EVERY WOMAN'S ENCYCLOPÆDIA

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23-29, BOUVERIE STREET, LONDON, E.C.

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WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

PIANOS, PAST AND PRESENT

The Clavichord, Ancestor of the Piano—Samuel Pepys' Spinet—The First Appearance of the Pianoforte in England—German v. English Pianos—The Introduction of Iron into Piano-making—The "Barless" Grand Piano—The Making of a Piano—A Piano for Children's Use

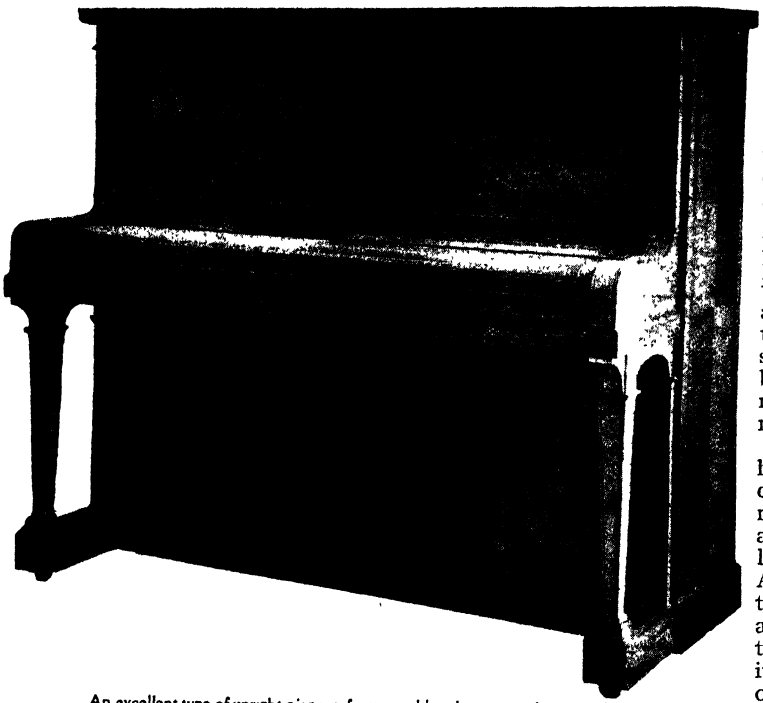
THE passing of centuries has shown us a very marked difference between the piano of to-day and its ancestor, the clavichord of 1511, which is the year in which the first mention is made of a musical instrument from which, in course of time, our modern pianos have been evolved.

It has taken exactly four hundred years to accomplish the transition, but the first known pianoforte is attributed to Bartholomæus Christophoris, a Florentine manufacturer of harpsichords, and bears the date 1720. The Metropolitan Museum, New York, has the honour of sheltering this unique specimen—a black painted cedar-wood instrument, with light and dark wood keys. Prior to this date, the

A handsome Broadwood model for a grand piano, made in oak, with a square end and fluted legs
Photo, Bedford, Lemere & Co.

spinet, or espinette, flourished, giving place about 1660 to the harpsichord, an instrument which gave fame to one John Haward, a shopkeeper of Aldgate; he fixed pedals to one of these harpsichords, and was also mentioned in the Diary of the famous Samuel Pepys, who duly notes in July, 1668: "At noon is brought home the espinette I bought the other day of Haward; cost me £5."

The fact of this sum total must make many music lovers wish they had lived in the days of the Merry Monarch, since in our times as much as £1,000 has been paid for a good, up-to-date instrument.



An excellent type of upright piano, a form suitable where space is a consideration
Photo, Bedford, Lemare & Co

The first public notice of the use of a pianoforte in this country was in a Covent Garden playbill, where the startling announcement was made that "Miss Blickler would sing a song between the acts of the famous 'Beggars' Opera'—[the work which "made Gay rich, and Rich gay"]—accompanied by Mr. Dibdin on a new instrument called Piano Forte."

The Evolution of the Piano

This innovation took place in May, 1767, since when hundreds and thousands of these instruments have been manufactured, so that nearly every household now possesses what one hundred and fifty years ago was accounted a wonder and a rarity.

A year after this notable event, the piano made its *début* as a solo instrument, the performer being J. C. Bach, at the well-known Thatched House Tavern in St. [illegible] favourite resort of all the artistic and literary notabilities of the day.

Here forgathered the members of the Royal London Yacht Club, the Dilettanti, the Literary, and the Catch Clubs, where, after sampling the famous dishes at the many public dinners, a musical entertainment finished up the evening.

But interesting as is the record of the piano of ancient days, there is much more to be learned about its modern counterpart. Shapes, styles, and actions have been many and various, until the clever brains and fingers of its manufacturers have, in this twentieth century, evolved the perfect article.

Nowadays, we have the cottage piano, the grand, the upright grand, and the baby grand, this last being specially favoured by purchasers, but not always recommended by vendors.

German pianos have somehow or other achieved a reputation over and above those of English manufacture. A mistaken idea this, for, without in any way disparaging the foreign article, it is true to say our own piano makers produce excellent and exquisite instruments, which certainly equal if they do not surpass those of Teutonic origin.

German or English?

Those pianos which are "made in Germany" are perhaps clearer and brighter in tone, but the English models are more mellow.

Before 1808, all pianos had wooden frames, and it is to the firm of John Broadwood and Sons that the adoption of iron bars to resist the increasing tension of the strings is due, while the credit of combining the resistance bars and the string-plate belongs to the same well-known house. It was not, however, until 1847 that wooden beams beneath the sounding-board of the piano were displaced in favour of metal, and at that date the first iron grand piano, sustaining heavier strings than heretofore, had its being.

Immediately popular fancy demanded the iron framework, and nowadays, only singers pin their faith to the wooden-frame piano, which is specially suited to the business of accompanying and has a sweeter, softer tone.

The original iron-framed grand piano may now be seen at the showrooms of the well-known firm who invented it.

Different makers have different systems of "barring" the piano, the general aim, however, being to make the frames as rigid and firm as possible.

The very newest idea is to utilise a very powerful frame of steel, with all internal bars conspicuous by their absence, thus producing a great purity and depth of tone. These steel castings demand very special care in construction, and the "barless grand" now strikes the most recent note in piano land.

Those interested in the manufacture of pianos should make a point of visiting a manufactory to see the wonders of skill and mechanism which go to the completion of the perfect instrument.

The durability of the modern pianoforte depends upon a strong metal frame, and only specially skilful workmen can accomplish the requisite pinning, drilling, and japanning which these frames demand.

The weight of such frames is considerable, therefore a well-constructed system of overhead railways and tram lines is necessary to facilitate the labour of transport, etc.

The Making of a Piano

Then, again, much expert knowledge is required for the selection and preparation of the timber for the cases, etc., only the best and most seasoned wood being employed. The seasoning is accomplished in the open air, after which the timber is taken to the saw-mills, and converted into suitable sizes, finally being stacked in drying-chambers till it has reached the pitch of excellence needed to convert it into high-class pianos.

This takes about a month, the wood being subjected to varying heats until the highest temperature is reached and the wood has become so dry that all possibility of "warping" is avoided.

The timber used for sounding-boards is that of the spruce fir, or the Christmas-tree.

When the preparation is voted complete, various wood-working machines are requisitioned, and each piece is fashioned into the required forms with the greatest care and accuracy.

The quality of a piano depends very much upon the way in which the sounding-board is constructed, on the lengths and sizes of the strings or wires, and the determination of the scaling. The strings are made of the finest possible steel. A large grand piano demands 1885 feet of wire.

Three styles of stringing are utilised, and the technical terms may rather confuse the uninitiated. First, then, is the straight stringing, which explains itself; secondly, the oblique, where the strings are placed in a slanting direction in this fashion; and thirdly, the overstrung, where the bass strings cross the treble.

Overstringing

By employing this latter style longer strings are obtained, and a better sound produced, hence the superiority in tone of the orthodox "grand" to the upright model. This overstringing followed the oblique method.

A Broadwood grand piano, modelled on simple but artistic lines
Photo, Bedford, Lemere & Co

Bass notes are sounded by twisted copper wire, the thickest twists producing the deeper notes; thus it is impossible to tune a bass string up to a treble, for the wire would break. We may shortly expect a new invention which will prevent the sound of a note dying away when it has been struck; at present (1911) all efforts in this direction have been unsuccessful.

The "Action" of a Piano

When the strings have been placed in the piano, the instrument passes to a "finisher," who places the "action" in position. This term includes the ivory keys, the hammers, and their connecting mechanism.

The making of the first item requires much skill in the selection and working of ivory, all of which is chemically treated nowadays, instead of sending it to Gibraltar to be sun-bleached as heretofore.

Now that ivory is scarcer than in the past, it has become necessary to employ substitutes in many cases, celluloid being perhaps the most popular; indeed, this is always used for pianos destined for hot countries, as heat seriously affects the ivory.

Woollen felt forms the hammers, and it is made in large sheets, graduated in thickness from one end to the other; the finest Australian wool is considered the most suitable raw material. Large, soft hammers are needed for the bass notes, small, hard ones for the treble, and the entire set must be finely graduated in size and texture to ensure each string being provided with a hammer which is exactly suitable.

Pianos for Abroad

Lastly comes the enclosing case, a very finely polished article, and a perfect example of the cabinetmaker's art.

Cases are made in all kinds of wood, and sometimes in special designs to suit the furniture and style of the room for which the piano is intended, a point in which Messrs. Waring excel

Instruments that are to go abroad demand specially made cases. These are of solid mahogany when India is their destination; veneer is used for Africa, New Zealand, and Australia, though occasionally other kinds of hard woods are used, walnut being a special favourite with the residents in the two last-mentioned places.

A fine example of a modern grand piano in Chippendale style. The case is mahogany of exceptional beauty, a wood usually employed for instruments sent to India

Other points have also to be observed in pianos that are going abroad; they always require extra care, the frame is made in one casting, and the keys are of celluloid. The best time for shipping is September, when the typhoons are over. Rangoon is considered the most difficult place in which to keep a piano in good condition.

It is well to give a few hints as to the choice of a piano. First, there is the style; next, the purpose for which the piano is required. There is a golden rule for the former — *viz.*, always buy a grand if your room is sufficiently large to take it (six feet is the correct size). Baby grands are pretty, but should not be chosen if the instrument is needed for executive work; the upright grand will give the requisite effect.

To be continued

THE MODERN FLAT

General Considerations—Question of Health—Advantages and Disadvantages—Cost as Compared with the Upkeep of a House—The Servant Question—Privacy of Residents—Class of Tenants

THE flat, or maisonette, is a comparatively recent institution in this country, and is the direct outcome of the appreciation of land value in our cities and towns.

The flat has found much favour with the public on account of its intrinsic convenience and advantages, and under certain circumstances it offers the tenant an economical solution of the problem of finding accommodation within easy reach of his business.

General Considerations

The questions which naturally present themselves to the prospective tenant are :

1. What advantages and disadvantages are there in flat life as compared with life in an ordinary house.
2. What is a convenient type of flat under the special circumstances of the tenant's ordinary mode of life.
3. Position as regards neighbourhood and immediate surroundings.
4. The hygiene question.
5. The rent question.
6. The servant question.

So much depends upon the constitution of the tenant's household, and upon his particular requirements in respect to home life, that the problem is to be solved successfully only by taking these factors fully into account.

If the family includes children, particularly young ones, there is always the important question of access to some open space, since few flats possess gardens in which children can have exercise and engage in outdoor games.

In the case of persons of indifferent health, the exertion of mounting stairs becomes a serious drawback; but now that it is more usual to provide lifts to the upper floors in new blocks of flats, this objection may be overcome by avoiding those flats which have no lift. Given the lift, the absence of stairs within the flat is then a boon to the invalid.

Light and Ventilation

Again, there is the general question of health. Even when the flat is at its best, as regards sanitary efficiency and conveniences, the conditions of life are such that they do not suit all constitutions. The existence of imperfectly lighted rooms is a common feature. Such rooms, if not actually unhealthy, often have a depressing effect upon the spirits of their users. Then there is the absence of any outdoor precincts to which the tenants may repair for fresh air and exercise. Ventilation in flats is often imperfect; the conditions just mentioned, as precluding the free entrance of daylight into the rooms, acting also as a bar to the free circulation of fresh air.

The important question of the relative cost of house and flat accommodation will in many instances enter into the matter.

The comfort of flat life is to some extent dependent upon how the flat is arranged, and what type of furniture is used. Space in small flats is very valuable, and bulky furniture, which takes up more room than necessary, not only proves an obstacle to free movement in rooms of restricted dimensions, but it reduces the volume of air, and thus makes for less healthy conditions of life.

One of the most important points in favour of a flat is that it offers living accommodation in districts which are not residential in the ordinary sense of the word. Thus, for the person who from necessity has to live in a central metropolitan position, the flat is the only practical solution of the problem of housing himself and family in a self-contained residence at a reasonable rental. In the flat he secures a privacy which can never be obtained in apartments.

A Flat or a Suburban Villa?

The advantage of having one's rooms all on one floor, combined with an entrance hall, and a door to which visitors and tradesmen can have access, is not to be overlooked, and should carry weight when one has to decide between a flat and apartments.

In deciding between a flat in town or a house in the suburbs there will be several points to be taken into account, but the most important one will doubtless be that of relative cost. In reckoning this out one must not omit to take all the factors into consideration. The rental of the flat includes such items as rates and taxes, and water; the suburban tenant, however, in addition to the payment of rates, must make allowance for the cost of the daily journey to town. Everything being taken into consideration, therefore, the flat will probably be found to be no more expensive than the suburban house.

But, apart from position, the flat has intrinsic advantages which it is well to recognise, since they may become the determining factors when others are evenly balanced. The labour involved in the maintenance of the flat is distinctly less than that of maintaining a house with equal accommodation. Thus, it may be found that the household will be able to dispense with the servant, or to reduce the staff of servants where more than one is kept.

The comfort and convenience of having all rooms on the same floor is one that quickly impresses itself on those who first adopt flat life. Not only is much labour saved, but the cost of stair-carpeting and its maintenance

disappears. Moreover, there is a very important advantage in the fact that in wintertime it is much easier to maintain an equable temperature in the various rooms, and one does not experience the unpleasant effects of passing from a well-warmed sitting-room to an upstairs bedroom in which the temperature is little short of freezing.

Some Advantages of a Flat

To revert to the question of rental, there is an advantage in the inclusive system in vogue in flats that most people will appreciate. One knows exactly what one is paying, and thus can estimate better one's yearly expenses, and one has not the trouble of meeting the periodical demands of the rate collector.

In certain blocks of flats a common hot-water system is installed, which furnishes the tenants with an unlimited supply of that useful commodity at all times. Where this is found it appreciably affects the tenant's yearly outlay by economising his coal bill.

Apart, however, from these special advantages, the flat will commend itself to certain people whose tastes and habits incline them to life in the heart of town, where proximity to the shops, theatres, and their circle of friends, is a matter of moment A certain section of the community, also, whose professional duties necessitate their living amidst the throb and hum of city life, find in the flat the most convenient and comfortable type of home

It must not be inferred that the grouping together of many households in one building necessarily precludes complete privacy for the individual households. No such disability exists; in fact, one's neighbours are far less in evidence in a block of flats than they would be in a row of suburban villas.

In some minor matters there are advantages in flat life that should not be overlooked. The common staircase, with its entrance door, which is usually closed during the night, or is controlled by an attendant both day and night, is a safeguard against the entrance of thieves and other undesirable persons, and discourages the visits of hawkers and circular distributors.

The Water Supply

Where a system of lifts is in operation, the upper floors of a block of flats, possessing advantages in the way of better light and purer air, will commend themselves to some, particularly to those whose pursuits are literary or artistic, to whom also the greater quietude at a high altitude above the roar of traffic and the other street noises is a boon of no small value.

In leaving a flat unattended, the tenant has less anxiety than he would have in the case of a dwelling-house.

This is not to say that the flat is altogether free from the operations of the plundering fraternity, but that it is safer from their attentions than the suburban or town house.

Owing to the less exposed character of the flat, as a section only of a large block, it is seldom that any trouble is experienced with the water supply in winter; and burst piping, and the unpleasant results which follow, are therefore rare occurrences.

The disadvantages of a flat are to some extent co-related with the tenant's particular requirements, and are therefore relative only.

The principal shortcoming of the flat is the absence of any outdoor space. This defect is of considerable significance when the household comprises young children, whose health is likely to suffer in the confinement of the flat, as indeed also does that of a certain proportion of adults, to whom free access to the open air is a necessary condition for the full enjoyment of their daily life It is a question which should receive the full consideration of all intending flat-dwellers.

The Next-Door Neighbour

Apart from the hygienic aspect, there are other disadvantages inseparable from the flat. Allusion may be made to the possible nuisances from neighbours In some buildings the question has received attention from the architect, who, by means of sound-proof floors and walls, and other expedients, has endeavoured to nullify as far as possible the effects of noise from adjacent flats But such devices are only partially successful, and the incoming tenant of a flat must be prepared to endure the possible nuisance of hearing an enthusiastic neighbour practising "scales," or having a singing lesson, if nothing more objectionable. The prospective tenant is advised to make careful inquiry as to the class of tenants which he may have as neighbours, the agents usually being willing to furnish this information as far as their opportunities may enable them to have it The immediate district in which a block of flats is situated is often an indication of the class of people which inhabits the flats, but sometimes adjacent blocks widely differ in this respect, the matter being determined by the degree of care exercised by the owner and his agents in selecting tenants.

A small family, or married couple, may find that they can do without a servant in a small flat, but when the size or character of the household is such that a servant becomes indispensable, a difficulty may be experienced in obtaining satisfactory service. It may also happen that, although some help is needed in the household work, its amount hardly reaches the point where one person's daily services can be fully utilised, and then the resident servant is not an economical solution of the question.

The difficulty has been met in some cases by providing a common service for the block

To sum up, the flat is a valuable alternative to the dwelling-house, having advantages which are by no means outweighed by its shortcomings; and its best justification is the fact that it is increasing in favour.

To be continued.

TABLE DECORATIONS FOR OCTOBER

By LYDIA CHATTERTON, F.R.H.S.

The Flowers of October—The Art of Arranging Flowers—A Carnation Table—A Marguerite Table—A Dahlia Scheme

FLOWERS AVAILABLE

Ageratum	*Chrysanthemum*	*Giant Thistle*	*Hops*	*Pentstemon*
Ampelopsis Veitchii	*Coreopsis*	*Gladiolus*	*Marigold*	*Perennial Aster*
Anemone	*Dahlia*	*Godetia*	*Michaelmas Daisy*	*Snapdragon*
Aster	*Eschscholtzia*	*Gypsophila*	*Mignonette*	*Sunflower*
Calceolaria	*Eulalia*	*Hardy Maiden-hair Fern*	*Nasturtium*	*Thalictrum*
Carnation	*Fishbone Thistle*	*Helianthus*	*Pampas Grass*	*Viola*
	Gaillardia			*Virginian Creeper*

PROPERLY arranged, flowers turn any house into a home. To be arranged properly, however, they must be loved. The child-hater cannot make children happy, and the man or woman who does not love flowers cannot hope to arrange them artistically or with success.

Moreover, not only must flowers be loved, they must also be studied. The prettiest child is spoilt if dressed in crude colours, and the loveliest blossom is wasted if placed amid uncongenial surroundings.

The carnation table. The flowers are arranged in lead supports which are hidden in fresh green moss and placed upon d'oyleys of imitation Irish crochet

Everyone, however, can have the joy of flowers in their own homes, for the beauty of flowers is not a matter of cost; the cheap are as lovely as those which are very costly. Indeed, if the cottager's nasturtium cost as much to grow as does the rich man's orchid it would, without a doubt, be valued just as highly.

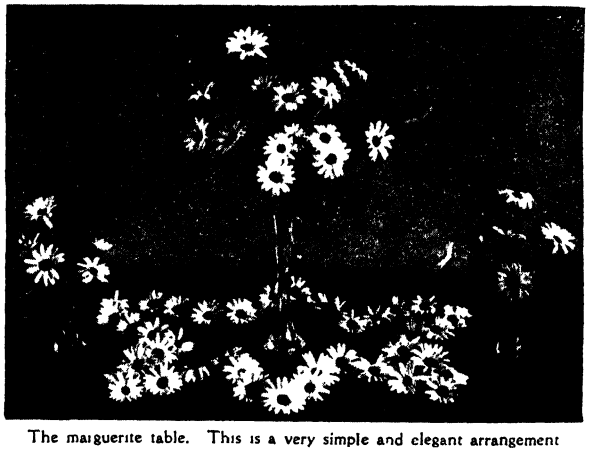
Provided that King Frost does not visit us, the list of flowers available for October is a long and varied one.

Dahlias are at their best—a blaze of varied forms and hues.

Roses still are blooming, and the last of the roses are very choice and sweet, and when cut last much longer than do those which bloom earlier in the summer.

Violas still flower bravely in sheltered spots; marguerites, gaillardias, and sunflowers are plentiful, and, of course, carnations are still obtainable. Not yet have the geraniums passed; they are still beautiful, and may be gathered freely.

For decorative purposes the small white Michaelmas daisies are particularly pretty. Then there are moon daisies, chrysanthemums, and a wealth of ruddy foliage.



The marguerite table. This is a very simple and elegant arrangement

Arrangement of Flowers

The art of arranging flowers consists of arranging them naturally.

Study the surroundings that Nature gives them and strive to enhance and not detract from their natural beauty.

Position and surrounding also are important matters. A small vase of flowers placed in a large entrance hall would be lost, but a large jar filled with bold blossoms, such as sunflowers, would look delightful.

Table Decoration

Table decoration should be in one of two styles; the arrangement of the flowers should be either low, as in the carnation table, or the vases should be tall and slender, so as not to hide the guests from each other, and render conversation difficult.

The Carnation Table

The carnation table is very charming, and this style of decoration is particularly

effective on a highly polished table, upon which dainty d'oyleys are used in the place of a tablecloth. The flowers are not arranged in vases, but are supported by strips of lead.

To arrange the table, first place a lace-edged d'oyley in the centre (that in the illustration is of imitation Irish crochet, with a plain linen centre); then, on the plain part of the d'oyley place two of the lead supports, and hide them under fresh green moss; next take the carnations (for the centre about nine will be required, and three or four for each of the corner groups) and arrange them in the lead supports, putting in each one separately, with some of its own foliage.

A charming combination of single dahlias and small white Michaelmas daisies

Although bright-hued blossoms look cheerful on dull days, and nothing is more admirably suited to the autumn table than are red carnations, great care must be taken to see that the shade of the flowers does not clash with the colours of the room.

Carnations displayed in a crystal vase form an excellent centre for the dinner-table, or can be used with good effect as a room decoration.

The Marguerite Table

The marguerite table design, in spite of its extreme simplicity, is very elegant, and

Carnations displayed in a crystal vase form an excellent centre for the dinner-table

equally suitable for a party or a simple home dinner.

It is a design that the country maid can carry out with but little trouble, and all that is required is a bunch of field daisies and three trails of creeper, the cost of which is very small.

This design can be employed very effectively also with dahlias or small sunflowers.

To carry out the design, take one tall specimen vase and two smaller ones, and fill them very lightly with marguerites (only a few blossoms should be used for each vase); then take a number of flowers (about forty will be enough for a dinner-table of ordinary size), cut the stalks off quite close to the bloom, and arrange the flowers in such a way that they will form a six-pointed design on the cloth, as is shown in the illustration.

Next stand the tall vase in the centre of the design, place the smaller ones at the sides, and then twine a slender spray of autumn-tinted creeper around the stem of each. The latter can be kept in place by dropping one end into the vase, and standing the vase upon the other.

Another illustration portrays a charming vase filled with single dahlias, white with yellow centres, and small white Michaelmas daisies, a delightful combination. The vase is of white, and the bow matches the centre of the dahlias. It would be charming for a yellow and white dinner-table design, with smaller vases to correspond.

For a round table use a lace inserted cloth over a yellow slip, and stand the large vase in the centre with a group of smaller ones, filled to correspond, placed around it. From the large vase to the smaller ones suspend suitable lengths of gold cord, and round each piece of cord twine a Michaelmas daisy chain.

For the sweeties take wee round baskets of plaited gold and white raffia, make little plaited handles for them, stiffening them with wire, and having twined the handles with daisy chains, fill them with gold and white sweeties.

An example of a lead support such as is required in the arrangement of the carnation table

A few daisy blossoms should be painted on a corner of each menu-card, and the guest cards be in the shape of daisy petals. For dessert d'oyleys embroider a few daisies on small circles of white silk, and edge them with fine lace.

THE ROMANCE OF OLD CHINA

SALOPIAN POTTERY AND PORCELAIN

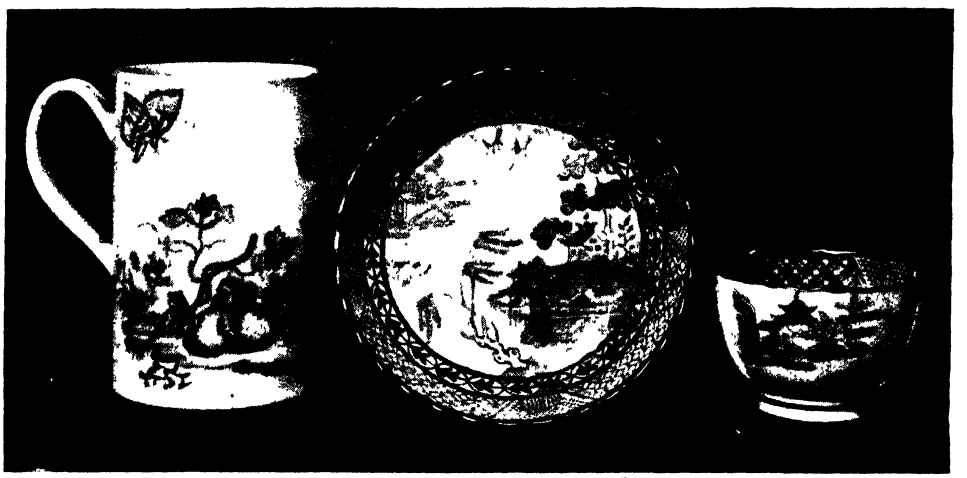
By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"

The Originator of the Willow Pattern—A Willow Pattern House—Blue-and-white Chinese Tea Services—The Cabbage-leaf Jug—Basket Dishes—The Coalport Works

POTTERY works existed at Caughley, near Broseley, in Shropshire, as early as 1754, but very little is known of their productions until Thomas Turner arrived from Worcester in 1772. This man's wares show a very high standard of excellence; as the "Broseley Blue Dragon." The first of these patterns became very popular, and Thomas Minton, who engraved it for Turner, afterwards designed several variations.

As I have said, very little is known about the pottery made by Thomas Turner at



A Caughley Turner mug decorated in under-glaze blue in close resemblance of Worcester (the Worcester body however, is greenish in colour while the Caughley ware is straw coloured), and a cup and saucer—rare examples of Turner's beautiful earthenware, decorated with the willow pattern, in deep under-glaze blue, richly gilt

Turner of Caughley is best known as the originator of the willow pattern, of which an account is given in EVERY WOMAN'S ENCYCLOPÆDIA (page 460, Vol 1). He also invented, or, rather, copied from the Chinese, the blue dragon pattern, which was known

Saucer in salt-glazed ware. The ground is drab, and the pattern consists of a white vine and grapes
From the South Kensington Museum

Caughley, but it would seem to have been of good quality, fine and thin in texture. In the first illustration may be seen a cup and saucer decorated with the willow pattern in a deep shade of blue and ornamented and edged with solid rich gilding. It belongs to a service which is so beautifully thin and light, and has such a ring when tapped with the finger-nails, that it is hard to realise that it is earthenware and not porcelain.

This service is marked with various devices in blue under-glaze in imitation of the Arabic numerals or spurious Chinese marks which were used upon Turner's porcelain. No two pieces are marked alike, and the marks are not exactly in any form used at this factory upon porcelain

The willow pattern was first used at Caughley in 1780, the engraving being transfer-printed upon the wares. Although the design was used by many other potters, the collector should have no difficulty in identifying those pieces which were made at this factory, whether pottery or porcelain. The colour is a rich, bright under-glaze blue of deep tone, the shapes of cups and saucers slightly fluted, with scalloped edge, and the gilding, which forms a border and edging, are in exact imitation of those

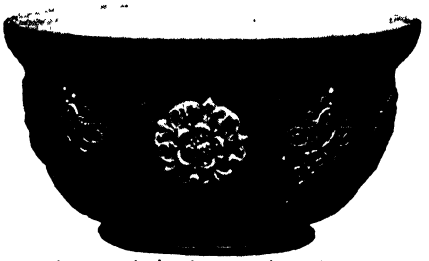
belonging to the blue-and-white Chinese tea services known as "Nankin," from which they are, no doubt, copied.

A remarkably fine vase of Coalbrookdale porcelain, painted with a landscape surrounded by delicately modelled flowers in natural colours and gilt. The vase is about 21 inches in height

The "Lady and Child" pattern, again, was used at Caughley, although it has been looked upon as a purely Worcester design (page 832, Vol. 2, EVERY WOMAN'S ENCYCLOPÆDIA), and the mug in the first illustration is ornamented with a parrot and fruit in exact imitation of another Worcester pattern. The blue seems to have been used moister at Caughley, or to have been applied with less care, for it is frequently run, a fault which will not be found in Worcester porcelain, and one which does not apply to the willow pattern.

Thomas Hancock, who was so famous for his transfer printing, worked for Turner for some time, and this accounts for the excellence of some of the decoration found upon this porcelain.

The cabbage-leaf jug is another design used equally at both factories, and is one in

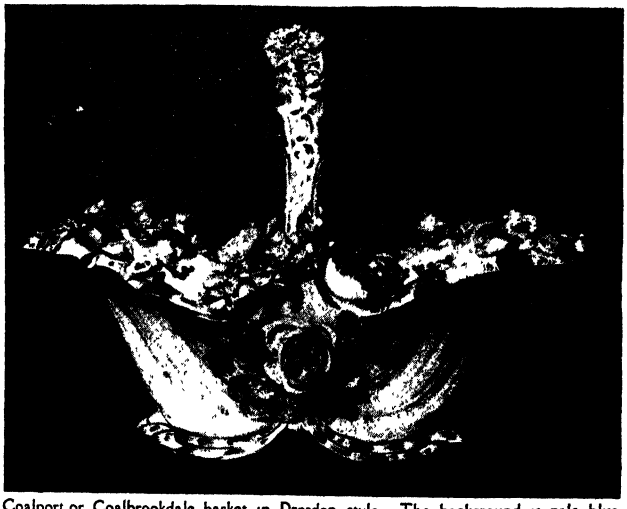


A sugar-bowl in salt-glazed ware, with a drab ground, and cameo ornaments in white
From the South Kensington Museum

which the colour of the body is the only sure test as to its place of manufacture. The shape is one in which overlapping leaves are moulded in low relief, and upon which sprays and sprigs of flowers in underglaze blue are painted. Basket fruit-dishes, with raised flowers slightly touched with blue at the angles of the basket-work, are also pieces which should be carefully examined to find out to which of these two factories they belong

The Caughley works were purchased by John Rose, of Coalport, in 1799. For a few years he carried on the two factories; but in 1814 those at Caughley were pulled down and the plant was transferred to Coalport.

The Coalport factory, sometimes known as Coalbrook Dale, had been established by Rose in 1790, and was intimately connected with Caughley, at which place he had served his apprenticeship. John Rose was a man of energy and determination, and spared no pains to make his business a success. It is said that, owing to his fear of competition, he bought the Nantgarw works, and persuaded Billingsley and Walker to join him at Coalport He also acquired part of the stock-in-trade of the Swansea factory. In 1820 he invented a fine and brilliant glaze which contained neither arsenic or lead, for

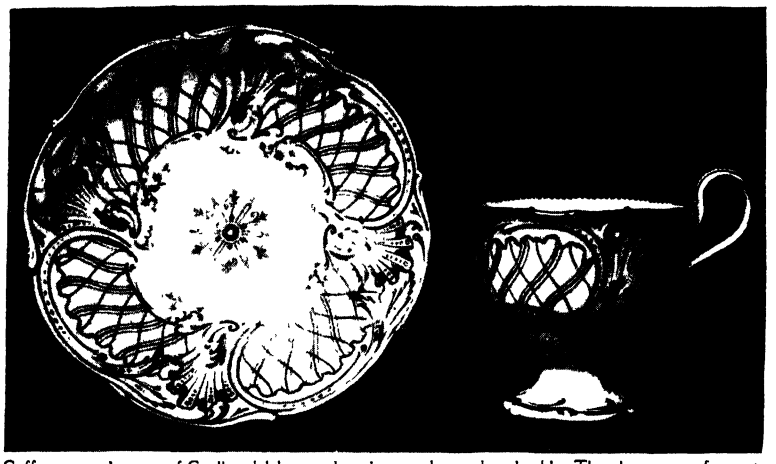


Coalport or Coalbrookdale basket in Dresden style. The background is pale blue, ornamented with finely modelled raised flowers in natural colours and gilt

which he was awarded the gold medal of the Society of Arts. He also introduced a new felspar body. Rose died in 1841, but the Coalport works are carried on to this day.

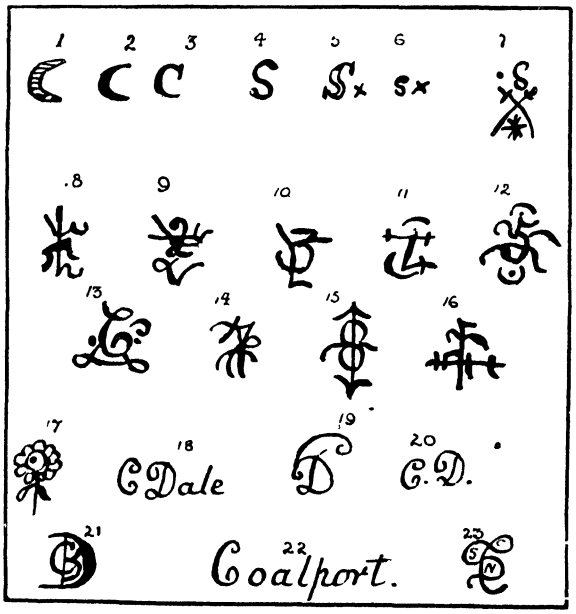
Having taken over the Nantgarw works, and some of the stock-in-trade of those of Swansea, it was only natural that Rose, Billingsley, and Walker should continue to use some of the patterns and designs used at these factories, and early pieces of Coalbrook Dale porcelain, decorated with sprays and sprigs of flowers, are often sold as Welsh products, although the bodies differ. The designs generally used at Coalbrook Dale, however, were generally copied from Dresden, Sèvres, and Chelsea, and not content with this, Rose also adopted the marks of these factories, his imitations being so clever that an experienced collector may be deceived as to their place of manufacture. The coloured grounds of Sèvres were faithfully copied, as was also the style of flower painting of that factory, but it was the raised flower decoration of Dresden in which these works excelled. The flowers were finely modelled in high relief, and were sometimes used as sole decoration upon vases with coloured grounds, or as borders to panels containing beautifully painted landscapes or bouquets of flowers. Shown in the illustrations is a vase 21 inches high, which is encrusted with delicately modelled flowers enclosing a finely painted landscape panel upon a white ground, ornamented with leaves and sprigs in gold and with gilt handles. Beautiful tea and coffee and dessert services were also made.

The sixth illustration shows a favourite shape used for cups. The one depicted is a coffee-cup, the tea-cup being somewhat wider and shorter. Upon these services several fine ground colours were used, a rich *gros bleu*, apple green, and claret colour being the most popular. These were profusely gilt, and the gold was rich and solid. Moulded edges, as seen in the cup and saucer of the illustration, were much in vogue. At the time when Billingsley and Walker first settled at Coalbrook Dale the raised flower designs in low relief which had been used at Swansea upon the rims of plates and dishes were adopted.



Coffee cup and saucer of Coalbrookdale porcelain decorated in pink and gold. This shape was a favourite one, when used for tea-cups it was somewhat wider and shorter

The marks used by Thomas Turner at Caughley were the letters C or S. These are painted in blue under the glaze. Arabic numerals or feigned Chinese marks, the letter S with a small x, crossed swords surmounted by the letter S and with a star between the blades, are also found. All these are usually in blue under-glaze, but the letter S is sometimes found in gold. Later marks include the word Coalport, combinations of C D and C B D, for Coalbrook Dale; also C. Dale, a rose, and a monogram enclosing the letters C. S N., for Caughley, Swansea, and Nantgarw. A more modern mark is the name, John Rose & Co., Coalbrook Dale.



Some of the marks found upon Salopian pottery and porcelain. The first is often mistaken for the Worcester crescent, which it closely resembles

ECONOMICAL HOUSEKEEPING

Economy in Small Things—Care of Furniture—Use of Household Refuse—Economy in Shopping—Checking Weights and Quantities—How Bread may be Bought by Weight—"Store" Prices and Discounts—Weekly Accounts

THRIFT has come to be regarded as an old-fashioned practice more to be honoured in the neglect than in the observance, yet the annual aggregate of small economies daily practised may amount to a not inconsiderable sum, and in certain cases may make all the difference between exceeding or keeping within the income

Care of Furniture

An important point in household economy is the care of the furniture—not that old-fashioned plan of swathing the chairs in chintz, and discouraging the use of the "best" things except on special occasions. Furniture so treated yields very little satisfaction to its owners The care which makes for economy is that which maintains the furniture itself in good condition

Furniture in daily use necessarily suffers from a certain amount of wear and tear. A caster becomes loose, the gimp of a chair-seat frays, a chair leg is loose in its socket, the veneer of a drawer front is sprung, or a handle becomes detached When these things are first noticed is the time to have them repaired Delay means an extension of the damage, and in time, if no steps are taken, the object becomes hopelessly decrepit and must be replaced.

Those who have gardens may utilise some of the house waste to improve the soil Ashes lighten stiff ground, cinders make a passable path A well-kept garden will save the housewife many shillings in the course of a year, by keeping her supplied with cut flowers

The Economy of Shopping

The advantage is all on the side of those who pay ready money This applies even when the prices paid are the same The running of accounts not only encourages a tendency to over-spend, but it has other evils Unless a careful record is made of all purchases, by entering them at the time in a book kept for the purpose, or by filing the tickets and invoices, it is next to impossible to guard against overcharges and mistakes on the part of the tradesman. With such commodities as bread, milk, and meat, a weekly settlement is the most convenient practice. When long credit is taken it is difficult to dispute an item in the absence of invoices

A matter too often neglected is the checking of weights and quantities. A spring-pan scale in the kitchen is invaluable, and everything bought by weight should be checked by it when received into the house. Butchers are, from carelessness or design, sometimes out in their weights, and the difference is mostly against the customer. When this is detected the ticket delivered with the meat should be corrected in red ink so that the account when it comes in may be rectified.

When bones are removed by the butcher they are weighed with the joint, but are not always delivered. This omission prevents the housewife checking the weight, and should be made the subject of a reminder to the butcher to send the bones in future. They are not altogether valueless in the kitchen where a stock-pot is kept.

Some Wise Precautions

Bread purchased in the shop is weighed in the presence of the customer, and the weight of the loaf, if short, is made up. If delivered at the customer's door from the cart, this ceremony is dispensed with, and the scale would show that the 2-lb. loaf often barely exceeds 1¾ lb in weight A family consuming one loaf a day in the course of a year would pay for 46 loaves over and above the quantity delivered as measured by weight, representing the sum of 9s. 7d., reckoned at 2½d per 2-lb loaf

To check these sources of profitless expenditure is surely a legitimate practice, implying no stigma of meanness on the housewife

The ready-money purchaser should endeavour to obtain discounts whenever the circumstances admit Many tradesmen who do a mixed credit and cash business are amenable to a business-like arrangement for a discount on accounts paid weekly, but this is not always so, particularly where competition has established the so-called "stores prices"

Discount may, however, be obtained indirectly by buying in quantity. There are many articles of daily use in the household which are quoted at more favourable prices for the purchaser it bought by the dozen or cwt., as the following examples, taken from the price list of a large London stores show

Tea, per lb. 3s.; per 20 lb., 58s. 4d.
Sugar, per lb. 3d., per 28 lb., 6s. 9d.
Soap, per lb 2½d.; per 28 lb., 5s. 8d.
Candles, per lb. 10d.; per 3 lb., 2s. 4½d.

The saving is not large, but it is worth making when the articles are not of a perishable character, and the family is a large one. There are also the contingent advantages of saving many journeys to the shop, and of simplifying the householder's accounts by reducing the number of entries. Also the chances of running out of a given article at an inconvenient time are reduced.

To be continued.

The following is a good firm for supplying materials, etc., mentioned in this Section Messrs. Price's Patent Candle Co. Ltd. (Clarke's "Pyramid" Night Lights).

WOMAN'S BEAUTY BOOK

This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

MARY BERRY

By PEARL ADAM

THE lovely Misses Berry lived just at the end of that period when a name for beauty could thrill half Europe.

In these latter days, photography, a penny and halfpenny press, and increased facilities for travel, give us so many standards of comparison that we take beauty, like everything else, much more as a matter of course than we used. The story of Mary Berry is, too, something more than the ordinary story of a beautiful woman. She was, in addition, a distinguished authoress, and a very accomplished hostess and conversationalist.

Love in a Cottage

She and her sister had a curious childhood. Their father was a Yorkshireman, a little, merry man, with a round face, and a child's light-heartedness and carelessness. Nevertheless he had strong and deep feelings. Robert Berry entered the counting-house of his uncle, a merchant called Ferguson, in Austin Friars ; but he fell greatly out of favour with this canny Scot, first by marrying a portionless cousin called Seton, and then by having two daughters and no sons. His brother married a wealthy girl who presented him with a son ; and as they were thus provided with all they wanted, the old uncle saw to it that they should have plenty more, while Robert and his family scraped along as best they could on £300 a year in dingy old Austin Friars.

Perhaps poverty and the stuffy City had something to do with it ; at any rate, after only four years of married life, Mrs. Berry slipped out of the world, at the age of twenty-three. She left a heart-broken husband and two tiny girls. Mary and Agnes were sent to Yorkshire, to their maternal grandmother, and here they spent two very happy years. It was a large house, with creepers between the high windows, and a belt of trees round it. Here they had spent much time before their mother's death, and Mrs Berry's memory was green in the hearts of many friends. One of these, Lady Percy, showed her affection for the mother by pushing away little Mary the first time she saw her after Mrs. Berry's death The child never forgot it, many years later she wrote that it was "the first of a long series of wounds to a very affectionate heart"

All Mary could remember of her mother was "a shadowy vision of a tall, thin young woman in a pea-green gown, seated in a chair" But she judged that she had been a very remarkable girl, for Mr. Berry told his daughter that when Mary was a tiny infant someone said that she was a fine child, and would grow up handsome ; and the eighteen-year-old mother replied that all she prayed to Heaven for her child was that she might have a vigorous understanding.

Sudden Wealth

In 1770, when the children were respectively six and seven years old, they moved to London Here they had a governess of whom they grew very fond ; but later she married, and they never had another. Mr. Berry was no business man, he was careless in all things ; and the education of his children did not appear to him at all in the light of an urgent responsibility. All the

year round Mary had to listen to complaint about the lack of money; and it was she who had to try to make ends meet. She had to be a mother to Agnes and also to her father; so that when she was a young girl she had that serious air which we hardly notice on the experienced housewife, but which sits so strangely on youth.

All her life this tinge of seriousness clung to her; she never learned to *bubble*, as it were, and if youth does not learn that, the rest of existence can never teach it. It makes all the difference in life—the difference between aerated and still water.

Mary was thus forced into precocity, mental and social; and her father laid hold of this as an excuse for sparing the expense of another governess. The children were self-educated from this time on. They felt their deficiencies keenly—so keenly that so soon as opportunities came, they availed themselves so completely of them that in after-life the sisters were famed for their breadth of knowledge

When Mary was eighteen, old Mr. Ferguson died. Of course, he left most of his money to his younger nephew, William, but he had the grace to bequeath to the other a lump sum of £10,000; and in addition William allowed his elder brother £1,000 a year.

Mary and Agnes Berry were two sisters who both played prominent rôles in eighteenth century society—the age of brilliant beaus and belles
From the painting by Goffany

Few things are more interesting than to compare the way in which people take an access of fortune. The first thing they do is an eloquent indication of character. The Berry girls, released at one stroke from grinding poverty, carried off their father to the Continent. Not to Paris, for clothes, but to Holland, Belgium, Germany, Switzerland, and Italy—to every place where beauties of nature or art were to be found, or where their defective early education might be reinforced. The first three weeks of the tour were spent in Holland, and Mary said they were the happiest of her life. So a bird might think of its first minutes of liberty.

They were presented to the Pope; they had an interview with Queen Caroline, wife of Ferdinand IV.; and on this latter occasion they accomplished a feat. They heard at nine in the morning that they would be given audience at 4 o'clock that day. They were not the kind of women who travel with half the drapery shops of Europe in their boxes, and they had not a single dress suitable for such an occasion. Off they went to the dressmaker and milliner; there they stayed all day; and at four o'clock they were received by the Queen, wearing dresses that had not been begun at ten o'clock in the morning!

So the little family wandered about Europe, an interesting little group to the observer. There was the merry, round-faced, careless little father, rather apt to be querulous at short notice; there was the tall, dark, serious elder girl, old before her time, entirely occupied by her duties

to her father and sister, and her rage for learning; there was the brighter, younger sister, as unconscious as the elder of any admiration given personally to her; and they proceeded on their travels almost as soberly as if they had been a parrot-ridden party of eighty and ninety years old. But they were enjoying it—how they were enjoying it!

Mary kept very faithfully a journal of her travels. It was so faithful that it was nothing else. To tell the honest truth, these journals are as dull as any guide-book. She had never learned to express her personality, and so these chronicles are filled with facts, and have no life in them.

When they came back to Europe the Misses Berry were as handsome and accomplished a pair of young women as any in England; and they were united by a mutual affection, so tender and strong that it formed perhaps the greatest of their charms to all who knew them

In 1788 we find them in literary society, where they met Horace Walpole. Him they bowled over completely. He was an old man of seventy-one now, but capable of the warmest affection. An intimacy began which is almost unique in history. It is almost sure that he was much in love with Mary; but he so dreaded the possibility of losing her friendship that he never spoke of it, sometimes denied it.

"Horace Fondle-wives"

He wrote frequently to them, and they to him He called them his twin wives, and signs himself "Horace Fondle-wives." He writes his reminiscences solely for their amusement. He writes. "Mary is an angel, inside and out I do not know which I like best, except Mary's face, which is formed for a sentimental novel, but it is ten times fitter for a fifty times better thing—genteel comedy" He addresses them as "Dear Both" To Lady Ossory he writes

"They are the best-informed and the most perfect creatures I ever saw at their age. They are exceedingly sensible, entirely natural and unaffected, frank, and, being qualified to talk on any subject, nothing is so easy and agreeable as their conversation The younger draws charmingly, and has copied admirably Lady D 's 'Gipsies,' which I lent, though for the first time of her life attempting colours . Mary, sweet, with fine dark eyes, that are very lively when she speaks, with a symmetry of face that is the more interesting from being pale; Agnes, the younger, has an agreeable, sensible countenance . . She is less animated than Mary, but seems, out of deference to her sister, to speak seldomer, for they dote on each other, and Mary is always praising her sister's talents. I must even tell you they dress within the bounds of fashion, though fashionably, but without the excrescences and balconies with which modern hoydens overwhelm and barricade their persons. In short, good sense, information, simplicity, and ease characterise the Berrys. And this is not particularly mine, who am apt to be prejudiced, but the universal voice of all who know them."

He goes on to say that they visit him every Sunday evening, and that Mr. Berry is a little, merry man, with a round face, and one would not suspect him of so much feeling and attachment.

Delightful Letters

He writes to Mary

"I am delighted that my next letter is to come from wife the second I love her as much as you, and I am sure you like that I should I should not love either so much, if your affection for each other were not so mutual I observe and watch all your ways and doings, and the more I observe you, the more virtues I discover in both— nay, depend upon it, if I discover a fault, you shall hear of it You came too perfect into my hands, to let you be spoilt by indulgence All the world admires you, yet you have not contracted vanity, advertised no pretensions, are simple and good as Nature made you, in spite of all your improvements." He goes on to emphasise the fact that the "yous" refer to both sisters. "When talking to you I know not how to stop"

He is much upset at their going abroad in 1790, not only because he will miss them so terribly, but because the Continent is in rather a turmoil. "Is it possible to write to my beloved friends and refrain from speaking of my grief for losing you? Though it is but the continuation of what I have felt ever since I was stunned by your intention of going abroad this autumn . . . In happy days I smiled and called you my dear wives, *now* I can only think of you as darling children, of whom I am bereaved As such I have loved and do love you; and, charming as you both are, I have had no occasion to remind myself that I am past seventy-three"

Mary Meets with an Accident

When Mary falls down a bank at Pisa and cuts her nose, Walpole really makes the welkin ring "Oh, what a shocking accident! Oh, how I detest your going abroad more than I have done yet in my crossest mood. . . Was not you feverish? How can I wait above a month for answers to a hundred questions I want to ask? When I am satisfied that you have not hurt yourself more than you own, I will indulge my concern about the outside of your nose, about which I shall not have your indifference. I am not in love with you, yet fully in love enough not to bear any damage done to that perfect nose"

Another letter—(there are many on this subject):

"If anybody asks me for news, I answer 'Yes, and very bad, Miss Berry has had a terrible fall, and cut her beautiful nose.'"

Walpole's letters are delightful, chatty accounts of everything that happens in London, and they arrived frequently during

the sisters' sojourn abroad. A large proportion of the Berrys' letters have disappeared, probably burnt by the sisters. What we have of Mary's letters are still very much in the form of travelling notes.

When Walpole became Earl of Orford, Mary might have been a countess, but either she refused, or Walpole was afraid of losing what he already enjoyed. He contented himself, therefore, with insisting on installing them at Little Strawberry Hill, close to his own house, where for years there was a little coterie of the most brilliant society.

There came upon the scene a General O'Hara. He was Governor of Gibraltar, and, according to the only reference made by Walpole to him, he had a red face and black hair and white teeth. He does not sound attractive, but all his soldiers loved him, and, after a time, so did Mary. He was gay and agreeable, a perfect courtier, and devoted to Mary, whom he had first met eleven years before in Italy So they became engaged. But trouble was ahead. Not unnaturally, O'Hara supposed that Mary would marry him and go out to Gibraltar with him. This she did not care to do, and he had to go alone. Europe was unsettled, communication was difficult, and, with one thing and another, the two became estranged, and the match was broken off Yet forty-eight years later Mary wrote on a packet of his letters. "This packet relates to the six happiest months of my long and insignificant existence"

A charming portrait of Miss Mary Berry, reproduced from a miniature painted by Mrs Mee, to the order of the Earl of Orford

When Walpole died, he left the sisters and their father his printed works and a box of manuscripts to be printed for their benefit; the sisters had Little Strawberry Hill for their lives, and £4,000 each.

Brilliant Hostesses

The remaining years of their lives passed quietly and peacefully, and were altogether uneventful. They both became famous as hostesses, as, indeed, was inevitable since they were women of learning and charm, and their beauty remained unimpaired until the very end. Beauty, rank, wealth, power, fashion, learning, and science all sought them. In the drawing-room the most brilliant gatherings assembled. Everybody knew the Berrys, and during their reign of sixty years they were careful to see that everybody of importance or interest should know them.

They were brilliant conversationalists. But their genius lay not in the art of talking themselves—this is a comparatively easy accomplishment—but in their power to make other people talk, to place them at their ease, and then to draw out their thoughts. This was the secret of their success.

Their Father's Death

Mary possessed considerable ability as a writer, but her literary efforts have not survived the test of time. She saw Marie Antoinette in her proudest days, stayed at St. Germain through the Revolution of 1830, and was presented to Queen Victoria.

In 1817 their father died, and they were left with £700 a year. This only made their gatherings more delightful, by rendering formality impossible. Frequently they summoned their friends merely by lighting the lamp over their hall-door in Curzon Street.

In 1852 the sisters died, at an interval of some months. Both slipped away very peacefully, simply from old age. So ended an affection which had united them for eighty-eight years; so vanished the last of the famous beauties, the last of the famous blue-stockings. A charming picture is given us by Lady Eastlake of the two sisters in old age: "We dined at the Miss Berrys' yesterday (the two sisters are eighty-seven and eighty-eight), and certainly it is not difficult to see why Miss Berry has been sought by the first society throughout life. She belongs to it in family, and has a wit, power of mind, and originality of thought which her long life has sufficiently exercised, and which would make anyone sought after; also she is still beautiful—the noblest face. Both sisters are kind, amiable, and entirely unimpaired, except in bodily strength. Their mutual attachment is touching to witness; one could not be happy for five minutes without toddling to see what the other was doing in the next room. We had a most agreeable dinner—Lord Lansdowne, Eöthen, and two other clever men were there.

". . . Miss Berry is always so interesting in her reminiscences and original mode of viewing things that time flies in her company. She said of a lady who had been there, and whom I called handsome: 'Yes; but, as a Frenchman once said of a waning beauty, "Elle n'a qu'un quart d'heure pour l'être."' . . . We were at Miss Berry's last night. She is certainly a miracle at just ninety years of age, with undiminished memory, wit, and much beauty."

THE CURE OF ACNE AND BLACKHEADS

Two Kinds of Acne—Common Acne may be Treated at Home—Why Some Home Remedies are Useless—Blackheads may Become Pimples—Some Simple Face Cleansers—How to Make Elder-flower Water—Some Good Recipes for Toilet Vinegar—Ointments and Lotions—General Treatment

THERE are two forms of acne, one—*acne vulgaris* (see page 211, Vol. I)—as its name implies, commonplace and well-known, the other—*acne rosacea*—being a condition of the skin requiring medical treatment.

This latter form of acne is caused by some abnormal condition of the digestive tract, and it is requisite that the sufferer should submit the system to the thorough "overhauling" that a practitioner must give before prescribing treatment—dieting, medicine, and outward application. If this be not done, there is a strong risk of the condition developing into some skin disease not easily banished. But the common form of acne will yield to intelligent home-treatment

Acne is dependent upon a languid and torpid skin which, because it is unable to perform its duties, produces what are termed "blackheads" It is, of course, an ignorant mistake to suppose that the blackheads appearing on chin and nose, and sometimes the breast, back, and shoulders, contain grubs of any description If they did, the process of squeezing them out with a watch-key or the finger and thumb, would be a reasonable one. As, however, blackheads are in reality nothing more than the greasy secretions of glands too indolent to throw off their burden of waste matter, to which a head is given by the dirt gathered from the atmosphere, the sufferer must look deeper for their cause; and if she is content to employ only the superficial treatment of squeezing out the sebaceous burden from the glands she must expect to find the same glands refilling Moreover, the act of squeezing the skin already in ill-health will probably set up inflammation The personal appearance will be made worse, to say nothing of the further discomfort which must be endured

Very often constipation and indigestion are causes of acne Growing girls are also troubled by this complaint, because at this period of life great demands are being made upon the constitution, and unless the general health is fortified by tonics, extra nourishment, and plenty of fresh air, trouble will arise Sea-air is irritating to any kind of skin-illness, and as regards care of the complexion, inland—if possible, mountain—air is to be preferred.

Olive oil in small, but frequent doses, as well as cod-liver oil, are essentials to the thin girl who is troubled with blackheads, and the pimples which result when the over-charged glands are irritated. The diet generally must receive attention, and all indigestible foods banished from it. Tea, coffee, pastry, pickles, cheese, cocoa, alcohol, are all taboo, and little or no butcher's meat should be taken until a cure is effected.

There are, however, cases of acne which persist, no matter what care is taken of the general health and diet, and these will only gradually disappear as the patient grows older. It is rare, however, to see acne on a face after thirty years, and when it is so present be sure indigestion is the cause.

There is another and not always considered cause of acne It is over-exertion This causes undue perspiration, which, catching the smuts of the atmosphere, and depositing them in the pores of the skin, gives that "muddy" and unwashed look dreaded by any woman who values her appearance. If, in addition, the skin is carelessly cleansed—and fewer women know how to wash their faces than might be supposed—the condition becomes aggravated.

If the skin perspires freely, it is well to keep some nice face lotion handy, whereby, with the aid of an old, clean handkerchief, it may be applied after a game, since the constant use of water is detrimental to the skin Such a lotion should be cleansing and soothing, but not astringent. An easily obtained one is the familiar elder-flower water, or one of elder-flower water and rose-water mixed in equal parts

The inside of a banana-skin is beneficial in this respect, a piece of cucumber is excellent, so is a little milk, or, as the women of Roumania know, a slice of melon

Elder-flower water can be made at home by putting a pint of water over half a pound of fresh elder-flowers Put this in an earthenware vessel, which stand in a pan of boiling water, and allow to simmer for about three hours. Strain and add two tablespoonfuls of eau-de-Cologne to the lotion Fresh cucumber-juice is excellent, and may be added to the elder-flower water, a good mixture being

Elder-flower water	2 parts
Rose-water	1 part
Cucumber-juice	1 part

But where acne has already made an appearance, further treatment than this is required Epsom salts must be taken in small regular doses, so as to form a mild aperient, or a glass of hot water with a little lemon-juice added must be taken before breakfast. Regular, and not too exhausting, exercise must be indulged in daily, and Turkish baths (after a doctor has been consulted) or steam baths for the face are necessary.

Bicarbonate of soda, sulphur, and arsenic are recognised cures for acne, and recipes containing camphor are also often recommended. The most rational method of treatment is to steam and massage the affected part. Hold the face for ten minutes over a basin of boiling water, enclosing the steam with a large towel thrown over head and basin. Choose an hour in the morning for this, if possible, so that plenty of time may elapse between the treatment and the

last meal taken. After steaming, rub a good or a medicated soap on the affected parts. Massage with the tips of the fingers in circular movement. If this is done twice a week, a great improvement will soon be made. Lotions must also be used, and the most efficacious contain precipitate of sulphur as principal ingredient. Such a one is :

Sulphur præcip. ..	1 drachm
Spt. rectified.. ..	1 ounce (mix)

Shake before using, and use night and morning after the face has been thoroughly cleansed in hot water. The old-fashioned flowers of sulphur mixed in warm milk—half a teaspoonful of sulphur to a tumblerful of milk—may also be taken every morning before breakfast with advantage Sulphur tablets will answer the same purpose

Another excellent lotion is made by dissolving an ounce of bicarbonate of soda in a pint of hot water. Apply freely at any time. A good lotion of sulphur and calamine is .

Sulphur præcip. ..	2 drachms
Calamine præp. ..	½ ounce
Aquæ Rosæ	5 ounces
Aquæ Calcis	5 ounces

Fiat Lotio

If an ointment would be found more convenient, use 30 grains each of sulphur and calamine to an ounce of lanoline.

A popular lotion is Precipitated sulphur, spirits of camphor, and pure glycerine, each a drachm. Mix with four ounces of elder-flower-water and apply at night.

All these lotions have a tendency to irritate the skin, and this must be endured, as their aim is to stimulate the glands to action. They must never be left on the skin for longer than fifteen minutes.

Should spots have been developed by reason of the blackheads in the pores containing some germ which causes inflammation, there will arise painful little blisters or hard pimples, which, after bathing in hot water and massage, must be pricked carefully with a needle. Then the matter must be gently squeezed out. Boil the needle used, and use bits of an old handkerchief, which must then be burnt.

Once the pores have been cleaned, they must be closed for they are now in a much enlarged condition. To do this dab them with eau-de-Cologne Toilet vinegar or any spirit and water will answer the purpose. A recipe for toilet vinegar is

Best white wine vinegar ..	½ pint
Brandy	½ pint
Rose-water	½ pint
Essence of Bergamot ..	20 drops

Add the essence to the brandy, then the vinegar, and finally the rose-water. Mix, strain, and bottle tightly.

A good toilet vinegar can be made by anyone who has secured some of the abundance of a fine summer's rose-leaves.

Dried rose-leaves	4 ounces
Rose-water concentrated ..	½ pint
White vinegar	2 pints

Macerate for about three weeks and filter.

An even simpler toilet vinegar, yet quite efficient tonic for enlarged pores, is given. Half fill a wide-necked bottle with orris-root—lumps, though powder may be used if the resulting decoction is carefully strained through fine muslin. Cover the orris-root thoroughly with spirits of wine, cork down, and place aside. Shake up every day, and bring into use in about three weeks. Rose-leaves or lavender may be used instead of the orris-root, and the process hastened by using white wine vinegar instead of the spirits of wine, and standing the mixture in a cupboard near the stove for a week, or in the coolest part of the stove for a few days.

When compounding any astringent lotion for closing enlarged pores, care must be taken not to make the remedy too drastic. As cold water is in itself an astringent, a basin of cold water, to which has been added a little of the astringent lotion, is sufficient to ensure the desired purpose pleasantly. Care must also be taken to open and clean the pores before they are toned up and closed. As before stated, the object of the treatment is to stimulate the pores by means of hot water and a gentle shampoo of the parts, followed by a soothing treatment to allay inflammation and irritation (and for this latter nothing is better than to dab with cold water, cold milk, or cucumber-juice, since the pores at this stage might easily be clogged again by the use of any emollient cream).

Here, again, much must be left to the discretion of the sufferer, as skins vary in susceptibility. The final stage of the treatment is the use of the astringent lotion. Powders must be banished, for the best tends to clog the pores of a relaxed skin ; but this will not be felt as a deprivation if treatment gives a better result as regards appearance than the transient one obtained by hiding the disfigurement.

Generally speaking, acne is a skin affection particularly obstinate to remove, and there are remedies, such as pure carbolic acid and strong iron solutions applied on the end of a match to each pustule, which are often used, but are not to be recommended to the amateur.

A few general hints will be of service. If troubled with blackheads or acne, always wash in hot water and finish with cold. Be careful in the choice of a soap, and then use it freely and, unless inflammation is present, with friction. Dry the face with a rough towel. Avoid excitement, worry, late hours, and highly seasoned foods. Induce frequent perspiration by Turkish baths and steaming, but only when you have plenty of time to encourage the pores to healthy habits, and are not under the necessity of going out immediately into the open air.

Remember, also, that there is a certain amount of infection in the matter ejected from a pustule, and take care that it does not touch any other part of the face.

The following are good firms for supplying materials, etc., mentioned in this Section. Messrs Antipon Co. (Obesity Cure), T. J Clark (Glycola), A. & F. Pears, Ltd (Soap).

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

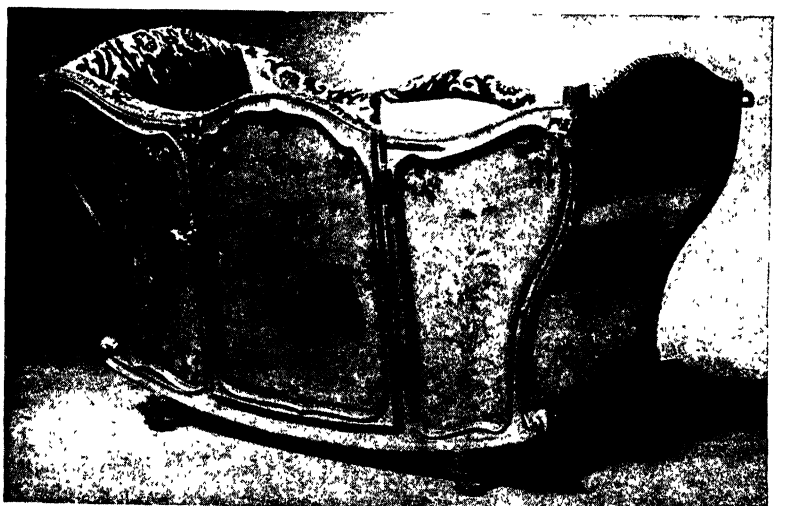
BABY CARRIAGES

Popularity of the Baby Carriage—Danger of its Use for a very Young Infant—The Benefit of a Go-Cart for a Child from Two to Four Years—Danger of Over-walking a Child—The Luxurious Modern Baby Carriage—Adaptable Cars—Storage of the Perambulator—Danger of Hiring Cars

THERE is a very marked increase in the use of the baby carriage. In the days of our grandmothers baby was "in arms," and literally carried about by his nurse almost up to the time when he was able to walk—certainly until the short-coating period was well over. Now, children are placed in the luxurious padded cars which are big enough to take the recumbent infant while yet in the long robes worn during its first three or four months of life.

Whether it is good for children to begin their carriage exercise at the very early age now usual is a moot point. Jars to the spine are so subtle that it is difficult to determine as to whether this or that may give or prevent them. Certainly the firm hold of the nurse on the little one prevented undue oscillation, and the warmth of the nurse's body was a distinct advantage to a very young child with weak circulation while exposed to the air. True, hot-water bottles can be put into the roomy bassinette perambulator, but artificial warmth is never quite as effective as human warmth to an infant.

Not only do children begin to ride



A Louis Quinze child's carrying chair of carved and gilded wood, with heraldic bronze gilt hinges and handles. It is lined with green and white brocade, and its panels of green lacquer are an achievement in vernis martin work

earlier, but they also continue the perambulator riding in some form long after the period when they used to walk regularly. For this extension of the go-carriage time there can be nothing but praise. Most of us have vivid recollection of tired legs and the long, dull times when "going out for a walk" was insisted upon Many children are continually over-fatigued, even in these

An excellent type of baby carriage, hung on Cee-springs of hammered steel, with leather straps to prevent all jarring
Messrs Gamage

days Perhaps a mite of four years has a tiny sister of two who must ride, and then a little brother appears who must also have a place in the carriage to the exclusion of the eldest born

The Open-air Baby

The fashion nowadays is for plenty of fresh air, and children are expected to spend a greater part of the day out of doors in fine weather How would grown-up folk care to tramp about from ten till one o'clock each day, and go out again and walk from three to four? Yet this is what many little families are doing, and with the exception of possibly ten minutes to half an hour's rest on a park seat (if the weather is suitable) or at home for a glass of milk at eleven o'clock, they are tramping all the time

Baby carriages, baby cars, baby chairs, they are all ready to choose from, some as beautifully built as the fine sedan-chair of Louis XV., whose panels of green lacquer still show what the vernis martin of the carriage-maker can achieve in beauty.

The modern carriage-built baby car is finished as beautifully as any landau or victoria from a St James's Street coach-builder. The panels are painted plain, or in stripes, the Cee-springs are of hammered steel, while leather straps soften the jar on road or pavement. Sometimes silk velvet or brocade is used for the upholstery, and galons are specially made to match. For ordinary purposes, however, leather or washable sanitary cloth is used for the baby carriage linings.

When selecting a carriage no detail in its size or structure is of minor importance, for on such details the health and well-being of the child depends. For most young children the perambulator is the day bed as well as the carriage in which it will spend most of its time. Special padded fitments are made to place over the well of the perambulator if a bed carriage is required, and very comfortable a child may be, recumbent amongst blankets if necessary, so that warmth is obtained while the child breathes the pure outdoor air. Every kind of cushion is provided, and the straps, softly padded with cloth or flannel, are soft to the touch when fastened round the child.

A carriage in an extra large size may be ordered simply for the purpose of outdoor sleeping, so that a child of even four or five years may remain in the garden for the morning sleep, instead of being sent indoors to rest in a bedroom

There are adaptable cars which can be used for one recumbent child, or two—one at each end—sitting up. Occasionally two small-sized hoods are provided that each child may be carefully shaded. It is extraordinary how easily the cars are moved along, and how great an improvement are the rigid stays to prevent the excessive swaying which detract from the comfort of the Cee-springs.

Very smart is the cane top panel of a beautiful carriage which bears the name of a Royal babe. It seems that no detail which makes for daintiness has been omitted, even to the silver-plated fittings and the monogram of the child painted on the panels. Ball-bearing wheels and cushion-tyred rubber wheels render baby's ride as easy as it is possible to be, while pneumatic tyres are supplied to special order.

The Coach-built Car

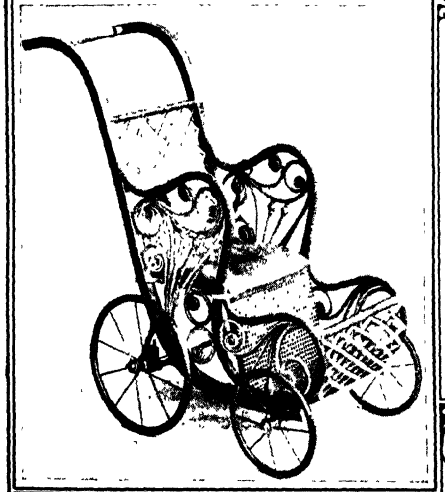
There is a very important move in the direction of the coach-built car in which the child of four or five may sit up The old mail-cart of wicker or wood is now less popular in inclement weather. Such cars are draughty unless many wraps are used, the wicker not being sufficient protection for the limbs of a child in the open air

The old-fashioned coach-built sitting-up car of our mothers' time has returned to favour, but with a difference, for modern improvements with rubber wheels, ball bearings, and toughened adjustable straps have made it a thing of comfort and beauty far surpassing its old prototype.

Reed and cane carriages are popular on account of their lightness, and when well padded and upholstered have not the disadvantage of the draughtiness of unlined wicker. Such cars are fitted with hood-

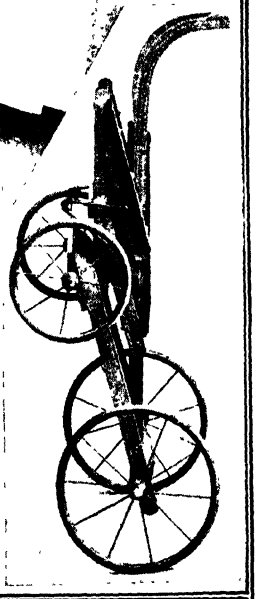
THE MODERN BABY CARRIAGE

A beautiful coach-built baby carriage, in a style used by several occupants of Royal nurseries



A graceful and comfortable carriage in cane and wicker, suitable for a child of three years old

A design that includes an umbrella or sunshade for use during hot or inclement weather



The folding baby carriage or mail cart is a most useful invention

Photos Messrs Hutchings Campbell-Gray, Booker & Sullivan

straps, and every other requirement adjusted to the more elaborate carriages, and have the extra advantage, to the nurse, of lightness.

Some cars are provided with a movable second seat, arranged so that an infant car recline on the same level as the movable seat at the same time as an older child is sitting facing or with its back to the nurse. If wished, there is plenty of room for lying full length, with feet under the seat, or two older children can sit tandem fashion, or, in the more usual and more sociable mode, facing each other.

Some Useful Hints

There are coach-built cars with a foot-rest which can be folded away out of sight when not wanted, a car built specially strong for a child up to seven years of age, a car with cycle wheels, cars with rounded backs, cars of rattan cane, and cars shaped like swans or boats—a truly ample choice is offered

This subject of cars is a fascinating one Surely Phœbus never dreamt of such a supply, nor could the chariot of the sun-god have been so commodious With no lack of choice, let us see to it that our barns are not made to walk too far with tired legs, let us see to it, too, that the babies that should be "in arms" do not begin their carriage exercise too young

The question of where to keep the car in a small house is a serious one. A well-warmed, dry coach-house is, of course, ideal, but it is not everyone who has such a place Beware of storing a padded car or carriage in a damp outhouse, a disused room below the level of the ground, or a room in which there is no fire in the winter The cloth padding of the lining is highly absorbent, and if a child is placed in a damp car very serious results may ensue, rheumatic fever, pneumonia, or infantile paralysis being amongst the most likely.

Keep your car where the air is dry, and if you have a doubt on the subject take it into the kitchen for a couple of hours to air

When baby has been caught in a shower wipe the car and hood, besides the wheels and bright fitments. Take out the rugs and cushions, and dry well by the kitchen fire.

The folding carriage and car and mail-cart have come to supply the needs of those who have no large space for housing a perambulator. There are many different patents on the market, and it is possible to obtain almost any kind of car which will fold up into half the size it requires when out for use

It is a good plan to make a loose slip cover of dark linen to throw over the car when not in use, or to use as a cover when travelling This should be slipped on when the cushions are taken out and aired, as they should be every time the child returns from a ride.

There should be a regular time for cleaning, oiling, brushing, and polishing the carriage No mud should be allowed to rest on the spokes of the wheels or elsewhere If splashes are not removed at once from the bright, carriage-painted panels it will be much more difficult later on to remove them

The life of a car may be prolonged indefinitely if the little details necessary for its upkeep are attended to daily

Coach-built baby carriage, with cane ornamental panels, on Cee-springs and rubber tyres

Remember that a baby carriage may be infected by a child who has scarlet fever or other contagious disease, and who may have ridden in the car before the complaint was diagnosed. Cars, as other pieces of furniture, can be disinfected

When hiring a car during a short visit to the sea or the country, keep this in mind, and make careful inquiries as to its last occupant

A Valuable Gift

In conclusion, let us suggest that baby carriages suffer much from storing If there is no longer any necessity for the car let it be given away

A car is a very valuable gift to a poor person, who can put the baby in it to sleep while she works in the fields or at home. One sees these handy little wheel cars used for carrying washing or any other awkward bundles by those to whom any labour-saving device may mean just the difference between comfort and severe over-fatigue with multifarious duties.

At the annual parish jumble sale any old perambulator or mail-cart provokes keen competition amongst the buyers. Do not, therefore, allow the persuasive old-clothes merchant to offer you a shilling or so for what would rejoice the heart and lighten the labour of many a hardworking but needy mother.

NATIONAL DANCES FOR CHILDREN

Continued from page 2756, Part 23

By MRS. WORDSWORTH

Principal of The Physical Training College, South Kensington

4. SPANISH

Origin and Moorish Attributes of Spanish Dances—The Fandango, Seguidilla, Bolero, and Cachucha—Music and Dancing in Spain—Some Characteristic Steps

SPANISH dancing is of great antiquity. It doubtless underwent various Moorish modifications, and certain of its steps are obviously of Arab origin. But everything points to the assertion that in all essentials it is heir to the best traditions of the Gaditanas, the famous dancing girls of Cadiz, who created a *furore* in ancient Rome.

All Spain thrills to the notes of the Fandango, pre-eminently the national air; and one that accompanies an intensely ardent and graceful step—as the following description, by a Spanish author, proves:

"Like an electric shock the notes of the Fandango animate every hearer. Young men spring to their places, rattling castanets or imitating the sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, beating strictest time with tapping heels. Partners tease, entreat, and pursue each other by turns. Suddenly the music stops; and every dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the fandango as the orchestra strikes up afresh. The sound of the guitar, the violin, the rapid tictac of heels (*taceneos*), the cracking of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.

"The measure is in a rapid triple time. The sharp clank of ivory or ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and exhilarating. Olè! Olè! The Bolero intoxicates: the Fandango inflames. Olè!"

The light and lively Bolero, or Volero, is not an ancient dance. It dates from the beginning of the last century, and its invention is ascribed to Sebastian Cerego, a celebrated dancer in the reign of Charles III.

FIG. 1. Step 1, Olè, or Pointing step. The right foot is twice sharply pointed in front, the left knee being bent. The dancer, after changing the position of foot and hands, repeats the movement

Photos, Martin Jacolette

"History of Spanish Music," declares that the Seguidilla may be regarded as the oldest dance of Spain, excepting only those called *bailes en coro*, and the *manza prima*, still in vogue in Asturias. Even in Andalusia the penny fans sold in the precincts of the bull-ring on festas, the tambourines, and quaint

It is more dignified than the Fandango; but remnants of older dances may be traced in it. The Bolero is a dance for two people—generally written in duple time, though sometimes found in triple. The tune and air may change, but the peculiar rhythm must always be preserved—in addition to the "feigned pauses," which are a prominent feature of this dance. The step is low and gliding, but always well marked.

The step of the Seguidilla originated in La Mancha, and dates from the early part of the eighteenth century. Seguidillas of some sort are extremely ancient. Moriano Soriano Fuentes, a popular Peninsula composer and author of an admirable

FIG. 2. Step 2. The Pas de Basque. The right foot is cut towards the left knee, a stamp with the left foot drawn behind in the fifth position follows, the right arm encircling the head. The step is then repeated

Fig. 3 Step 3 Springing Turn Dancing toe and heel with alternate feet, with marked stamps, the dancer turns slowly in a circle

of Spanish dances, of which the Fandango and Seguidilla may be considered chief. There are hundreds of others, picturesque in title and form. It is impossible to enumerate them all, or to illustrate every step in the dances already named. Some of the most popular steps have been selected for illustration. They make a charming fancy dance,

Fig. 4. Step 4 Coquetry. The dancer moves down the room, shaking her dress and right foot forwards and backwards in a coquettish manner

yellow carriages in the streets are all decorated with pictures of seguidillas.

Verses (*coplas de baile*) accompany the Andalusian Seguidilla, of which the general theme is love, expressed in poetry both tender and quaint "A star is lost, and appears not in the sky: In thy face it has set itself: On thy brow it shines"—is an example picked at random. Nearly every Spanish province has its own Seguidilla, modified by the temperament of the inhabitants, and called by different names. Few Spaniards, even to-day, are unacquainted with the Seguidilla step—a lesson other nationalities might copy with advantage. The *bien parado*, or breaking off of one step to make way for another, is one of the most interesting features of this typically Spanish measure. The music ceases with a jerk, and it is essential that the dancers stand literally motionless, as if petrified, in the identical position in which they were surprised by the cessation of the music.

The title cachucha, which distinguishes a certain type of Spanish dance, is also applied to anything that is pretty, graceful and fragile. This butterfly-dance is performed by a single artiste, and is written always in triple time. The movement is moderate at first; by degrees the dancer increases his speed and the noise of his castanets, till the finale reaches a positive frenzy. The air is considered a national one, and the steps, like the music, are gay, elegant, and impassioned by turns. That is one of the chief charms of Spanish dancing—it is never the same for two minutes.

These are but a few of the principal types

Fig. 5. Step 5. Haughtiness. Turning sharply, head and body, the dancer stamps the foot she has been using, and points the other towards that foot. The entire step is repeated to the left

Fig 6 Step 6 Kneeling With a turning spring, the dancer kneels, right foot extended, clashing her castanets above her head She turns her body in a complete circle, the arms following the movement, then rises

and if a child can be induced to give full play to the natural facial expression inspired by the movements and music, she will benefit greatly.

STEP I. (*Fig* 1)—OLÉ. POINTING STEP. The right foot is sharply pointed twice in front, while the opposite knee bends. The dancer then, after changing the position

Fig. 7. Step 7 Arm Turns The dancer takes quick steps forward with alternate feet, draws the arms close together, then extends them sharply, turning her head to right and left and pointing opposite feet

of her feet and arms, repeats the entire movement the reverse way.

STEP II. (*Fig.* 2)—PAS DE BASQUE. Taking a *pas de basque* forward, the dancer cuts her right foot towards the opposite knee; this movement always coming on the *half beat before the step begins.* A stamp, with the left foot drawn behind in the fifth position, follows, the right arm encircling the head. The whole step is then repeated.

STEP III. (*Fig.* 3)—SPRINGING TURN. Dancing toe and heel with alternate feet, with marked stamps, the dancer turns slowly in a circle, using her arms with a wide circular movement.

STEP IV. (*Fig* 4)—COQUETRY Shaking her dress and right foot forward and back, the dancer moves down the room. This step is started in a coquettish manner, which gradually gives place to—

STEP V. (*Fig* 5)—HAUGHTINESS Turning sharply, head and body, the dancer stamps the foot she has been using, and points the other, turning towards that foot; then repeats entire step to the left.

STEP VI (*Fig* 6)—KNEELING. Giving a big, turning spring, the dancer kneels, her right foot extended. Her castanets are clashed together, and above her head She turns her body in a complete circle, her arms following the movement, then rises.

STEP VII. (*Fig* 7)—ARM TURNS. Taking quick steps forward with alternate feet, the dancer draws her arms close together and extends them sharply, turning her head to right and left, and pointing opposite feet.

STEP VIII. (*Fig.* 8)—FINAL POSITION. After four quick *pas de Basque* steps forward, the castanets are clashed together and the dancer strikes the final position, in a defiant attitude.

Fig. 8 Step 8. Final Position After four quick pas de Basque steps forward, the castanets are clashed and the dancer strikes a defiant attitude

GIRLS' CHRISTIAN NAMES

By LYDIA O'SHEA

Continued from page 2882, Part 24

O

Octavia (*Latin*)—"Eighth" (child).
The Romans are responsible for what are called "Numeral Names," embracing the numbers one to ten. Of these Secundus, Tertia, Quentin, Septimus, Octavia, and Decima are still to be met with, in some instances the masculine, in others the feminine form being the more popular. The most famous bearer of this name was Octavia, the virtuous and beautiful sister of the Emperor Augustus. For her second husband she married Marc Antony, in order, it is said, to reconcile him, politically, to her brother. But the charms of Cleopatra proved too great for Antony's loyalty, and though Octavia was ready to forgive his defection, Augustus took up arms against his brother-in-law. Antony's death some time after the battle of Actium solved the difficulty, and Octavia then is said to have extended her magnanimity to his children, by receiving them into her house and bringing them up as her own.

Octavie and **Octave**—French forms of above.

Oda (*Teutonic*)—"Rich." Popular in Germany. Otto is the familiar Italian and German masculine form.

Olave (*Norse*)—"Ancestor's relic," or "forefather's relic." This is the English feminine form of the popular Norse Olaf and Olav.

Olga (*Russian*)—"Holy."

Olinka (*Russian*)—"Holy." This name, as well as Olga, is derived from Oleg, the Russian form of Helgi, an old Norseman who founded the race of Rurik.

Olive (*Latin*)—"Peace," "Reconciliation." The olive, the symbol of peace and joy, here forms one of the pretty class of floral names which never seem to lose favour. From this root are derived many others, such as Olivia and Oliver, and the masculine—Oliverio (*Portuguese*), Oliveros (*Spanish*), and Oliviero (*Italian*), and the Breton, Oliet.

Olympe—French form of Olympia.

Olympia (*Greek*)—"Belonging to Olympus," or "heavenly." Olympus being the Mount of the Gods.

Olimpia—Italian variant.

Olympie—French and German.

Olympias—English derivative.
Olympias was the mother of Alexander the Great, and her name was much used in Macedonia. Later, spreading westwards, it reached Greece and Italy, and afterwards France.

Omphale (*Greek*)—"Masterful."
Omphale was the handsome but somewhat masculine queen of Lydia, who, having heard of the famous exploits of Hercules, wished to see him. When he fell ill, and was ordered to be sold as a slave in order to recover his health, Omphale ordered Mercury to purchase Hercules for her. The queen and her slave became mutually attached to each other, and he remained at her court for three years. So great was his affection for her, that it is said he even became so effeminate as to sit beside her among her women spinning wool, while she attired herself in his lion's skin and club.

Ophias (*Greek*)—"Tall."

Ophelia (*Greek*)—"Serpent"

Orazia (*Latin*)—"Worthy." Italian form of Horace.

Orbona (*Latin*)—"Helper in sorrow"
Orbona was the loving, tender-hearted goddess who took bereaved parents under her solicitous care.

Oreas (*Greek*)—"Maid of the mountains."

Ormilda (*Teutonic*)—"Serpent battle-maid."
Used principally in Iceland.

Orphne (*Greek*)—"Darkness."

Ortensia (*Latin*)—"A gardener."

Osberta (*Teutonic*)—"Divinely bright."

Osberga (*Teutonic*)—"Divine pledge."
Authorities trace the Scandinavian prefix "os" from the "Aasir," the mythological family which corresponds to the Grecian gods of Olympus. The Aasir were sometimes called the "summer gods" in contrast to the "Hrimthusir"—or "frost powers"—and the constant contests between these two produced the periods of summer and winter, according to which combatants were victorious for the time being. "Aas" is the Norse spelling, "a" the Icelandic, and "e" the Danish; the pronunciation of the northern "aa" corresponding to the Anglo-Saxon "o," and "asa" for "os." Asa seems to have been a general term for the gods, so that prefixes such as "os," "es," "as," and "asa," all came to mean "god-like," or "divine." It is interesting to note that the old *Asbiorn* of the Norsemen (the divine bear) is the direct ancestor of our familiar present-day surname "Osborne." Asbera is the feminine Christian name of this.

Osthryth (*Anglo-Saxon*)—"Divine threatener."

Osyth (*Anglo-Saxon*)—"Divine strength."
Other instances of this series of names may be found in the still-used masculine names Osmond and Oswald (divine protection and power), just as the Teutonic *Orm*, a serpent, furnishes us with Ormerod, and Ormonde.

Othilia (*Teutonic*)—"Rich battle-maid."

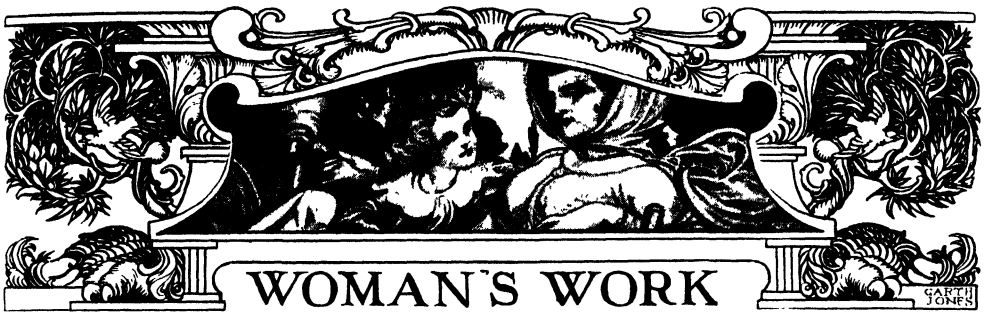
Ottavia (*Latin*)—"Eighth." Italian variant of Octavia.

Otthild (*Teutonic*)—"Happy battle-maid."
"Ott"—"happy"; as "oth"—"rich."

Ottilia—Variant of above.

Ottilie—French derivative.

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

HOW TO BECOME A LADY DOCTOR

By ELIZABETH SLOAN CHESSER, M.B.

Attractions of the Profession—Qualities Essential to Success—Need for Good Health—The Training and the Cost

EVERY year the profession of medicine attracts more and more girls to its ranks. Medicine is the finest possible occupation for the girl who wants intellectual interests, opportunities for a useful and honourable career, in addition to remunerative work.

It is said that only in the learned professions can women compete—given equal opportunities—with men at the present time (1911), and they can certainly do so in medicine. Girl students have every opportunity of winning distinction in the universities. The woman graduate has at least an equal chance with her brother of making a name for herself. Indeed, in some towns a woman would have a better chance than a man if she set up in practice. When there is not a woman doctor practising in a neighbourhood, a certain number of people would immediately consult one if they had the opportunity.

In every community women will be found who prefer to consult one of their own sex, and the old idea that patients would not have the same "faith" in a woman doctor is dying out. Every year women are adding to their laurels and proving themselves just as capable in practice as in the universities. They are holding posts in hospitals and dispensaries, they are working as lecturers, assistants, and medical inspectors of schools. They are to be found in Harley Street and in remote country towns all over the kingdom, whilst the medical woman has always been a respected personage in the Far East. In India, China, and other parts of the East, women doctors relieve the sufferings of their own sex who would have to go untreated and unhelped without them.

Before considering in any detail the prospects of the medical woman, it is necessary to raise the question of education, in order that any girl interested in this profession may understand how she can become a "lady doctor." There is no practical opposition offered to girls who want to be doctors at the present time. They know nothing of the hardships and difficulties of the pioneers. They will not, like the early Scotch graduates, have to face riots, law-suits, and actions for libel. They can study medicine at any university in the kingdom, except Oxford or Cambridge, and take out their classes, their hospitals, and their practical work as easily as if they were men. But before a girl takes up the study of medicine she should ask herself two questions:

Qualities that are Essential to Success

First, is she perfectly certain that she will have the perseverance and grit to apply herself for five years to fairly close study and hard, practical work?

She should be prepared to give up a certain amount of pleasure and recreation, and spend her evenings in the study when her sisters

are going to balls. Not that it follows that medical students have to give up pleasure altogether. There are long vacations at the close of each session, and the girl who works steadily and persistently can always take an occaional evening off duty. But work, not pleasure, must become her first law if she intends really to make a success of her chosen career.

Student Days

In the second place, fairly good health is absolutely necessary if a girl is to go through the strain of medicine without breaking down. The work is constant and fairly severe, and the physical strain cannot be ignored. The medical student has to rise early, to spend her days in the lecture-room, the laboratory, and the hospital ward. She has to be out in all weathers, and cannot afford to take care of herself when examinations are impending

Then a certain amount of mental concentration is called for The girl who wishes to do well in her work must read for an hour or two daily, although there is not the slightest reason why she should not close her books at 10 p.m every night of her student life. Cramming is both unwise and unnecessary if a girl puts method and brains into her work from the very beginning She need never break down or be one day off work all through her course if she begins with fairly good health, and takes moderate care to preserve it

A great many students break down simply because they neglect their health. They are careless about their food and their sleep, cram till 2 a m a few weeks previous to an examination, and take strong tea or coffee to stimulate them when their health and their nerves feel the strain. One of the rules which should be made at the very beginning is to go to bed at 10 30 six nights out of seven, and plan out a regular programme of work, so that cramming will never be necessary

How to Begin

Before a girl can become a medical student at all she has to pass a preliminary arts examination in English, Latin, mathematics, and one modern language. This examination differs slightly according to each particular school or college, but particulars can be obtained by writing to the secretary or registrar of the chosen school. Certain examinations, such as the London Matriculation and the higher leaving certificates exempt the student from one or more subjects If a girl has made up her mind to choose medicine as a career she should devote herself during her latter school life to attaining a certain standard in these four subjects, and, if possible, take examinations from school that will exempt her in the different subjects.

If she takes her preliminary examination straight from school, she should have one year's complete rest, at least, before beginning to study medicine seriously. Nineteen is quite early enough to begin, and the intervening years from school should be devoted to the study of housewifery and cooking. Once she has passed the preliminary examination, a girl can register her name on the books of her chosen university or school of medicine.

She can study in London, Edinburgh, Glasgow, Dublin, Aberdeen, amongst other places, whilst the joint colleges of Scotland and Ireland and the Society of Apothecaries also qualify women to pass as medical practitioners. The qualification given by the Apothecaries' Hall is much less expensive than the ordinary university course, whilst Scotch girls have at the present day a splendid chance to obtain their medical degree practically free of cost by applying for one of the Carnegie scholarships. At certain of the colleges also various bursaries are open to women students. Medical missionary scholarships are given by the Society for the Promotion of Christian Knowledge, the Ladies' Association for the Church of Scotland, and the Zenana Bible Mission.

October is the best time of year to begin, in the sense that a girl can qualify by taking her final examination in the July four years afterwards Some girls, however, prefer to begin in the summer session, in order to get six months longer, so that they may be able to obtain extra practical work later on.

The Course of Training

During the first year the medical student has to devote herself to science and study chemistry, physics, botany, and zoology in their practical as well as their theoretical aspects.

As a rule, work begins at 9 a.m., and terminates, so far as lectures or practical work are concerned, at 5 p m Perhaps two or three hours of the day are given up to lectures, the rest of the time being spent in the laboratory at practical work. The fortunate student is through with her first professional examination at the end of the first year, and then can devote herself wholeheartedly to anatomy and physiology , later, she has to study drugs, then she takes up hygiene and public health work, and spends a certain amount of time in the hospital. Medicine and surgery proper are studied during the later years, when several hours daily are devoted to hospital work and interviewing patients in dispensaries. The girl student, like the man, has to acquire the art of administering anæsthetics, to become accustomed to operations, to spend long hours " sounding " hearts and lungs, dressing wounds and burns, and setting fractures.

The curriculum is a very wide and varied one nowadays, when fevers, eyes, ears, and vaccination are all compulsory subjects. Bacteriology, also, has become an important subject, whilst slum work provides the study of practical cases amongst the very poor in our great cities. At an age when the ordinary young girl is spending her time shopping, visiting, and dancing, the medical student is concentrating herself on the study of disease,

and has to face a certain amount of suffering and misery in her everyday life, which the average sheltered woman in her maturity has no conception of. But the experience, instead of hardening her, brings out the very best and strongest in her character, and the girl who is worth anything at all emerges at the end of her five years' work stronger and better for the discipline and experience she has undergone.

Ways and Means

Many girls who would like to study medicine are withheld by the fear of the expense entailed, but if a girl happens to live in a town where there is a medical school, £200 would cover the cost of her classes, her hospital and examination fees, and her instruments and books. The student who has to live away from home in lodgings has to add to this sum the cost of her board and lodging for five years, which could hardly be estimated at less than one pound a week. But after the initial cost is paid, from the day she graduates the lady doctor has very little further outlay She can obtain a post as house surgeon or house physician, and if any salary attached is merely an honorarium, she is gaining further experience, and has her board, lodging, and washing free. *Locum tenens* appointments are open to girls as well as men whenever they qualify, and they may be paid from two or three guineas a week upwards Women are also eligible for asylum posts, whilst in connection with medical inspection of schools they can make two or three hundred pounds a year from the first Medical positions in parish councils and in connection with bacteriological and research laboratories are held by women, whilst women graduates are engaged in lucrative practice all over the British Empire

When a girl has qualified, her best plan is to get at least one year's hospital experience as house surgeon or house physician. She might afterwards spend a few weeks or a month or so at *locum tenens* work, when she can rely upon having fairly good pay, and all the time is gaining experience in everyday ailments and the minor diseases which do not come to hospitals. For this same reason, a post as assistant to a doctor is valuable, in that it provides splendid experience for anyone wishing to take up a practice afterwards As a general rule, it is wiser to wait two years before setting up in regular practice. A woman may buy a practice on her own account, or go into partnership with another doctor In Scotland the buying of practices is less common than in England, and the usual procedure is to rent and furnish a house and fix a brass plate on the door, to attract patients

Hospital Appointments

A hospital appointment is, of course, a valuable aid, because it gives a woman a certain standing, and adds to her experience of practical work. But up to the present time most of the hospital posts have been retained by the men, although every year women are gaining advantages and making their way steadily towards the goal of hospital appointments The majority of lady doctors confine their work to women and children, or they may specialise in skin, in eyes, in the giving of anæsthetics, in operation work, and other branches of medicine.

No girl who takes up medicine will regret the expenditure of time and money It is the most interesting study in the world. It provides a splendid education. It is an essentially human occupation, and makes life fuller and more interesting every year.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

Continued from page 2886, Part 24

Geese and their Possibilites—The Best Breeds to Choose—Housing and Shelter—Breeding and General Management of Goslings—Fattening for Market

ALTHOUGH it is not advisable to stock the land heavily with geese, owing to the very limited demand for such a class of poultry during recent years, it is certainly advisable to make goose-rearing a minor branch of the business wherever there is likely to be a local demand for Michaelmas or Christmas fare, and where the land necessary for goose-raising is available.

Where grassland needs improving, nothing could be turned upon it calculated to better its condition than geese, as the birds clear off the rougher growths, and encourage the production of shorter and more succulent grasses. In an orchard devoted to standard fruit-trees a few young geese will obtain most of their food, the birds being naturally grazing subjects, and will yield a good profit in return for the little attention and hand-fed rations expended upon them.

As to whether it is best to keep one's own breeding stock, or buy eggs for hatching, or young birds for fattening, depends upon the space available and the extent of the demand for such a class of poultry. Where there exists plenty of rough grazing, or common land over which the birds can forage, it pays to keep one's own stock birds. Although geese, like other kinds of waterfowl, require bathing water to exercise themselves in and to maintain bodily cleanliness, they need not necessarily be provided with a stream or pond to ensure good breeding results. A good-sized tub sunk into the ground will suffice for their daily bath, and if it is kept well supplied with water the birds will manage to keep themselves clean.

Autumn is a good season in which to acquire breeding stock, and they should be turned down on their permanent range, so

that they may get well accustomed to their surroundings before the following spring, by which time, if properly managed, they should be in a fit condition for breeding. As to the best breeds to stock for the production of table goslings, either the Embden or Toulouse may be chosen, but a cross between these two breeds ensures quicker growth, and ultimately a bigger bird in the progeny. But before securing stock birds, a suitable night shelter should be erected for them. This need not be an elaborate affair, but it should be rainproof, and as airy as possible A structure five feet long, four feet deep, and three feet six inches high, will accommodate comfortably three geese and a gander. The building should slope from front to back, and the lower half of its front should be boarded up, whilst the upper part should be wire-netted, and provided with a hinged framework of wood covered with coarse sacking or other rough fabric, which may be closed in very stormy weather. The floor, which

A fine flock of Toulouse geese A cross between this breed and the Embden variety produces a b g, quick-growing bird, suitable for the table

should be higher than the outside ground, may be composed of well-beaten earth covered with straw, bracken, or other litter. Being provided with a suitable house, the acquisition of suitable tenants for it may be considered. The most suitable breeds of geese to keep is a question which already has been considered. The next point to be raised, therefore, is the question of age. Geese breed up to twenty years of age, so that little fear of buying birds too old for stock purposes need exist. What should be avoided is stock approaching its first laying season. If the birds are entering on their second or third laying season, and are mated to a well-matured gander, the breeding results, unless the unforeseen should happen, should always prove satisfactory.

During the autumn and winter, should the land be free from snow, the birds will graze for all their food over rich pasture, but should snow prevail, or the herbage be very poor in quality or quantity, other food will be necessary to keep them in good condition. Good plump oats, previously well soaked in water, can hardly be beaten for stock geese ; but, in addition to this grain during long periods of frost and snow, the birds should have some mash made of barley-meal and sharps for breakfast.

Many geese are bought in the early part of the year for breeding purposes, the object being to save the attention and food necessary for birds secured in the autumn. Such a procedure, however, borders on false economy, as geese take some time in getting accustomed to new quarters; and as the autumn-bought birds would not be likely to lay before February, one can readily understand the number of valuable eggs that would be lost early in the year by purchasing birds later. Egg-production, as a rule, begins some time in February, and if the birds are not encouraged to sit, eggs will be forthcoming until midsummer. The goose likes a secluded place in which to deposit her eggs, and she covers up her precious productions with grass, leaves, or other litter before she leaves the nest. The floor of the goose-house should, therefore, be well littered with straw or bracken-leaves ; otherwise the goose may decline to lay in the structure, and many eggs may be laid in out-of-the-way places on the range, and be lost. During the breeding season the birds should be encouraged to lay and breed well by an allowance of soft food in the early morning and some steeped oats at night.

The period of incubation ranges from twenty-eight to thirty days, and the eggs to be set should be placed in a nest formed by making a hollow in the ground outside, and in a shaded and quiet place The hollow should be lined with hay or straw, and over the finished nest a bottomless coop should be placed, and to this should be attached a wired run to confine the sitter when off the nest, feeding, etc. A goose will manage from ten to a dozen eggs, whilst a hen will cover three or four, according to her size. If a hen is employed to incubate the eggs, the latter must be turned daily by the attendant, as they are too large for the hen to manage. If the eggs are set from vigorous stock, no assistance will be necessary at hatching time, apart from the removal of empty shells from the nest. Sometimes an extra thick shell may prevent a gosling from breaking its way out, when a little careful assistance will be necessary. The shell, however, must be first broken by the imprisoned bird before assistance is given and the shell further broken.

During the incubating period, the eggs should be sprinkled occasionally with warm water, and during the final stage they should

be dipped daily. The dipping of the eggs into warm water will soften the lining membranes of the shells so that the goslings may easily break through them. The sprinkling or dipping operations should be performed just before the sitter returns to the nest after feeding.

Management of Goslings

When the goslings are hatched, they should be allowed to remain in the nest for twenty-four hours to get thoroughly dry and strong. Of all classes of poultry goslings are the easiest to rear. When a week old, they are able to forage for the major part of their food, but it does not follow, on that account, that no other food need be given, as to produce good-conditioned birds something more than grass is necessary The hen should be placed with the goslings in a roomy and airy bottomless coop out in the open if the weather is fine, but if the weather is wet the best place for the coop will be under an open-fronted shed. To the coop should be attached a roomy run in which the birds should be kept till they are a fortnight old, to prevent them from wandering away and becoming fatigued. When a fortnight old, they should have full liberty. The goslings will only need brooding by the hen for three or four days, and during that time they may be fed on scalded biscuit-meal mixed with finely chopped, hard-boiled eggs, after which boiled wheat mixed with barley-meal or ground oats may be given. Sharps mixed in equal proportions with ground oats or biscuit-meal is also good The birds need variety during the rearing period, as variation in feeding is one of the secrets of successful goose-rearing When the birds are two months old they will be able to eat whole grain, such as tail wheat or wheat screenings Barley and oats should not be used without being first scalded with boiling water and allowed to steep until cold, as their husks, in a dry state, are very indigestible.

If a little mash food is allowed the birds for breakfast, and a feed of wheat for supper, they will grow up amazingly, providing their range is rich in pasturage. If the birds are to be sold as green twelve-week-old geese, they should be kept away from swimming water, and their grass range should be limited but rich in pasturage.

For the Michaelmas trade, goslings should be treated similarly to the above, until within a month of killing them, when they should be confined to limited spaces, and fed on fattening foods twice daily, ground oats and barley-meal being given early in the morning and steeped grain in the evening. After their early rearing period, geese intended for Christmas consumption may be treated like the stock birds, a wide range being allowed them to within a month of killing time. They should then be confined to large, airy sheds, and should be fed liberally on ground oats and barley-meal in the morning, green food in the afternoon, and steeped corn in the evening. In the vessels containing the drinking water some grit should be placed, and some finely broken charcoal should be kept in a trough within reach of the birds.

Preparing for the Market

Before killing the birds, they should be fasted for twenty-four hours. When killed, they should be plucked whilst yet warm, and the carcases placed side by side on a shelf, and pressed down with boards and weights until quite cold. It will be seen from the above remarks that geese can be marketed in three ways, either as "green geese," Michaelmas geese or fat Christmas geese As to which are the most profitable birds to produce will depend upon local demand, and upon the extent and quality of the land available for rearing. If the grazing land is limited, and much food has to be bought, it is very doubtful whether the production of the Christmas goose is a profitable undertaking.

To be continued.

ORGANISING AS A CAREER FOR WOMEN

By MRS. MARLAND BRODIE, ex-Organiser of The Women's Trade Union League

How to Train—Punctuality—How to Appeal and Dress—Paid Organising—The Faddist—Personal Invitations—Some Great Organisers

AMONG the many interesting careers open to women to-day, not the least important is that of an organiser. While it may be true, in a sense, to say that "organisers are born, not made," nevertheless it is a department of social activity in which one may become fairly expert by undergoing a process of apprenticeship, without being endowed with any special genius for the task.

It is a life full of varied experiences, and brings one into contact with the best-known workers in the national movements among women, all over the country, who devote a great part of their time to the sphere of politics, religion, and social life.

Most women, I think, have some natural ability, which lies dormant until they get a chance to put it into force, and if a woman takes up the career of an organiser she will not complain of the monotony of existence, as many women workers do at the present time.

How to Train for the Work

A good preliminary training can be got by becoming attached to a local branch of work, of a national character, in one's own neighbourhood, such as the Co-operative Guilds, Women's Trades Unions, Sunday-schools, Happy Evenings Associations, Women's Liberal Associations, the Primrose League, temperance societies, or any other society of a like description.

Voluntary workers in these, showing

aptitude, are often chosen for organising positions on account of their zeal, enthusiasm, and constant attention to any duties that may be entrusted to them. There is an old saying that "if you wish to enlist the services of a woman for any public work, you must find a busy one." Therefore let your hands be full, and do not be afraid of trying to get through as much as possible.

In the first place, an organiser must be in the best of health and have no falling-off times. Constant travelling about from place to place is a great strain, and cannot be endured except by those possessing the necessary physical strength. In no case should engagements be broken. Nothing causes greater disappointment, and the people soon lose confidence in the organiser

As she gets well known in a movement, it is a wise plan to let it be known that, no matter what the weather is like or how trying the circumstances, she will turn up at the proper time Punctuality is a most valuable asset in an organiser's equipment.

How to Appeal

The organiser must interview the local influential people, and persuade them that the work she is engaged upon is all-important and must receive all the help available

Then, again, she must not appear as an oddly dressed person Personal neatness is absolutely essential. Dress quietly, by using garments that do not attract unpleasant remarks from a crowd of men and women. Every woman knows how to strike the happy medium in these matters, and if she does there is nothing to fear. This goes to show that the two qualities of courage and perseverance are prominent factors required in the making of an organiser. She will meet with many disappointments. But she need not be dismayed; when once the audience is made to think on the subject placed before it the battle is won, and she can make headway.

When a woman feels that she is gaining efficiency as a voluntary worker, and has acquired sufficient confidence in herself to work alone and "encounter even a lion in her path," she may apply for a post with some national organisation that employs women organisers, such as those named at the beginning of this article.

In the event of receiving an appointment, probably the first work she will be sent about will be to organise a meeting. Her mission will commence by taking letters of introduction to well-known people in the locality where the work lies and to ensure a good audience; she will make the acquaintance of as many more people as possible. By this means she will get into touch with a good number of willing helpers who are always to be found.

Then she will draft out the posters and a small handbill, and be careful to inquire as to the printer who will serve her people best. The printer should be interviewed, and be told exactly what is required. It is some-

[illegible] to see several printers, get estimates for the work, and give it to the one which, in her own judgment, is the best.

There are also rooms and halls to be engaged. Someone she has met will tell her where she has to make application, and she will go and see the places, find out their seating accommodation, hearing capacity—which is important—and the terms. She will also take care in all these things to do her utmost to look after the interests of her association. There will be the most suitable person to find for a chairman to preside over the meeting, and the local speakers, whom she ought to know, and see that they have the views of her association in their minds. Nothing is more distressing and upsets an organiser so much as hearing one or more of the speakers who precede her giving expression to opinions that are quite foreign to the subject she has to set forth. This has occurred on many occasions, and has been the cause of breaking up much good work. A little talk over affairs before the meeting with the speakers will render such a danger nearly impossible

One other word of warning. There is always some man or woman faddist in a locality ready to take advantage of any platform for the dissemination of their own particular doctrines. These cranky individuals must be studiously avoided by the organiser at all costs. She should learn all about local conditions. Obviously every place has some peculiar character that must be taken into account, and this should receive attention, so that the audience can appreciate the organiser's desire to understand their point of view. By this means a responsive and sympathetic hearing will result. If the meeting is held in a residential quarter, a very effective way of getting at the people is to make a house-to-house canvass. Call on the people in their homes, distribute the handbills, and converse with the householders, and be ready to give any explanation regarding the business of the meeting. Personal invitations from the organiser go a long way to make the work successful.

Personal Invitations

Another way which the writer has tried is to invite the more prominent residents who are interested to an afternoon meeting to help spread the news of what is being done. In an industrial centre other efforts are necessary. In the North, for instance, Sunday-schools for adults abound, and the visit of the organiser to these centres of usefulness always creates interest. It is most advantageous to get into touch with them, and some friend will possibly get the organiser invited to explain what her association is trying to do, if the subject is suitable for such a place at the time of her visit.

Again, she can visit the factories and workshops when the girls and women are leaving for meals, get into conversation with them, and

give them handbills; or, if the employers are kindly disposed towards her, they may allow her in the dining-room of the factory or workshop, or possibly in the work-room itself, to have personal talks with the women and distribute the bills. The women at first will listen out of mere curiosity, but many will be thoroughly interested, and will be sure to come to the meeting. If the weather is too bad, and she cannot ask the women to stand in the street—it is never too bad for the organiser—another good way is to invite them to a popular coffee-house in the neighbourhood on leaving work in the evening. Give them light refreshments, inform them of your work, and what you are trying to do. They will usually respond to your appeals, and one will always find good helpers among them who will also give information that will prove of value.

Do Not be Superior

On no account must the organiser ride the high horse, or talk above her hearers The superior person is not liked in this work. Simplicity in all things wins the way. Assume that the women know something of what you are doing, and tell them all about it, and, like Oliver Twist, they will ask for more. Success depends very largely on how the women and girls are approached.

It is a great mistake to hurry the work. There is so much to be done for which the organiser is directly responsible, and it does not do to leave it to others. She must at least superintend everything herself if there is to be no hitch in the work. She must have a fortnight to work up a meeting, and a longer time if possible. Women have shown much ability as organisers, and many are still doing this work successfully. Many well-known names occur to one in this connection, but considerations of space only permit the recalling of a few.

First and foremost, Florence Nightingale, who successfully organised the nursing profession on such lines that it has made continuous progress, and "the light of her lamp" will never go out. The magnificent work she did will live for all time, and should always encourage women to try what they can do, even single-handed. As Longfellow has written—

> A lady with a lamp shall stand
> In the great history of the land.

In late years we have had other pioneers. In the Women's Co-operative Guilds, which are known all over the United Kingdom, we have women organisers who have accomplished much and been successful in educating women to take a lively interest in their own affairs. The names of Miss Spooner, Miss Redditch, and Miss Mayo have become household words in this movement. When industrial organisations were first formed among women, Mrs. Paterson, a working printer, took upon herself the forming of the Women's Provident and Protective League; and the organisation, of which this woman became the founder and first organiser, is now the Women's Trade Union League.

Mrs. Paterson saw that women as a class were overworked and underpaid, and she journeyed to America to find out all about unions that were being formed there, and came back to London determined to do something on the same lines. She interested some well-known men and women, and formed societies in different trades. She worked so arduously on behalf of the women workers that her health at last gave way, and she became a martyr to the cause. She established the nucleus of an association which was taken up by such women as Mrs. Sims (the mother of Mr. G. R. Sims), the late Lady Dilke (who devoted herself wholeheartedly to the work up till the day of her death), Miss Clementina Black, Mrs. Holyoake Marsh, and others. Through the efforts of these women, head offices were opened as a memorial to the late Mrs. Paterson. The organisation is still going on successfully, with Miss Gertrude Tuckwell as president, and Miss Macarthur as secretary. Its headquarters are in Mecklenburg Square, London, W.C.

Arising out of this, a new organisation of a few years' growth has been brought into existence, the Women Workers' Federation. Miss Louisa Hedges is the secretary, and it has thousands of members. Another successful organisation entirely controlled by women was formed in 1891, or thereabouts. It is the Women's Liberal Federation, which has branches everywhere. This association has organisers. Miss Orme, LL.B.; Miss Ellen Chapman, LL.B.; and Miss Martin Leake did good pioneer work in this, stirring by their energy and enthusiasm the support of women who would not otherwise have taken the slightest interest in politics.

The Age of Women

The Women's Industrial Council is another body controlled by women, and it organises the collection of statistics in industries employing women. Yet another successful organisation is the Scottish Council for Women's Trades. Miss Margaret Irwin is the secretary and she has filled many positions, including that of Labour Commissioner for Scotland.

The salary of women organisers varies from £100 to £200 a year, with expenses.

In every department of life there is room for women workers. Let them only in all sincerity take up a cause and master its possibilities. By all signs the observant are able to see that the twentieth century is going to be a woman's age. In the field of organising there are ample opportunities for making a career. The harvest is great, and labourers are few. Now is the time to come forward and enlist in the great army of women who are resolved to leave their foot-prints on the sands of time, and by their labours for the women of the world leave this earth a better place than they found it.

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

MARRIAGE CUSTOMS IN MANY LANDS

By "MADGE" (MRS. HUMPHRY)

A BERBER MARRIAGE

The Price Paid for a Berber Bride—Elaborate Ceremonial—The Wedding Day—Tinting the Bride's Hands, Feet, and Hair with Henna—How the Bridegroom Sees his Bride's Face for the First Time

As in so many other semi-civilised countries, the young Berber woman has no choice whatever in the matter of marriage She has to accept the man arranged for by her friends and relatives The Berber girl is actually bought like a slave, the price paid her father varying according to the position of the two families, and also according to her own share of good looks The bridegroom is not allowed to see her until the wedding day, but he can depend on the accounts given him by his female relatives

The conventions are not ignored The father, on receiving the preliminary visit of the suitor, though well aware of its purport, pretends to be entirely ignorant of it With the hospitality of his nation, he orders refreshments, and this is followed by tea. During the meal the eldest individual of the suitor's party addresses the father in a solemn, almost ecclesiastical tone He says "Give your daughter to our comrade, according to the Law of Allah and of the Prophet" When he has consented, all present join in the blessing "May Allah grant him benediction and peace!" And as they speak they draw their hands down over their faces and beards.

Wedding Preparations

Suddenly reverting to practical matters, they then discuss the amount of the dowry to be presented to the father, and the presents, jewels, and garments which shall be given to him in exchange for his daughter. Sometimes there are difficulties about these matters, which cause the sudden cessation of negotiations, but if all be harmoniously arranged, the party goes round to the sheikh of the tribe, and he draws up the marriage deed

If the bridegroom happen to be a man of wealth, he has several oxen and goats killed and roasted, while his mother and sisters prepare quantities of the national dish, kuskuss, and heaps of pancakes soaked in honey These preparations require a couple of days, and meantime the house and its surrounding buildings are arranged for the wedding reception, which includes every inhabitant of the village and all strangers who happen to be passing through.

The Day Itself

The wedding day begins early for the bridegroom, for at dawn his friends arrive in full war paint, each man wearing his dark cloak, called jellaba His gun is hung over his shoulder, he carries his cartridges round his waist, and his sword is by his side These warlike preparations seem out of place for so peaceful an occasion. Noisy music welcomes them, and the bridegroom receives them, wearing his white wedding burnous. This garment is worn only on the wedding day, and is retained by the sheikh of the

district for the use of all the bridegrooms of the neighbourhood.

Festivities last a whole week, during which the bridegroom is surrounded by friends whose business it is to take the utmost care of him, and guard him against witchcraft, by means of which his enemies are supposed to try to destroy the happiness of his marriage. On the afternoon of the wedding day, all the friends of the bridegroom, except those selected as guardians, ride off in order to fetch the bride, their departure celebrated by a salvo of guns, and make their way to the house of the bride. She hears them approach, accompanied by musicians. Her hands, feet, and hair have been tinted with henna, her eyelashes are darkened with kohl; the line between her eyebrows is darkened so as to link them together. Her forehead has been tattooed with stars and crosses; her chin and her cheeks have shared the same treatment. She has been draped in white material, fastened in front with silver brooches. Various amulets, to guard her against evil influences, have been hung upon her garments, and necklaces of golden coins adorn her. On her ankles are silver rings, and on her head is a crown surmounted by a Hand of Fatima in gold filigree.

When the friends of her bridegroom arrive, she is at once enshrouded in a thick veil, and mounted on a white mule. Followed by a great number of women on foot, she accompanies the deputation, which returns to the bridegroom's house, noisy music and incessant gun-firing enlivening every step of the way. The Berber women add to the din by their cries of "Yu-yu!" expressive of joy. Arrived at the bridegroom's home, the bride is received by the women of his family and their guests. They all rush out to greet her, lift her from her saddle, and lead her to her future home, where they all sit down to eat and drink together, the men occupying themselves in the same agreeable manner in their part of the house. They remain at a table for several hours, and afterwards are entertained by dancers, and smoke pipes filled with hashish, which are handed round from one to another.

Quite dramatic is the entry of the bridegroom into the women's quarters. He seizes his bride by the wrist, while she has been feigning flight. All the other women rush away. The bride struggles, or pretends to do so, but he manages to lift the veil with which her head has been enveloped, and he sees for the first time the face of his newly made wife. It is etiquette that at this moment he should fire a gun into the air through the window in order to proclaim the interesting news to his neighbours. Thus ends the quaint and picturesque marriage ceremony. One wonders if it is typical of the holy estate in Morocco that the bridegroom's friends should be in full martial array.

A typical Berber woman and child. As in many other Eastern lands, the Berber bride is purchased by her future husband from the report given of her by his feminine relatives. He sees her for the first time after the ceremony. *Photo, Haroldce*

An Ancient Barbaric Race

The Berbers are supposed to be the barbarians of classic story. Their lives are very simple. They are warriors from childhood, and they marry very young and very often, as admonished by that verse of the Koran which lays upon the faithful the injunction to "marry what seems good to you of women, by twos, or threes, or fours, or what your right hand possesses out of the booty that Allah has granted ye."

To such simple and primitive minds as these has come as yet no disturbing element of "woman's rights," nor, so far, have their spouses evinced any signs of rudely shaking their belief that the earth and the inhabitants thereof are the unquestioned prerogatives of the male sex. The Berber husband is the lord of creation in not his own eyes alone, but also in those of his womenfolk; and until a wider educational system includes both sexes of his race he is likely to continue in the uninterrupted enjoyment of this comforting opinion.

ELOPEMENTS

By "MADGE" (MRS. HUMPHRY)

The Story of Gretna Green—A Sixteen-year-old Heiress—How the Tenth Earl of Westmorland Eloped—A Tumblerful of Guineas—A Modern Motor-car Elopement

THERE have been many romantic elopements in the history of the world, and for the British the first name that springs to the mind in connection with these is Gretna Green, the little village which is the first Scottish point on the borders of Northern England.

By Scottish law, until altered some years ago, a marriage was legal without previous residence or notice being given All that was necessary was that each of the parties should in the presence of a witness take each other for man and wife

The first recognised agent in these marriages was a man called Joseph Paisley, usually referred to as a blacksmith He was, however, a smuggler, a farmer, a fisherman, and a tobacconist—evidently a very industrious individual At any hour of the day or night he was apt to be called upon to perform the very simple marriage ceremony required, and in greatest possible haste, lest the pursuers should arrive in time to prevent the couple being united. This occasionally must have been highly inconvenient, as the "parson" in question added to his other vocations that of a fervent worship of the bottle He was, in fact, a notorious drinker, and it is recorded that, at his death, he weighed no less than twenty-five stone It was under his rule that the following curious incident occurred His services were sought on one occasion by two couples at once, both being in a very great hurry Paisley married them with all speed, as requested, and it was not till the knots were tied that it was found that the wrong brides and bridegrooms had been united Paisley, however, was not in the least perturbed. "Aweel," said he, quite unconcernedly, "jest sort yersels."

Runaway Matches

His successor was a Northumbrian farmer, by name Robert Elliot. He computed that between 1811 and 1839 he had been the active agent in marrying 3,872 couples. The mistress of an inn at which Elliot married many of the couples was a friendly soul, who loved young people and adored romance. She often got the brides and bridegrooms out of difficulties, and occasionally was the means of preventing bloodshed. History does not tell us whether she ever interfered to save some unfortunate girl from her abductors, for heiress hunting was a favourite pastime with the young bloods of those days, many of whom cared little for the girl herself, but were extremely attracted by her money.

To this category belongs the story of Miss Turner. She was only sixteen, and was at school in Liverpool, heiress of an immense fortune The man who abducted her must have been a brute, for he effected her capture by means of a forged letter, informing her that her mother was dangerously ill, and that she was to start for home at once He, Edward Gibbon Wakefield, met her at Manchester, told her that her father was ruined, and offered, for love of her, to save him from imprisonment if she would marry him Actuated by filial devotion, the poor girl agreed, and they went off to Gretna Green This marriage was annulled some years later

An Earl's Romance

The very first Gretna Green marriage on record was marked by a great storm, which arose when the young couple, crossing the Solway from Cumberland, had their boat upset. One of their pursuers was drowned, and the rest were obliged to turn back, but the pair landed safely, not much the worse for their adventure, and proceeded to Gretna Green

The story of the tenth Earl of Westmorland and his marriage to Miss Child, a rich banker's daughter, is told in "Gretna Green and its Traditions" The lady in this case was willing, and the young couple started for Gretna Green in the usual post-chaise, Mr. Child pursuing in a carriage Between Carlisle and Penrith he overtook the runaways, and, jumping from his carriage, he shot one of the Earl's leaders; whereupon a resourceful servant of the Earl ran behind Mr Child's vehicle and cut the leather which suspended the body of the carriage to the springs The unfortunate horse was got rid of, and the young couple dashed away, and got safely married at Gretna Green. The marriage took place in 1782 The lady died after eleven years of union, and was the mother of the eleventh Earl and three girls In this instance an heiress was really loved for her own sake, and loved in return the handsome young Earl whom she married.

Making Assurance Doubly Sure

A case in which the married couple testified to some distrust of the legality of the Gretna Green marriage was that of Carlo Ferdinando Bourbon, Prince of Capua, and Miss Penelope Smyth, a very pretty

girl living in Exeter. They were first married at Lucca, afterwards at Gretna Green, and finally at St. George's, Hanover Square This matrimonial knot was well tied.

The fees at Gretna Green varied according to the greater or less ardour of the bridegroom's sentiments, also partly to the condition of his finances. On one occasion the "parson" received a tumblerful of guineas, and the postboys a wineglassful each. Twopence-halfpenny was considered by one bridegroom to be sufficient payment. But on the whole they consisted of sums varying from half-a-crown to a hundred guineas

Among latter day elopements was one in which a motor-car, instead of a postchaise, played a prominent part The affair was the talk of London, and led to at least one law suit. The pair engaged a 20-horse power coupé landaulette, drove to Brighton, then to Newhaven, from there to Dieppe, Rouen, Chartres, Chaumont, Strasburg, the Black Forest, Baden-Baden, Carlsbad, and Marienbad They were away in all a month, and covered considerably over 2,500 miles

They went over certain mountains through the Black Forest which had never been covered by a motor before What a contrast to the placid, even monotonous, honeymoon of former days! This wise couple had provided plenty of variety and excitement for their trip, and returned to England equipped with sufficient knowledge of many cities to last them conversationally for some years The motor-car is a great friend of eloping couples, and may be considered to have taken the place of the postchaise that used to convey loving pairs to Gretna Green, with infuriated fathers trying to catch them at every stopping place.

A quaint form of elopement was that adopted some years ago by a young couple very much in love, who were averse from the conventional marriage, the crowds of friends, and the eating and drinking, which are generally an empty farce for bride and bridegroom Their friends had been invited to the bride's mother's house for a certain day, and on the previous morning of a radiant day in June they walked hand in hand across some fields and were married in the village church, where all their friends expected to witness the ceremony on the following day. Taking the train, they escaped from the show and formality impending, and telegraphed to the bride's mother to send on a little luggage to a certain quiet hotel, begging her to entertain the wedding guests who should assemble, to find that the part of Hamlet and Ophelia had been omitted from the play.

WIVES OF FAMOUS MEN

MRS. DISRAELI

By PEARL ADAM

A Marvellous Jew—True Affinities—A Perfect Married Life—"Dizzy's" Only Prop—A Pathetic Tribute

In April, 1832, England, Ireland, and Scotland had one topic of conversation, and that was the great Reform Act

There was a very energetic young man visiting Leeds that spring, a most remarkable young man, the son of a well-known author, who at twenty-eight years of age had already been a Jew and a Christian, had met all the writers of the day, had entered a solicitor's office, had written seven books, of which two were autobiographical novels—not bad for twenty-eight years!—and three were brilliant satires on the British Constitution He had also travelled all over the Near East, rather thought he was a poet, and in the meanwhile decided to be a politician, and was about to fight the constituency of High Wycombe in a lace shirt and a pink-lined coat in the Radical interest. He was a thin, pale, dark young man, with an impassive face, framed in long black ringlets, and a marvellous pair of black eyes, which for the most part had a mocking light in them. He was called Benjamin Disracli.

A Momentous Introduction

In Leeds a colleague called Wyndham Lewis met him, and introduced him to his wife. Mrs. Lewis was extremely attractive. She had beautiful features, set in an oval face, a pretty mouth, whimsical eyes, masses of dark ringlets, with a great dark plait above them, and the long, becoming drop earrings below, and delicate, expressive eyebrows Disracli thought her very pretty. He also thought her a flirt, and said she was "gifted with a volubility which I should think unequalled, and of which I can convey no idea" She told him she liked silent, melancholy men, and he passed his white hand over his melancholy black hair, and said, "I have no doubt of it."

Mrs Lewis and Disracli became warm friends, for he had a great genius for silence and she had a great genius for talk, and the qualities which underlay their respective liveliness and quiet were admirably in harmony Their friendship lasted through troublous times, when many others were broken. With the Reform Parliament, Disraeli changed his politics, and joined Peel He fought an election at Taunton with O'Connell, which made him better known than before. He wrote the "Letters of Runnymede" for the "Times," in the style of Junius; and in 1837 he entered Parliament as Conservative representative for Maidstone, and as colleague of Mr.

Wyndham Lewis. His maiden speech was shouted down, and it was then that he made his famous remark, "I will sit down now, but the time will come when you *will* hear me." Wyndham Lewis died very shortly after the Maidstone election, and the friendship between his widow and Disraeli changed to something deeper They were married in 1839.

This marriage was the wisest step Disraeli could have taken It gave him the most useful, most indispensable weapon of all, and that was wealth Even more than that, it gave him a wife full of sympathy, courage, and capable of whole-hearted devotion. He called her "the perfect wife," and she was one. At home he found sympathy of the best kind. She never allowed him to despair. Disappointment and disaster only spurred her to higher flights of courage and devotion. She was always cheerful, always amusing. He was fond of telling her that he had married her for her money, a terrible saying which left her completely unmoved, for even if she believed it, he would, as she said, have done it again for love

Such a man as Disraeli wanted a remarkable woman. He had a tremendous will, many of the qualities of genius, courage, patience, a very affectionate nature, a charitable heart, and an open purse, a keen perception of merit in others, and a great love of nature. He was no sportsman, and although he liked society, he preferred listening to talking, perhaps because when he did talk, it was to such admirable purpose.

Mrs Benjamin Disraeli (Lady Beaconsfield), the brilliant and beautiful wife of a brilliant politician
From a painting by J. J. Chalon, R.A.

He had a rather preoccupied air, and in the House he was more like a sphinx than a man. The most tremendous Parliamentary excitements always found him sitting in the midst of them, with an air of just dropping off to sleep under a chestnut-tree by the river He loved the scenery and surroundings of Hughenden, the beautiful place in Buckinghamshire which he had bought with his wife's fortune. She also brought him a house in Grosvenor Gate and £4,000 a year.

Their married life was perfect. She was fifteen years older than he, and had reached the unromantic age of fifty when they married. The chances are all against a brilliant young man of thirty-five making a success of a marriage with a woman of fifty, but in this case that was what happened. She brought him wealth, and also she brought him true happiness. His extraordinary foppery in dress she apparently understood, as she understood everything else about the strange man she had married. Everyone liked her except Sir William Gregory, who said she was repulsive, flat, angular, and under-bred. Perhaps he also would have liked £4,000 a year and a house in Grosvenor Gate. At least, this estimate of her stands alone.

The devotion between them was touching to witness. One night, coming up from dinner, Disraeli knelt down before her, and, covering her hands with kisses, said: "Is there anything I can do for my dear little wife?" Their great delight was to give each other tokens of affection Perhaps the greatest secret of her hold over him lay in the fact that her power to amuse him never failed. After thirty years, Disraeli said: "She has never given me a dull moment" His home was always peaceful, always pleasant. She looked after him physically with unremitting care. A friend once said that he could not conceive how Disraeli kept going, and she answered: "Ah, but I always have supper for him when he comes home, and lights, plenty of lights. Dizzy always likes light And then he tells me all that has happened in the House, and then I clap him off to bed."

A Perfect Wife

It has been said that "it was a pretty sight to see him in the soft sunshine of domestic life, anticipating her wishes with feminine tenderness and consideration, and receiving her ministering with the ardent enjoyment which is the most delicate flattery of all. The secret of her spell was simple. She loved him with her whole heart and soul, she believed in him above all men, and he appreciated at its real worth her simple-minded, self-sacrificing devotion"

As a housekeeper she was notable. Both in London and at Hughenden the place was run with sufficient dignity for his position, and yet with constant care to keep the atmosphere restful The tiniest detail seemed to her worthy of personal care, if its working might affect her husband

She was very kind to the poor, and loved children, although she never had any of her own Many stories are told of her illustrating different phases in her character She accompanied him to a photographer on one occasion He was given a pedestal to rest upon, for the taking of the portrait Mrs Disraeli immediately jumped up and pushed it away, exclaiming, "Dizzy has never had anyone but me to lean upon in life, and he shall not be shown with a prop now!"

Once she crushed her hand in a carriage door when she and her husband were driving to the Houses of Parliament together, but not a sign did she give of the hurt she had sustained until Disraeli had disappeared into Westminster Hall, for she feared that the sight of her pain might distract his mind from the speech he was about to make.

Mrs Disraeli was not a great hostess, though she was a great woman in her own way Her entertainments never became a power in the world of politics or literature, and she must occasionally have kept her adored Dizzy on tenterhooks; for she talked very freely on minor matters, and minor matters can occasionally be very embarrassing. He was of a reserved nature · she was not, and certainly she was the cause of his being laughed at on many occasions. These mistakes invariably rose from her devotion to him, and he certainly never seems to have resented them; while in great matters he trusted her implicitly, and she was completely in his confidence, a fact which she never let him regret. She was very observant, knew his mood by merely glancing at him, and never mistook the moment for sympathy nor the moment for tonic There are times when a man is too exhausted to want encouraging He just wants that form of attention which, if the proud male only knew it, is nothing on earth but petting, slightly disguised for the sake of his pride

Their existence was merged absolutely in each other, or, rather, hers was merged absolutely in him, which is what we usually mean by saying that a husband and wife live for each other. His amazing career was the pride of her heart So far as her affection was concerned, it might have been her own achievement, and indeed, to a very great extent, although she did not know it, it was He knew it, he admitted it; it was his pride that he owed to her so much of his success.

Her Heroic End

For thirty-three years their happiness was unbroken, and when she died, at the age of eighty-three, Disraeli was absolutely heartbroken. The time just before her death was worthy of an epic poet She became a victim to the horrible agonies of cancer, and before long death became certain But the woman who had hidden her crushed hand by her side lest she might distract her husband's mind from his duties, now hid from him the fact that she was dying, and he was worthy of her heroism, for he knew all the time, and would not tell her so, that he might not rob her of the joy of thinking that she had spared him pain Only to a friend would he speak of what he felt "She suffers so dreadfully at times," he said to Lord Ronald Gower, who tells us it was quite touching to see his distress "His face, generally so motionless, was filled with a look of suffering and woe that nothing but the sorrow of her he so truly loved could cause on that impassive countenance"

She did not live to see him an earl, a distinction which only came four years after her death Disraeli nearly flung up his career when she died, but his friends would not let him. A great friend wrote of her that, although the most unobtrusive of women, she had exerted a great influence on English politics by her influence on him

Perhaps the greatest tribute Disraeli ever paid her was in that very touching speech he made to Lord Malmesbury, touching because it shows the famous statesman, the great genius, the brilliant author, suffering like a lonely child when he said, "I hope some of my friends will take notice of me now. I feel as if I had no home. When I tell my coachman to drive 'home' I feel it is a mockery."

THE SPOILT WIFE

By "MADGE" (MRS. HUMPHRY)

An Extreme Instance of a Spoilt Wife—The Disastrous Results of an Ignorance of the Value of Money—Love of Amusement—The Tyranny of Tears—The Spoilt Beauty

THE young woman who insisted upon her husband accompanying her to the dentist, and holding her hand while the process of extracting a tooth was carried out was an extreme instance of the spoilt wife.

Evidently her husband had adored her to such an extent that he was unable to refuse even this unreasonable task. Women are now in a transition stage. The wife who was the pet, the plaything, and pastime of a man's leisure hours is disappearing by degrees. Even the most frivolous of our sex has begun to realise that there is more in life than she had imagined, and that her place in the world is a more important one than she could have believed. Even if not quite ready to fill it, not quite educated up to the idea, even timidly afraid of envisaging herself as the sole companion and life-long friend and comrade of her husband, she is at least aware that she might achieve all these things.

The Spoilt Wife

But in the meantime there are many varieties of the spoilt wife. One of these has little or no idea of money. Brought up in a home with every necessity and many luxuries coming, as it were, automatically about her, she has had little to do with money beyond paying for some of the smaller items of her wardrobe. Consequently, she cannot possibly realise the proper value of £ s. d. There is, therefore, some reason for her behaving like a spoilt child when her husband finds her accounts in utter disorder, her tradesmen's books unpaid, and herself in the depths of despair, as was poor Dora in the first days of her marriage to David Copperfield. If she has been spoilt at home, and, which is very probable, by her young husband, she will resent any attempt to induce her to understand figures and accounts.

Such women must be excessively maddening to a man who is rigidly correct in all matters pertaining to money. He feels dishonoured if a tradesman remains unpaid for any length of time, and tries in vain to explain to his wife that she is practically borrowing money from the man.

Love of amusement is another point on which young wives are apt to become spoilt, especially if they are without that imaginative sense which enables us to put ourselves in the place of another. She cannot conceive why her husband is not as willing as she is herself to start forth for an evening's amusement. It never occurs to her that he has probably had a hard, tiring day in his office, or in whatever occupation he follows, and that he regards home as a haven of rest where he may spend peaceful evenings with that relaxation of mind and body which is to prepare and strengthen him for the next day's work. The lack of reciprocity is only too well accounted for. She has been at home all day, with very little to do, and has become entirely tired of her own society. Should she insist on being taken out, as do many spoilt wives, the results are a disagreeable frame of mind on the husband's part, which not only prevents him from receiving any pleasure whatever from the entertainment, but also hinders her own full enjoyment of it.

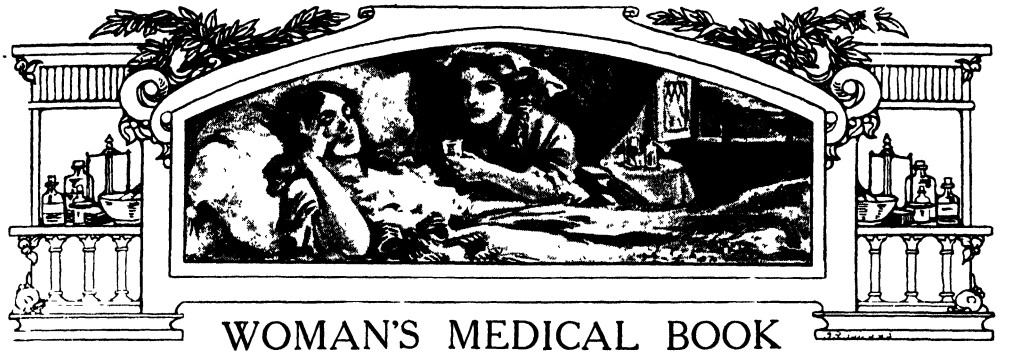
The Tyranny of Tears

The "tyranny of tears" is a terrible despotism in many a home. Some spoilt wives do not take even the trouble to cry. They know easier fashions of getting their own way. To make home uncomfortable is one of these, and there are women who bring much cleverness to the business in hand. In one instance, when there had been a scene of recrimination between the married pair, the wife left home and went to stay with a married sister, leaving the husband in charge of the establishment, which included two small children. He at first determined to go away too, but the thought of his helpless babies, left to the care of servants, decided him to remain, and he endured many daily discomforts. So disagreeable did he find this mode of life, and so onerous the responsibility it involved, that he forgave his wife, and begged her to return. This was unpardonable weakness, as all the honours were left in the wife's hands, and she knew exactly what to do in future cases when she wished to have her own way as opposed to his.

Very pretty women are often badly spoilt by their husbands. They know that they possess fascination, and consequently are unhappy if not permitted to go much into society. Admiration is their mental ailment. They seem unable to do without it. Such food contains an element of deadly poison.

To him, after a few years of marriage, her loveliness has become an accustomed fact. He does not even see it, except occasionally through the eyes of others, who comment upon the charm of his wife's face or figure. What is he to do? He could scarcely follow the example of a husband in one of Mrs. Harriet Beecher Stowe's novels, who wished that his wife might have a disfiguring attack of smallpox.

The regeneration of the spoilt wife is almost too great a task for anyone but herself to undertake. It needs the intervention of "a god from the machine." Happy indeed is she who can undertake the task and bring it to successful fruition.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, this section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

THE HEALTH OF THE BUSINESS WOMAN

Continued from page 3015, Part 47

EXERCISE AND DRESS

The Need of Exercise to the Business Woman.—Some Simple Movements—The Art of Sitting and Standing Correctly—How to Counteract Stooping—Suitable Clothing

To keep physically fit, to maintain her health and energy at their highest, the business woman must have a definite amount of exercise every day.

Exercise keeps the muscles healthy, and helps the system to get rid of the poisons of fatigue which accumulate in the blood. Regular exercise also improves the appetite, and promotes digestion and the assimilation of food.

The Need for Regular Exercise

Hundreds of girls are tired and fagged, physically unfit for the work they have to do, simply because they lead too sedentary a life, and get out of the habit of daily walking or cycling and physical culture exercise.

"I feel fagged out," says the business girl; "and exercise will simply tire me still further." But that altogether depends upon the quality and amount of exercise taken. Very few girls who have been standing about all day are fit for a five-mile walk in the evening, or have the energy to cycle into the country when they get home from work.

Every business woman, however, must have some exercise if she is to keep fit. It is lack of exercise as well as lack of fresh air that saps the health and energy of hundreds of business girls. During the summer, most girls manage to obtain some sort of exercise when the evenings are long and the weather suitable. If business girls made up their minds that all through the winter they would have some sort of exercise every day, it would make a great difference to their health and capacity for work. Exercise in the open air is, of course, the ideal type.

If, however, you are only able to obtain muscular exercise out of doors occasionally, you should make a point of walking either to or from your work whenever you possibly can. If you are a student, an office girl, or a teacher, you can, as a general rule, manage this. If you are a shop-girl "living in," the difficulty is greater. But at least you can have your outdoor exercise during the week-ends, and get at least half an hour's walking exercise out of doors every day.

Then you can keep your muscles fit and strong by taking physical culture exercises night and morning. It means a little trouble, but the result will make up for any sacrifice you may make.

A Few Simple Exercises

The best exercises are very often the simplest. The endeavour should be, not to develop one part of the body, but to learn an easy system which will exercise daily the chief muscles, so as to keep them in good health.

First, practise the art of standing and sitting correctly. Very many business girls get into a habit of slouching, which depresses the whole vitality. The slouching habit means drooping shoulders and sunken chest, means that the heart and lungs are pressed

downwards on the digestive organs, and the spine tends to collapse as well. That backache which troubles so many business girls is nearly always the result of faulty attitudes when sitting at work.

When you sit down to write or read, draw, or sew, sit straight. Sit with the shoulders and the lower part of the spine pressing against the chair. Now, carry the body slightly forwards away from the chair, so that the chest is lifted and the head raised. Practise these two positions. The first one is for sitting at rest, the second is the right one if you wish to work at the desk.

How to Stand

Correct standing must next be acquired, especially if girls have to be on their feet for several hours daily—shop serving, for example Get into a habit of standing straight easily, without strain or tension.

If you are inclined to stoop, you must practise definite exercises to tone the muscles which are too relaxed. If you are inclined to walk or sit tensely or uncomfortably, you must practise relaxation of those muscles which are not required to work for the moment For example, watch if you clench your jaws tightly, if you get into the habit of clenching your fists, if you hold yourself on tension by pressing your feet hard against the floor. You have no idea how much energy you are wasting by such habits, how much unnecessary force you are putting into the actions and movements of everyday life. It is this habit of misusing the muscles that makes the limbs ache. The following exercises practised night and morning for ten minutes should prove useful.

Some Simple Exercises

1. Stand in the correct position at an open window, with your hands resting against the ribs on either side at the level of the waist. Inhale deeply, with the mouth closed, hold the breath whilst you might count six or eight, and then slowly let it go. You will feel, if your body is not artificially restricted, the sides of the chest come out as the column of air fills the lungs, and then you can feel the lungs collapse as the air escapes through the nose.

This exercise not only develops the chest and back muscles, but gives you an overdose of fresh air and oxygen, thus nourishing the whole system, including the brain and spinal cord.

2. Lie flat, and breathe in the same way half a dozen times. Then raise, first the right arm, and then the left arm, above the head as far backwards as possible, bringing them back to lie by the side. Repeat this six times. Do the same exercise with the legs. So you can exercise the large muscles and joints of the body and make the limbs more supple.

3. Practise trotting exercises and tip-toe exercises to develop the calves and ankles.

4. Bending exercises from the waist forwards and sideways are excellent for the spine.

5. For the arms and shoulders, do exercise according to the ordinary dumb-bell system, and practise the various lawn-tennis movements with an imaginary racket, using both hands alternately. The golf swing can be practised with a walking-stick, whilst one of the best exercises for strengthening the back is to lie across a chair, face downwards on a small cushion, and lift the arms and legs upwards as far as possible.

6. Use a walking-stick as a wand, and practise simple exercises, raising the wand up above the head, with a hand grasping it at each end. Now pass it down behind the neck as far as possible, to brace the shoulders, then upwards, and bend forward, holding the wand or stick straight all the time.

It is better to practise such exercises for ten or fifteen minutes at night regularly than for an hour at a time once or twice a week. Go through the various exercises two or three times at first, and then increase the pace and number of times gradually. Do not strain. Do not put on tension muscles which are not required. Breathe easily and deeply through the nostrils all the time Give your whole attention to each movement as you do it. Get into the habit of breathing deeply through the day, and whenever you feel tired, if you can manage it at all, practise two or three of your muscular movements, and you will feel better at once.

Dress for the Business Woman

Suitable clothing is a most important item which the business woman should consider very carefully. Clothing ought to be warm, but not heavy enough to cause fatigue and to impede movement. Let the business girl choose a sensible costume, a walking skirt which clears the ground, a warm but light coat, and a shirt blouse

Underclothing should be made of light wool High-heeled footwear and tight corsets should be avoided as hindrances to health. Tight corsets impede the breathing and compress the vital organs of the body. High heels lift the body into an unnatural position, and by throwing it forward, puts a strain on the internal organs. The business girl who wishes to dress wisely and sensibly should possess at least two pairs of well-soled, comfortable boots or shoes, and wear them on alternate days. By doing this she avoids many colds, which are very easily contracted after a chill from wearing damp boots.

A simple hygienic measure which is of a good deal of importance is for the business girl to change her clothes when she gets home at night. The custom makes for comfort and is a good health habit at the same time. Frequent changes of stockings is another point which promotes comfort and hygiene. In cold weather, the girl who has to be in draughty passages should always wear a long-sleeved Shetland vest.

Dress on these lines improves the health of the business girl by ensuring that she will not be fatigued with heavy clothes.

To be continued.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 2899, Part 24

THE TREATMENT OF PAIN

Importance of Close Observation—Intensity of Pain in Various Patients—Heat and Cold as Relieving Measures—Rest *versus* Movement—Position of the Patient—Danger of Drugs—Tact and the Value of "Suggestion"

THE nurse who is clever at relieving suffering is, in the eyes of the patient at least, a valuable asset. The study of pain is a very important one to a nurse. She should learn all she can as to the best methods of dealing with it, whatever its type may be. Treatment, in a sense, depends upon the cause of pain, and yet there are various general remedies which can be applied in the sick-room, and with which the nurse should be entirely familiar.

A Nurse Must be Observant

The difference between a trained and an untrained person in any walk of life is revealed by their different powers of observing. The person who has been trained will observe, note, and realise the meaning of what the untrained individual never sees at all. Always before her, therefore, the amateur nurse must have the determination to cultivate her powers of observing symptoms to the uttermost.

The intelligent nurse, for example, will notice the posture of a patient, how lying on the side or on the back or on the face relieves pain, and how the patient during a paroxysm seems to draw the knees upwards or sits bent forwards in the bed. All these points must be regarded and reported to the doctor, because they give some indication with regard to the cause of the pain, and are also a guide to treatment. It is not within the province of the nurse to diagnose the situation of a pain except by deduction. She can, of course, ask the patient where the pain is. But she should avoid the error that the beginner often makes in asking a "leading question." It is unwise, for example, to ask a patient, especially a child, if the pain is in the back, or the head, or the chest, because human nature is very susceptible to suggestion, and thus misleading answers may be given.

The nurse can gather a great deal of information, however, as to whether the pain is stationary or whether it is general, or moves from one situation to another.

"Reflected" Pain

If the pain is what doctors call superficial—that is, near the surface of the body—it is increased by slight pressure. If it is deeper, by harder pressure. The intelligent nurse very soon realises that pain is not necessarily at the site of a disease. It may be "reflected" to some distance by the nerves. A common example of this is when earache is caused by a decayed tooth, or pain in the shoulder by inflammation of the liver.

It is not so easy for a nurse to determine the intensity of pain, because people differ so much in their power of suffering. Character study should also come within the province of the nurse, and she must make allowance for the highly strung, nervous type, and realise that a person with a good deal of self-control will make less fuss about what would be almost unbearable to a more highly strung type.

Pain that is associated with indigestion has, as a rule, a definite relationship to meals. In certain diseases of the stomach it comes on immediately after food. In other digestive disorders it may appear before a meal is due, when the stomach is empty.

When pain is associated with the respiratory organs, it may be increased by any movement of respiration, whilst when the trouble is situated in the eye, ear, or brain, light or noise may increase the suffering.

It may, perhaps, seem to be an apparent contradiction to say that heat and cold, rest and movement will relieve pain. But it is true that different types of pain require exactly opposite remedies in many instances.

The pain of headache, for example, is best relieved by cold, evaporating lotions such as alcohol or scent applied to the head. An ice-bag may relieve pain, or cold-water bathing.

Inflammation

Heat, on the other hand, is one of the most useful remedies for all pain due to inflammation, whether in the chest or abdomen. The nurse must be able at any moment to prepare hot poultices and fomentations and apply them properly to the patient. Sometimes alternating cold and heat will relieve the pain, as, for example, in sprains or strains of joints, when perhaps the best treatment is to apply cold fomentations first and afterwards hot fomentations. Flannel or cloths wrung out of cold water should be laid round the joint; afterwards hot water cloths will prove more soothing.

Most people, when suffering acute pain (*e.g.*, toothache) find difficulty in sitting still. Movement often diminishes the pain by relieving pressure or tension. Lifting a limb will sometimes lessen pain, because less blood can enter the part, and thus congestion is diminished, whilst movement in other instances is almost unbearable. In rheumatic joints the slightest movement may produce agonising pain, and the patient with any acute abdominal condition is unable to move for the same reason.

In many cases of pain, rest is the best medicine the nurse can supply. If she can induce her patient to sleep, for instance, she provides her with renewed strength for bearing pain afterwards. She can encourage sleep by having the room quiet and dark, and providing cold applications for the head with a hot bottle to the feet. The nurse must observe closely the type and amount of sleep the patient has. Note whether the sleep is continuous or broken, whether the patient talks and seems delirious, and whether she awakens refreshed or fagged out.

A patient's position will often affect pain considerably. In heart and lung ailments, where the breathing is difficult, the patient has more control over respiration when sitting up, and in these cases it is a good sign when the patient is able to lie down, if the strength is maintained and the lying down is not due to exhaustion.

Anyone suffering pain from intestinal inflammation will lie on the back with the knees drawn up, and the nurse should be very careful in this case to keep any pressure of bedclothes off the patient by inserting a cradle underneath the blankets and sheet. The clever nurse learns to put her patient in the easiest and best possible position for relieving pain. She arranges the pillows comfortably. She puts pillows along the shoulders and back if the patient is more comfortable lying on the side. She places a bed-rest so as to support her if she is better sitting up, and she must watch continually, as a patient very easily slips into an uncomfortable position. When the patient is able to move herself, a rope attached to the head of the bed or to a hook in the wall will prove of great assistance,

The Use of Drugs

Drugs to relieve pain must always be ordered by the doctor in charge of the case. Narcotics, such as opium or morphia, should never be given to a patient by the nurse without definite orders. In some cases it is not a good thing to ease the pain, because it masks the symptoms, and the doctor imagines the patient to be better than she really is—a bad thing in certain abdominal cases where the question of operation is under consideration. It is always risky to give children narcotics, as they are very susceptible to their influence, and an over-dose may quite easily be administered by an amateur nurse.

Anodynes, or pain-killing drugs, such as phenacetin or antipyrin may be ordered by the doctor in certain instances, but here also it is not for the nurse to prescribe. If the patient is suffering from neuralgia or neuritis, bathing with hot water or applying fomentations will relieve pain without affecting the patient's general condition, as drugs invariably do. The commonest site of neuritis is in the fore-arm, and the patient often wakes up at night with acute pain, and requires to have the part bathed with hot water before sleep can be induced.

Hypnotic Suggestion

Hypnotic suggestion is nowadays used by a good many doctors in dealing with pain, and the nurse can, in a sense, "suggest" to the patient that she has the power of soothing her and quietening her nerves if she has the right sort of personality herself. For that reason, a strong, quiet, restful woman makes a better nurse than the fussy, excitable type. A patient is very much influenced by the nurse in charge, and the pain does not seem so bad when the nurse says that it will soon be a little better and a little easier to bear. This sort of "treatment" must be used judiciously, of course, as a suffering patient will only be made angry by a nurse unwisely insisting that the pain is better when it is almost unbearable. It is here that tact has to be exercised; tact is one of the most valuable characteristics that a nurse, whether amateur or professional, can possibly possess.

A BANDAGING LESSON

Continued from page 2961, Part 24

BANDAGING THE HAND AND FORE-ARM

A ROLLER bandage about two and a half inches across should be used to bandage the hand Begin by placing the hand palm downwards, and take a couple of turns round the wrist, beginning at the root of the thumb and passing outwards over the back of the wrist. On coming back to the root of the thumb, pass the bandage across the back of the hand to the root of the little finger. Carry the bandage across the palm, in which has been placed a pad of cotton-wool, and bring it up between the forefinger and the thumb. Now cross the back of the hand to the outer side of the wrist, and encircle the wrist and hand once again in the same way until the hand is sufficiently covered with these turns. Then continue to bandage up the fore-arm with the spiral bandage until the thick part of the arm is reached. At this point "reversing" the bandage will be necessary. The reverses should be made in a straight line up the back of the fore-arm.

How to bandage the elbow joint was described in the last lesson, which dealt with the figure of eight bandage The next lesson—bandaging the forefinger—is one which should prove extremely useful.

To be continued.

HEALTH AND HYGIENE IN THE NURSERY

ACCIDENTS IN THE NURSERY

Continued from page 2901, Part 24

Dislocations and Fractures—Swallowing Small Objects—Choking—A Needle or Fish-hook in the Skin—Bites of Animals—Concussion—Nose Bleeding—Suffocation—Foreign Bodies in the Ear—Poisoning

A DISLOCATION of a joint may occur in childhood, although it is very rare. Treatment is the same as for strain—bathing the part with warm water and leaving it quite at rest until the doctor arrives.

Even quite young infants may sustain fractures of the thigh, arm, or collar-bone. A fracture may occur, for example, if the child slips when being lifted out of the bath. A greenstick fracture is a very common one; it may happen by the child falling on its hands and breaking the collar-bone by indirect violence. In the case of a greenstick fracture proper, the bone is not broken, but is partly bent and partly broken, due to the fact that children's bones contain a larger amount of fibrous substance, and less earthy matter than the adult bones, which would snap under the same conditions.

Swallowing Coins, Buttons, or Small Toys

Parents are sometimes terribly alarmed when the baby swallows a button, coin, ring, brooch, or pebble which is put into his mouth; but, as a general rule, there is no need for anxiety, so long as a purgative such as castor oil is not given. The right treatment is for the mother to put her finger in his mouth and try to hook the foreign substance out of the throat. If, however, it has been swallowed and gets into the stomach, the best thing is to do absolutely

nothing. Do not give an emetic. Do not give a purgative. The foreign substance will pass quite naturally through the intestine if the child is fed in the right way. The child ought to have porridge, bread-and-butter, rather dry milk puddings, and in a day or two the coin or button or safety-pin is safely passed. If, however, a purgative is given the foreign substance is forced along the intestine, causing irritation of the delicate mucous membrane of the bowels.

Choking Accidents

Choking accidents sometimes occur whilst eating and perhaps laughing and talking at the same time. The face gets livid, and coughing or spasmodic attempts at swallowing are made in an effort to get rid of the foreign body. The right treatment is to pass the forefinger to the side of the throat quietly and gently, if possible behind the mass, so as to bring it forward. If the finger is thrust in rapidly in the middle line there is a danger that the lumps of food may be pushed down out of reach. Thumping the back whilst the head is bent forwards will often dislodge the piece of food, or the child should be held up by the feet, head downwards. If that does not answer, the back should be smartly smacked while the child is held upside down.

Needle in Skin

When part of a needle penetrates the skin and cannot be easily removed, the part should be kept at absolute rest and the patient taken to the doctor at once. Unwise movement may cause the needle to enter a joint and occasion a good deal of trouble.

If a fish-hook gets embedded in the skin, never try to pull it out. Cut off all but the metal part and then force the point through the skin, making the hook travel onwards until it is all withdrawn.

Bites of Animals

No time should be lost in dealing with bites of animals. The first thing to do is to prevent the venous blood carrying any poison, which may have been present in the animal's saliva, through the body.

Suppose a finger is bitten. Place the forefinger and thumb gently round the root of the finger until a ligature can be applied. A piece of tape or string or a strip of linen will serve as a ligature, so long as it is tightly wound round the root of the finger. Wherever the injury has occurred, the ligature should always be applied *above* the seat of the bite—that is, on the side of the wound nearest the heart.

Then suck the wound vigorously, unless you have a cut or abrasion on the lip through which the poison could reach your own tissues. Spit out the saliva.

Wash in warm water, which encourages bleeding. If there is any risk of hydrophobia, the wound should be washed with a caustic, such as pure carbolic acid, as soon as possible, applied on the sharpened end of a match to ensure that it goes deeply into the wounds.

Dress the wound, and treat any shock by hot drinks, hot bottles, etc.

Concussion

Concussion is apt to follow all injuries to the head, because the skull of a child is very thin, and the brain is therefore easily shaken. When, after an accident, a child seems dazed and pale and shivery, and especially if he vomits, and is drowsy, he should be treated very carefully or inflammation of the brain may set in, and this is a very serious matter. He requires quiet and sleep in order to give the brain an opportunity to recover. He should be put in a dark room and kept absolutely quiet, resting on the bed. A little castor oil may be given and only liquid food, but he should have plenty of fresh air. A doctor should immediately be called in. In the meantime keep the child warm by applying hot bottles, wrapped in flannel, to the feet and legs. Attention to these details at the beginning may prevent inflammation of the brain

Nose Bleeding

in childhood is generally due to a blow on the nose from the fist of a pugnacious companion. Other causes of severe nose bleeding are treated under "Epistaxis," page 1113, Vol. 2. The best treatment is to roll a handkerchief into a pad, rinse it in cold water, and hold it against the soft part of the nose. The child should sit in a chair with the head thrown well back, and in a very short time the bleeding will have passed off. If it fails to do so, the nostril should be stopped with cotton-wool or lint.

Suffocation

Suffocation is by no means so uncommon as people imagine when young children are allowed to sleep with nurse or mother. Suffocation may also occur if the baby's face is too much covered up with a shawl. A young baby should never be left alone when lying on its back. Otherwise it may be suffocated, if suddenly sick, by the fluid passing down the windpipe. Suffocation has also happened in the nursery from an escape of gas or when a room becomes full of smoke in the event of fire. The proper treatment is, of course, to move the child into fresh air, remove clothing, and, if necessary, apply artificial respiration by sweeping the arms upwards above the head, grasping them on the elbow, and pressing them firmly against the chest. Repeat these movements about fifteen times to the minute.

Foreign Bodies in the Ear

The only treatment which the mother should try when a pea or an insect or small stone gets into the ear is to pour in a little olive oil, which may float the foreign body to the surface. Water should not be used, and nothing should be poked into the ear, or permanent damage to the drum may result. A doctor should always be called in, as he can quite easily remove the foreign body with a proper instrument.

Poisoning

The first thing that a mother should remember when a poisoning accident occurs is that an emetic should not be given when a strong acid or a strong alkali has been swallowed. Under such circumstances the lips and mouth are stained or burnt, and in such a case oils or milk should be given. But when there are no stains, an emetic, consisting of a dessertspoonful of mustard in a tumblerful of lukewarm water or a teaspoonful of ipecacuanha wine, repeated in ten minutes, should be administered, and followed, after vomiting, by eggs, milk, and oils. Remember to treat shock by keeping the patient warm, and, if necessary, giving a little alcohol or strong tea. If the patient is known to have swallowed an acid, give bicarbonate of soda, whiting, or magnesia in water or milk, to the patient to sip after first washing the mouth out freely. If the child has been poisoned by an alkali, such as ammonia or caustic potash, give vinegar or lemon-juice mixed with an equal quantity of water.

ALLEVIATION OF PAIN
A BANDAGING LESSON

Bandaging the hand. The bandage is first taken round the wrist twice and brought over the back of the hand

Change of posture will relieve pain and discomfort. A rope attached to the wall allows a patient to move easily and without assistance

Bandaging the fore-arm by the spiral bandage. On reaching the thick part of the arm "reverses" must be made

A good bed-rest is necessary to support a patient whose breathing is painful

Bathing with hot water will often relieve pain at once, especially neuralgic pain or neuritis

ACCIDENTS IN THE NURSERY
BABY'S FIRST YEAR—VACCINATION

A lady doctor vaccinating a baby The arm is carefully washed and dried, and the lymph is applied in four places Then the skin is scratched with a clean darning needle, the lymph rubbed in. This completes the operation

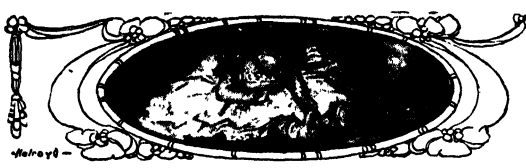
When a child has swallowed a poison, eggs, milk, and salad oil are all safe things to administer, whether an emetic is given or not

When a child is choking, turn him upside down and then smack him on the back

Cauterising a dog bite from a strange dog suspected of hydrophobia

Hooking a coin or button out of the throat

To treat concussion, the patient must rest in bed, with a cold cloth applied to the head, and heat to the feet. A dose of castor oil should be administered



BABY'S FIRST YEAR

Continued from page 2903, Part 24

9. VACCINATION

The Importance of Vaccination—Minimum of Risk when Carefully Done—Where to Vaccinate a Child—After-treatment of the Arm—Points for Mothers

EVEN in these enlightened days, when the general public is remarkably well educated in health and hygiene, there is a good deal of prejudice against vaccination. Mothers show a tendency to postpone vaccinating the baby as long as possible, and when pressed for reasons they probably reply that it pains the child, brings down the health, and may be the cause of him contracting various diseases. They prefer to take the risk of smallpox, and delay vaccination to the distant future, in spite of the fact that the medical profession is constantly emphasising the importance of vaccinating the baby in the first few months of his life.

The Discovery of Vaccine

Before Jenner originated the practice of vaccination, epidemics of smallpox were constantly sweeping over the country, bringing death and deformity into nearly every family.

In 1780 Jenner observed that people engaged in dairy work were subject to a disease called cowpox, which they contracted by milking the cow, and that these people never suffered from smallpox. He experimented with a dairymaid who had the eruption of cowpox on her hand, took some of the "matter" from one of the vesicles, and introduced it into the arm of a child. About six weeks afterwards he inoculated the child with smallpox poison, but no result followed. This proved, once and for all, that anyone who had had cowpox, or who could be given cowpox by inoculation, would not catch smallpox. That is the whole question of vaccination in a nutshell. Calves are inoculated and kept under the strictest hygienic conditions. The lymph is taken from the vesicles which arise on their skin, mixed with glycerine, which destroys poisonous germs, and kept in tiny glass tubes to be used for vaccinating people.

There has been much opposition to vaccination, but anyone who will go into the matter with unbiassed mind must acknowledge the beneficial effects of the precaution.

Vaccinating the Child

When the "operation" is carefully performed, the child will suffer practically no pain, and be very slightly disturbed in health. The risk of the baby catching disease is practically nil, and if children suffer from rashes and skin affections afterwards, the reason is either that they had contracted such affections before being vaccinated, or that strict cleanliness was not enforced. A child should not be vaccinated if he is in poor health, or if he has recently had an illness, because, if the health is below par, the slight fever and disturbance following vaccination will pull the child down still further. Vaccination should also be postponed if baby has a skin eruption such as eczema. It is unwise to perform the operation if the child is teething at the time. To avoid the period of teething it is a good plan to vaccinate baby at about three months old. Some doctors recommend that it should be done any time after the first fortnight, and certainly the baby has but little use for his arms at that time.

Baby should be vaccinated fairly high up on the outer side of the arm, in three or four places, and the operation must be performed by a registered medical practitioner, or by the public vaccinator of the district, who makes no charge.

Two or three marks protect the child better from smallpox than one, probably because he gets a bigger dose, which renders him immune for a longer period. After thoroughly washing the arm, a little of the lymph from the glass tube is placed on four places, which are then scraped gently with a needle, which should be sterilised by boiling. The lymph is rubbed in to the scraped surface with the head of the needle, left to dry, and the "operation" is complete. The arm may be protected by a little boracic lint, and when the papules, or inflamed pimples, appear it is a good plan to protect the arm from friction by a carefully placed pad of antiseptic gauze. About the third day a small red pimple appears on the sites of inoculation, which forms a pimple with a watery head about the fifth day. These spots slowly enlarge. The surrounding skin becomes red and tender. About the tenth day the vaccination is at its height, and after that the marks gradually dry up, and fall off in about a week or ten days later. About the eighth day the child may be slightly feverish, restless, and disinclined for food, but these symptoms need not cause any anxiety, and if care is taken to avoid constipation by giving a dose of castor oil, the child will very rapidly become himself again.

Tending the Little Patient

When the vaccination does not "take," the operation should be repeated. As time goes on, the protective effect of vaccination passes off, and re-vaccination will be necessary about the age of twelve, and again at twenty-four.

When baby is vaccinated, a mother should attend to a few points which will add very much to his comfort.

Give the baby rather less food than usual, as the digestive system should not be over-taxed.

Give cold water in teaspoonful doses every now and again when baby is feverish.

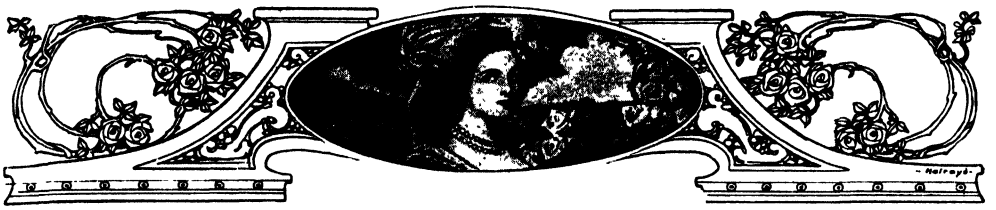
A warm bath will soothe him when irritable and induce sleep.

Be very careful at this time to see that he gets plenty of fresh air, and that he is taken out of doors as usual.

Give an aperient when necessary.

Protect the arm by carefully applying an antiseptic gauze on tapes, stitching the upper edge to the child's dress or nightdress at the shoulder to prevent it from slipping.

Call in the doctor if the arm does not begin to dry about the tenth or twelfth day.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 2905, Part 24

THE BRITISH AMBASSADRESS IN MADRID

By CECIL MAR

The Home of a British Princess—The Present Ambassadress and Her Children—The Madrid Embassy not an Easy Post—Court Life—The Season in Madrid—Our Protestant God's Acre in Catholic Spain—Bull Fights—National Life and Art

THE post of British Ambassadress to the stately Spanish Court has always been interesting and attractive, and the wife of our present (1911) representative, Sir Maurice de Bunsen, finds it exceptionally agreeable, as her sojourn in Madrid dates from the year of the marriage between King Alfonso XIII and our Princess Victoria of Battenberg, beloved amongst us of old as "Princess Ena"

Lady de Bunsen (*née* Miss Berta Mary Lowry-Corry) had been married only seven years previous to her arrival as Ambassadress in Madrid, and she and her four little daughters are great favourites with the Queen

The post of Ambassador in Madrid is less highly remunerated than are some others to the Great Powers, and carries with it a salary of £2,000 a year, with an extra £200 for clerk hire. The Embassy, a fine old palace in the Calle Santo Fernando, is furnished at the expense of the British Government, and the grand staircase leading from the spacious entrance hall, with its cross doors, to the landings above, is imposing in the extreme.

A Country of Problems

Regarded from a political standpoint, the post is more or less a difficult one. The heterogeneous elements of which the Spanish nation is composed form isolated groups, which have preserved individual customs, cherished traditions, and dialects of their own, and Spain has offered Sphinx riddles enough for the cleverest statesman.

Madrid, which stands in an arid plain on a plateau formed by several hills, was not always the Spanish capital, as in former days there was no fixed metropolis. The King was the State, and his headquarters formed the nucleus of the Court. Madrid first came into prominence when Alfonso VII. captured it in 1083 as a Moorish fortified outpost of Toledo, and used it as a Royal hunting residence. Philip II. made it the centre of his Court in 1560, and from that time it has been the capital of Spain. It is an imposing looking city with many large palaces, some of which are in the French style of Louis XIV., but it has no suburbs, no *rus in urbe* with which to tempt the citizens beyond its precincts.

Rigid Etiquette of Court Life

A magnificent bridge spans the almost waterless River Manzanares, and the eye rests on the Guadarrama hills, which in their austere outlines and sober tints are not devoid of fascination. The climate is not a propitious one for delicate people; the sudden changes from heat to cold and the rapid transition from winter to summer are very trying. The cold winds which blow across the plains are, however, very bracing.

The Royal palace is one of the most magnificent buildings in the world, and Napoleon pronounced its grand staircase to be superior to that of the Tuileries. It contains more than thirty reception-rooms, and the grand reception-hall, with its wonderful picture gallery, is 170 feet long.

Court life in Madrid is governed by the most rigid etiquette. The reception of a new Ambassador forms an occasion for much display of splendour and ceremony. After his arrival in Madrid has been notified

to the King, the latter appoints a day and hour for a private audience and the presentation of letters of credence. The credentials confer personal representative rank upon the Ambassador, who acts and speaks for the Monarch he serves.

Royal gala carriages, resplendent with the national colours, yellow and red, are sent to the Embassy to convey the envoy and his suite to the palace. The interview lasts less than an hour, and is always of a most cordial character. Inquiries are made concerning the King's health; political topics are merely touched upon in the most casual manner, and a hearty welcome is accorded to the newcomer Subsequently the Ambassadress is received in private audience by the Queen and by the ladies of the Royal Family, after which a reception is held at the Embassy for all the *corps diplomatique* and the official world.

On especial occasions of national festivity or mourning, special envoys are sent, in addition to the resident Ambassador, in order to emphasise participation in the same

An unusually large number of great English historic names have figured at the Spanish Court in association with family events connected with the present dynasty.

The Spanish Royal Family

King Alfonso XII., father of the present King, succeeded the Republican President, Francisco Serrano y Dominguez, in 1874, and four years later the Earl of Rosslyn was sent as special Ambassador on the occasion of his marriage with Princess Mercedes, in January, 1878. Lord Norton acted as special envoy at Queen Mercedes's funeral in July of the same year, and a little more than twelve months later Lord Napier of Magdala was special envoy at the King's marriage with the Archduchess Christina of Austria, mother-in-law of the present Queen.

In 1881 the Marquis of Northampton was sent to invest Alfonso XII. with the Order of the Garter, and three years later the Duke of Wellington was sent to represent England at his funeral. Queen Christina became Regent in 1885, and, six months after her husband's death, King Alfonso XIII. was born posthumously on May 17th, 1886, and proclaimed King on the same day. His mother's regency lasted until he was sixteen years of age, and during that time Sir Clare Ford and Sir Henry Drummond Wolff were British Ambassadors in Madrid. In 1902 the Duke of Connaught headed the special mission to Madrid to invest the boy King with the Order of the Garter.

During the four years which preceded the King's marriage with Princess Ena of Battenberg, Sir Edwin Egerton and Sir Arthur Nicolson were successively Ambassadors at his Court, the latter remaining there only one year, when he was promoted to the post of St. Petersburg. King George V., then Prince of Wales, epresented England as special envoy at the King's marriage, in 1906, and from that time until the present day (1911) Sir Maurice de Bunsen and his wife have upheld English prestige and tradition at the Embassy.

The social season in Madrid is in the winter, beginning at the end of October and lasting until March, when three days' carnival turns the city into a vortex of pleasure.

The Court balls are very brilliant, and the decorations of the palace strike all the guests as being unusually magnificent. The ceilings are works of art, bearing the immortal work of world-famous painters. Innumerable colossal mirrors, cast at San Ildefonso, reflect the glitter of rock crystal chandeliers and gold and crimson furniture. On all sides are curious and beautiful clocks, which testify to the collecting mania of Ferdinand VII.

The young King and Queen are ideal host and hostess, and dancing is carried on with much animation. Society in Madrid is more or less cosmopolitan; the native aristocracy, which is not very wealthy, does not entertain much—the Embassies meet a great deal among themselves. Outdoor life is the chief form of Spanish display and amusement. The fashionable promenade is the Prado, between the Convent d'Atocha and the gate of the Franciscan Friars, and here, beneath the shade of stunted pollards, one sees the youth and beauty of Madrid, beautiful carriages and motors, and the ever eloquent fan of vivacious Spanish ladies Local colour is fading fast One hardly sees nowadays the picturesque Andalusian horses, with plaited mane, long thick tail, and trappings with red tufts, upon which the male butterfly of Madrid was wont to give evidence of his equestrian prowess, and the graceful mantilla has made way for the Paris hat. The bull-fights, which take place weekly in the Puerta d'Alcala, are as popular as ever, and a box at a bull-fight is a *sine qua non* to a Spanish *élégante*.

Attractions of Spain

In regions where creeds are regulated by latitudes, and enforce frequent ablutions, the question of a good water supply is a most important one. The drinking water of Madrid is conveyed thither from the River Lyooza, under the Guadarrama hills, and is very good. The Spanish water vendor, with his *cantard* of white clay, his small reed or tin basket, containing a few glasses, sticks of porous caramel sugar, and a few oranges or limes, is still a familiar figure, and is much patronised by the Spanish *bourgeoisie,* which is faithful to old-fashioned preserves, such as " angel's hair " and to the delights of the heavy native pastry and goat's-milk soup, which, by a strange reversion of ideas of enjoyment, is mostly partaken of as dessert. The butter supply is very bad, and this complicates culinary difficulties.

To an artistic mind Spain offers numerous attractions. Its works of art include pictures by Paul Veronese, Bayen, Tiepolo, and Velasquez, and work by the latter's disciple Goya, that most eccentric of painters, who is said to have covered some thirty feet of canvas in two days.

Eight leagues from Madrid is the Escurial, that giant of architecture, which is called the eighth wonder of the world. A strange fact in connection with the Escurial library is that the books are all shelved with their backs to the wall, and their edges to spectators.

There is a comparatively small English colony in Madrid, but for all its members the British Embassy constitutes a protective home. When Lord Howden was Ambassador there, in 1852, he overcame the long opposition on the part of the Roman Catholic Spanish Government, and secured for England the present little Protestant cemetery beyond the Toledo gate and the Manzanares bridge, and here several English people have found their last resting place.

The entertainments at the British Embassy are considered some of the finest in Madrid. The house, as befits the mighty Government whose accredited representative dwells therein, is beautifully furnished and maintained, and the *service de table* is very fine. When the Queen of Spain honours the functions there with her presence, souvenirs of her native land greet her on every side, and add a pleasant human touch to what would otherwise be a formal affair of State.

Lady de Bunsen's immediate predecessor, Lady Nicolson, endeared herself to the whole of the British colony during her twelve months' stay as Ambassadress in Madrid. She is a sister of the Dowager Marchioness of Dufferin and Ava, and her husband now occupies the important post of Permanent Under Secretary of State for Foreign Affairs.

Sir Maurice de Bunsen is a diplomat of wide experience. He has served at most of the European posts, and has distinguished himself in the East. He is fifty-nine years of age, and, among other important posts, has been *Chargé d'Affaires* in Tokio, Siam, and Constantinople. He has an excellent knowledge of the Japanese and Turkish languages, and has received extra grants on that account. He is the only son of the late Ernest de Bunsen, of Abbey Lodge, Regent's Park, and many people in London society will remember the charming garden-parties given there during the Victorian era.

Madrid cannot fail to be of keen interest to English people, and the post of British Ambassadress there will grow to be more and more prized as the years roll onwards.

The wife of Sir Maurice de Bunsen, who, since 1906, has been British Ambassador at Madrid
Photo, H. W. Barnett

FJW

DINNER-TABLE CONVENTIONS

Origin of Table Rules—Invitations in Old Times—Why the Date is Repeated when Accepting an Invitation—Punctuality

THERE are many who call themselves too practical to be able to comprehend why the etiquette of the table should be so hedged about with formalities, so laden with rules for conduct.

The reason for some of them may be lost in the mists of the past, but there can be no doubt whatever that for each of those regulations which we all have to observe, or be condemned as lacking in *savoir faire*, there has at one time existed an excellent reason, and one at which it would be impossible to gibe.

Modern Informality

Some of these reasons are clear enough, and need no research Why, for instance, must we dress for dinner? Because it would be an impoliteness to our table companions to sit down without removing the dusty garments in which we have spent the afternoon. The bath, the change of raiment are in themselves refreshing, and not to the body only but to the spirit as well These are reasons for the practice.

The length of invitation—a phrase that is current for the length of time between sending out the invitations and the dinner itself—was once on a time a hard, fixed rule. Never less than three weeks'—sometimes a month's—notice was given, but, partly owing to the ever-encroaching week-end, and partly to the impatient restlessness engendered by our rushing, "hustling" age, this span of time has been considerably shortened. In London the favourite way of inviting guests seems to be to send round a footman or a messenger-boy with notes expressed in simplest form: "Come and dine to-night," perhaps, or "The Hardpresses dine with me to-morrow. Will you come?"

Informality like this is the privilege of the high-placed. One well-known hostess, wife of a Liberal peer, has started the novel fashion of sending typewritten notes of invitation, merely signing her name at the end. She gives about a week's notice.

All this brevity and haste is in pure contradiction to the reason why long invitations used to be given. This was, that the invitee would be unlikely to be pre-engaged, and would therefore be free to accept. This good old rule, emanating from a spirit of true politeness, still prevails in the great upper middle class.

The reason for mentioning day and date in replying to such an invitation is clear to those who think. It is in order that no mistake may be possible. Such things have happened, and proved extremely awkward. "Thursday" can be so badly written as to look like "Tuesday," and the figure 7 can be so carelessly formed as to look like 9.

When Sir James and Lady Three Stars request the pleasure of Mr. and Mrs Blank's company at dinner on Tuesday the 7th, and Mrs. Blank replies that she and Mr. Blank have great pleasure in accepting their kind invitation to dine on Thursday the 9th, the matter is easily cleared up. Had neither day nor date been mentioned, the Blanks would duly arrive on Thursday the 9th, at 8 o'clock or so, and things would be uncomfortable all round.

The Unpunctual Guest

Is it necessary to point out the reason for replying to a dinner invitation within twenty-four hours of receiving it? The hostess has made up her party, whether her table be a long one or three or four round ones. Should there be any refusals, and should these come in several days after the invitations have been sent out, the hostess is placed in the awkward position of asking other acquaintances on very short notice to fill the vacant places. The recipients probably feel that they are invited in a *faute de mieux* spirit, and, even if they accept, their feelings may be slightly injured.

Had the invitations all been answered at once, nothing so uncomfortable would have happened, for the hostess would have sent out her second little set of invitations without delay.

When the plea is a prior engagement, there is no excuse whatever for delay in answering. If the prior engagement exists, it does so when the invitation is received

The reason for mentioning the hour of dinner as a quarter of an hour previous to that at which it will be served is to allow time for difference in clocks and watches, delays in transit, and other small accidents, such as difficulties with ties, and gloves that select an inauspicious moment for splitting.

The why and wherefore for observing punctuality might be eloquently dilated on. It is the height of rudeness to keep a number of people waiting for their dinner. An insult to the host and hostess, it is an injury to the cook. It is an advertisement to the other guests that the late arrival is indifferent to their opinion, and careless about their convenience. There are small-minded persons who think it "smart" to arrive very late at a dinner-party. They like a roomful of people to witness their entrance

and be impressed by their appearance, knowing that the minds of all are for the moment exclusively occupied with them. This idea ministers to their self-importance. The smallness of it all is the last thing that they realise.

The old-fashioned mode of laying the table with a whole array of knives and forks for each person has now given place to the single knife and fork, renewed with each course. It is said that King Edward was partly responsible for this change, and a reason for his Majesty's dislike for this custom has been given, which may or may not be correct. It is connected with the superstition that knives crossed upon each other are unlucky, and everyone must have noticed that knives will insist on crossing over upon each other, no matter how mathematically straight they may originally have been laid.

Middle Class Wisdom

Fish knives and forks were a middle-class invention, and a very useful one. Aristocracy, however, has consistently frowned upon them, stigmatising them as in bad form. They have begun to make their way, notwithstanding, into the houses of the great; but the rule is that when dining with dukes and earls, one finds an ordinary fork, perhaps two forks, for eating one's fish. In the days before fish knives and forks, a single fork and a piece of bread were the tools provided, but two forks were always admissible.

The reason for knife-rests is obvious. Without them the knife and fork would soil the cloth, or, if left on the dish, might slip with the handles in the gravy. But society frowns on knife-rests. They are among the sensible contrivances thought out by the middle-class, and in no way appeal to the higher sections of our social edifice.

With a dinner served Russian fashion they are, of course, quite useless, since the carving-knife and fork are not required at table.

The reason for offering the right arm to the lady whom one escorts to the dining-room is that she is to sit on the right of her dinner partner. There used to be an old rule, that when the dining-room was a floor lower than the drawing-room, the lady was always given the side furthest from the balusters lest her gown should catch in them.

It was probably a tender care for the condition of her tablecloth that suggested to some long-past hostess the prudent prohibition against cutting one's bread at table. Be that as it may, it is a solecism to cut, instead of merely breaking it.

To be continued.

MAKING ACQUAINTANCE

By "MADGE" (MRS. HUMPHRY)

Social Clubs are the Best Friends to the Lonely Girl—The Dancing Club, the Dinner Club, and How to Join Them

THERE are many lonely persons of all classes in the world who are of a naturally sociable disposition and would like to make acquaintances, but do not know how to set about doing so.

Girls and women, even more than men, feel this difficulty. They long for the companionship of other girls and women, and yet may not be able to pay the fees necessary for membership of a woman's club.

This loneliness is a principal cause of undesirable acquaintanceships, which often lead to unpleasant results.

Young women of education living in lodgings in great cities feel very keenly the need of congenial companionship, not alone in the everyday sense of the word, but intellectually as well. Our brains require sharpening against the brains of others. Boarding-houses do not always provide this kind of society. How, then, is one to procure it?

One of the pleasantest ways of accomplishing this end is to join a small society for dancing, dining, or debating. There are several of these in London and in other cities and large towns as well. To take a dance club first. It is started with a certain number of members whose subscriptions in the aggregate cover the whole expenses. These are the hire of a suitable hall, of the band, buffet refreshments, and, in some cases, a sit-down supper. There will also be some printing, such as notices to be sent out, programmes, postage, etc. A club of the kind started with seventy-five members, each of whom paid a guinea. This amount covered the cost of five dances, one a month from October to February.

A dinner club may be extremely pleasant. Details of one such may serve for almost all. The members pay 5s. on election and afterwards 5s. a year. The club dines once a month from October to April or May, and the price of the dinner is 2s. 6d., without wine. A good but inexpensive restaurant is chosen, the secretary (a lady) making all arrangements. Dinner is followed by a paper read by a member on some interesting subject, and a discussion follows the paper. At this club one may make very pleasant acquaintances.

Some dinner clubs are for the purpose of card-playing. These are managed in much the same way.

In summer there is the resource of tennis clubs. Other societies available for purposes of making acquaintance are dramatic and musical.

Lovers of music who can sing or play some instrument would be gladly welcomed in a musical club, if able to satisfy the secretary as to eligibility. A lonely girl or woman might find this simple proceeding a means of entering on an entirely new phase of life, bright, enjoyable, opening wide doors for broadening existence.

ETIQUETTE FOR GIRLS

By "MADGE" (MRS. HUMPHRY)

The Autocratic Daughter—The American Girl and Her Australian Cousin: a Contrast—Consideration for the Wishes of Parents

DAUGHTER AND MOTHER

IT may seem an absurd idea that any rules of etiquette should exist in the matter of daughter and mother, and perhaps the term is a little too strict to express the line of conduct that a girl with any pretensions to being well bred should adopt with regard to her parents.

Anyone who has seen the play called "Tilda's New Hat" will remember how entirely the daughter of the East End was mistress of the situation, mistress of the home, and direct ruler of her mother, whom she ordered out of the room, and who served her like a slave. The little play was a splendid lesson in how not to behave towards one's mother.

The girl of the West End, too, often errs to a certain extent in the same direction. This is not always her own fault It depends entirely on the manner in which her mother has brought her up If the girl has been indulged and spoiled from infancy she naturally imbibes the idea that the world was made for her, and that her parents should have as their particular aim in life the indulgence of all her whims Such girls are to be seen in thousands

If one goes shopping one often sees a daughter entirely in command of a submissive mother. And in public vehicles one sees the daughter enter first, leaving the mother to follow as she may.

The Domineering Daughter

There are a thousand ways in which the ill-bred girl of ordinary society shows her ignorance of the etiquette which should be observed. In the post-office one day I noticed a quiet little mother and a tall, overbearing daughter standing at the counter, waiting, like myself, for one of the assistants to be at leisure The girl was all impatience, and after a few moments, rapping smartly on the counter, she said "Is no one ready to serve me!" After a few seconds a young girl came forward, and looking at the mother, evidently expecting her to say what she required, was astonished by receiving a tirade from the daughter. "Oh, Lucy!" murmured the mother in a protesting way

There are thousands of homes in our quiet, domesticated England where the mother is ruled as a slave by an imperious daughter, where servants will not remain because of her autocratic manner, and because they cannot serve two mistresses.

A young man staying at a country house was astonished one morning by hearing the daughter of the family at breakfast not only make her own plans for the day without consulting the convenience of the rest of the party, but arrange all their plans for them as well "Mother, you'll take the car with Mr. and Mrs. Blank, and mind you're back at half-past four, for I shall need it in time to take Evelyn to the So-and-So's to tea." The young man had been rather attracted by the handsome figure and pretty face of this young woman, but the attraction ceased when he found that she was the tyrant of the home A man does not want a tyrant as a wife, though there is a story of one such, when left a widower, purchasing a tiger at a menagerie sale, and, when asked by his friends what on earth he wanted with such an animal, replying, "My wife is dead three weeks, and I miss her terribly!"

The American Girl

Travelling from Nuremberg to Bayreuth one summer I had as fellow-travellers an American girl with her parents, and was amused, though irritated, by hearing her expound her plans to them She had gone to the Continent in order to train her voice, and in the loudest of tones she informed her hearers, including ourselves, that she had planned to remain for a year at Munich. Turning on her mother, she added "Now, mind, neither you nor pa are to come near me for that whole year" The poor mother, looking miserable, said "Oh, Lallie, not see you for a whole year! That will be dreadful!" Sternly the young woman replied "Not for a whole year, I forbid it!" "But," said the father, "suppose you should be ill?" "Oh, if I want you I'll telegraph for you," and, meekly, both assented, though evidently with the greatest reluctance

A Salutary Lesson

The Australian daughter seems less inclined to autocracy than her American sister. Why is it that in America, which makes freedom the great aim and charm of existence, parents should make doormats of themselves for their children to wipe their boots on? This is really not too strong an expression to convey the state of things existing in the American home. It begins with the childhood and continues through the girlhood and womanhood of the daughter. Our own English girls who are inclined to be tyrannical seldom find that both parents are willing to come under their rule. A visit to America would be an excellent object-lesson for our own young women. They would surely return to England converts to the charm of politeness, and consideration for others, especally for father and mother.

WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

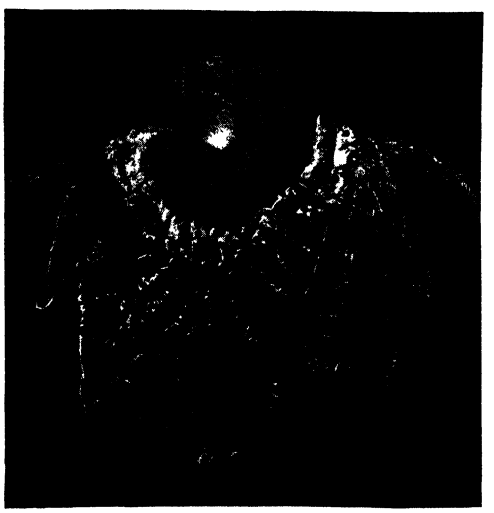
NEW USES FOR OLD TRINKETS

A Use for Old-fashioned Trinkets—Brooches and their Possibilities—Earrings—Some Uses for Shoe and Other Buckles—How to Utilise Earrings as Hatpins

NEARLY every woman has some old trinket which is handsome and admirable in its way—but in the wrong way. It may be that the brooch or bracelet was her mother's; sentiment forbids her parting with the treasure, and yet it is impossible to use it as it is, on account of fashion.

The question as to how to adapt old trinkets for modern use is a fascinating one. Things which have lain for years unheeded take a new value in our eyes when they give a finishing touch to a modern toilet, and trinkets which we have carefully stored, but thought of as hopeless for personal adornment, may be routed out and looked upon as a fresh asset to the wardrobe.

There is a *cachet* about an old bit of jewellery which is extremely subtle, but it must be worn right. A good thing in the wrong place is like a weed in a garden, and makes for untidiness.

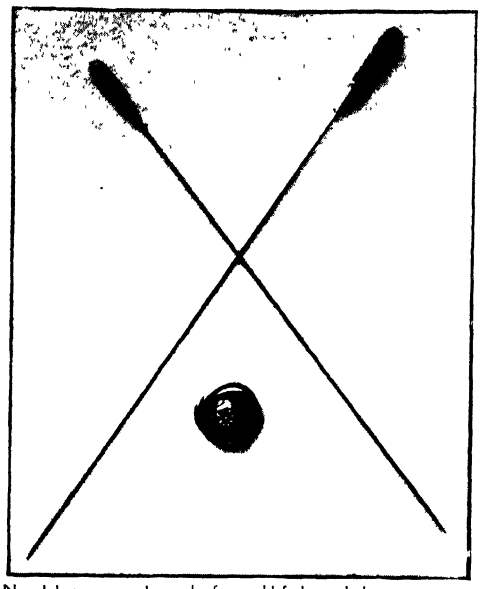


A large Early Victorian cameo brooch makes a note of distinction when fastening a lace trimming on rest gown or home dress, or it could be used as a waist buckle

Let us begin with that most hopeless of all possessions, the enormous Early Victorian brooch, measuring perhaps two and a half inches across. Its centre may, perhaps, be a plait of the hair of some ancestor, or a large shell cameo, which, even though its tints of brown, gold, and pink be lovely in themselves, is not what we want as fastening for a Peter Pan collar.

Use such a brooch as a waist buckle, or as a finish to some braid or lace trimming on a house dress or rest gown, and the fine gold or pinchbeck frame looks extremely handsome, while the cameo itself gives a note of distinction to a brown or rose-hued dress. A large brooch may sometimes be made into a hat trimming, fastening down a swathe of tulle or ribbon, but this needs careful arranging.

Occasionally there is a delicate part of these large brooches which may be detached from the main portion and used by



Novel hatpins can be made from old-fashioned drop-earrings, or an old flat brooch can be adapted for the same purpose. The two shown above are of coral set in gold

itself For example, a target-like brooch of gold of the wrong period sometimes has a good carbuncle, amethyst, or topaz, set into the centre It will be found that such a stone can easily be taken out and worn as a pendant by itself, invisible rings being placed at the back to hold the chain

If possible, the jeweller who fixes the rings should so arrange them that the jewel can be replaced in its original setting without difficulty.

Most women who have a feeling for clothes of sympathy and suitability now wear earrings of a bizarre character, at any rate with their evening and house dresses. It is often possible to pick up two pieces of marquisite, a pair of carved coral or amber drops, or some peasant jewellery, which can be made into attractive earrings. An inexpensive plan for the indulgence of such fancies is to have a plain gold, or small single pearl, or a little diamond stud so made that it can be used as the holder for any fancy drop, made with a ring on it.

A small piece of the ear wire is made plain, and on to this the pendant is slipped Thus, without the expense of gold wires being added, many charming bits can be utilised, the stud enhancing the beauty of the piece.

The fortunate possessor of a handsome pair of old shoe buckles need never be at a loss for attractive neckwear Slipped into a band of black velvet or satin, the buckle makes a good feature in the old-fashioned stock type of collar-band. If threaded on white, black, or grey tulle, a more dressy jabot is achieved.

There are buckles and slides of old paste of blue, green, or amethyst, which make a note of colour that is extremely valuable, used either as waist-belt, collar ornament, or threaded through a band of lace or ribbon on a hat Even the slide or buckle of plain, old-fashioned red gold is not to be despised, while in chased or repoussé silver the buckle is most useful.

Such buckles or slides can be picked up quite cheaply, and are to be found in Norway and other Scandinavian countries amongst peasants' jewellery

Tiny buckles in silver, steel, or pinchbeck were used by everyone in the eighteenth century for fastening the knee breeches of the day These make a pleasing fastening for an ornamental rosette on an evening frock, or a ribbon attachment for a muff.

Hatpins

The large modern hatpin lends itself admirably to the using of old trinkets in a new and attractive form. The large drop-earrings of jet, which are impossible now in their original form, make good hatpins for use during mourning. However large and obtrusively carved, they are correct as a hat ornament, and it is delightful to have a pair of the same pattern. Any small working jeweller will mount them with a long, useful pin for about 2s 6d. It is wise to give the exact measurement for the pin in inches.

Earrings of amber, of garnets closely set, or of coral, plain or carved, make beautiful hatpins, but we must remember, when selecting such trinkets to be made into hatpins, that the earring drop must be the same all round, or it is not suitable. Flexible drops with dangling balls or pins cannot be utilised for this purpose.

Odd bits of jewellery can be utilised as earrings, or a portion of a large old-fashioned brooch may form a charming pendant. A tiny paste bow is not to be overlooked; worn as a pendant its sparkle is effective.

HINTS TO THE GIRL WITH A SMALL ALLOWANCE

The Possibility of Dressing Well on a Small Allowance—Economy of Home-made Underclothing—Millinery—Everyday Wear—How to Preserve Lace Trimmings from Injury in the Wash

IT does not necessarily follow that because one girl has a large dress allowance and another a small one that the first is the better dressed and smarter looking of the two.

A girl's appearance depends so much more upon her own individuality, her choice of clothes, and the way she puts them on, than upon the actual sum total of her yearly expenditure. A small allowance, well managed, and in the hands of a practical girl with a taste for dressmaking and millinery, can be made to achieve wonders

It is not intended in the present article to take a fixed sum, such as £12 or £15, and then map out the spending of it to the best advantage, because it is very difficult to regulate individual expenditure by any hard-and-fast rules.

Underclothing

First there is the important matter of *underclothing*. The girl with a small allowance may be very much tempted to invest in the pretty ready-made garments that can be bought so cheaply nowadays The disadvantage of ready-made underclothing, however, is that, though cheap at the time, it very quickly wears out and necessitates the laying in of a fresh stock. It is really more economical for her to buy all the materials—and these cost very little if advantage be taken of remnant sales—and then either to make it up herself, or get in a sewing-maid to help by the day It is possible to buy twenty yards of embroidery (sufficient for three nightdresses and three or four combinations) for 3s. 11d This works out at the rate of about 2¼d per yard, which is far cheaper than embroidery by the yard, wide, good, and strong enough for the purpose

Remnants of longcloth can sometimes be picked up at a white sale, and in this way a sufficient amount may be procured at a much cheaper rate than if the material had been bought by the yard

Buying at Sales

There are two points that should be remembered when buying remnants of longcloth —one is to see that the different pieces are all more or less of the same *quality* (that they *match*, if one may speak of "matching" in connection with longcloth) ; the other is to be sure that the remnants will really prove an economy, for a small remnant that cuts up extravagantly, with large pieces wasted, is utterly useless from an economical point of view. Pretty, frilly petticoats can be made quite cheaply at home in the same way, either in white or coloured materials.

The more substantial underskirts can, however, be bought ready-made to advantage, as the cordings, or accordion-pleated frills, with which they may be trimmed, are not easy for the home worker to accomplish.

Choice of Headgear

Millinery. For the girl who cannot afford to have many hats, nothing is more useful than a really good black hat, for not only can it be worn with any coloured costume, but it always looks well With such a possession, many girls would not need more than a plain, useful hat for hard wear, though, if it could be afforded, a hat *of the same colour* as the best costume would be attractive.

In the summer, for wear with coloured muslins, a very good and economical plan is to have one good burnt-straw hat of a becoming shape, as this goes with all colours, trimmed simply, but smartly, with ribbon or flowers to harmonise with the gowns in wear

The girl who can trim all her own hats successfully will save a great deal, as untrimmed shapes and materials cost infinitely less than the shop-trimmed hats.

A Colour Scheme

Everyday clothes must now be considered, and as these are the most worn, it is important that they should be interesting as well as serviceable The ideal colour for the everyday costume of the girl with a very small allowance is dark blue, the reason being that it is not a very noticeable or striking colour, this being an advantage when a costume has to be worn often At the same time, though it is not very noticeable, dark blue is not uninteresting or "drabby," and it keeps its good colour much longer than brown or black.

The girl who cannot afford a very large washing-bill will either wear *dark* blouses in the mornings, or will make herself a few of the neat white flannel or delaine shirts that can so easily be washed at home. The latter, however, in the opinion of many women, require stiff white linen collars with them, to look smart, unless used for sports such as hockey or golf, when a soft turn-down collar is permissible. Dark blouses, worn with muslin or silk stock collars that are easy to wash, are really by far the most economical, and look neat and serviceable for morning wear.

A girl cannot do better than make herself one or two Japanese silk blouses ; these stand the ordeal of the wash-tub, especially if a small quantity of methylated spirits is added to the last rinsing water; and they are ironed while still quite damp.

Considerable saving can be effected by making up summer materials into dresses

of the pinafore or jumper style, to be worn with white lawn slips. The parts of the dress that always soil first are the cuffs and the collar; if these are separate from the dress, as in a slip, they can be washed more often than the dress itself. Such a dress will look fresh for quite a long time if ironed occasionally, and a clean slip taken as required. If more convenient, white muslin blouses can be utilised, instead of the specially made slips.

Nearly every girl possesses a few pieces of good lace, which look prettiest over the delicate shades that can be obtained in muslins or mercerised lawns, but permanently attached to these materials, the lace would probably be ruined when the blouses were washed and starched at the laundry. As, however, good lace can be washed at home without injury to its fabric (page 1910, Vol 3), the following plan may be followed: Make several blouses of a very plain pattern (fastening down the back), with a few broad tucks at the shoulders, and with a low collar-band instead of a collar.

Then make up the lace insertion into several stock-collars, each one having a high collar, frilled and boned, a piece straight down the front, and two shoulder-bands reaching from the collar to the top of the sleeve.

The shoulder-bands must be cut out at either end to fit the neck and the sleeve-line, and when tacking these fitments on to the plain blouses already described, be sure that these shoulder-straps come into *just* their right place, and that they are tacked flat. It is very easy to take the lace off when a blouse is washed, and when the stock-collars themselves get dirty they can be carefully washed at home and replaced. Japanese silk blouses made up in a simple style could have lace trimmings arranged in this method.

GLOVES

Continued from page 2919, Part 24

Dry Cleaning of Gloves—Cleaning by the Wet Process—Benzine or Spirits of Wine—Washing Leather Gloves

THE woman who wishes to save money by cleaning her gloves at home can use the dry or wet process. Either will be quite successful if carefully and intelligently carried out, but of the two the dry process is, perhaps, the easier.

The Dry Process

Lay the gloves flat on a clean board. Take a mixture of equal parts of finely powdered alum and fullers' earth—or for white kid or suède substitute French chalk for the fullers' earth—and rub well into the gloves. Leave for an hour or so; brush and shake well. If the gloves are very dirty, use burnt bone-powder instead of alum. Finish by well rubbing with a handful of warm bran or oatmeal. Dry whiting mixed with the bran is effective. Practice will enable one to suit oneself and one's gloves with a combination of the above cleaners, reserving the use of the bran or oatmeal for the last process, as by it the powder is taken up from the gloves.

The other method is by benzine, naphtha, spirits of wine, or petrol.

A Wet Process

Here the gloves are stretched on a board, and the spirit applied with successive pads of clean flannel; or they are placed on the hands, and the hands are then washed as though in water, a bit of flannel being used to the soiled parts on the finger-ends or palm of the hand. The secret of success here lies in speedy work. Do the work rapidly, and so do not allow the skin to become saturated. When clean, rub down with clean cloths, stretch lengthways into shape, and hang out to dry in a current of air. At this date, after there have been so many startling accidents, one has little need to note the fact that all such work should be done, if possible, in the open air, or at least in a room where there is no kind of artificial light or exposed flame, and where the windows and doors are left ajar till the fumes of the spirit are dispersed.

There are some skins which will wash with soap and water. Here, also, the work must be done quickly and the washing be superficial if the skin is to be supple when done. A skin saturated with any moisture hopelessly thickens and stiffens.

Silk gloves must be washed in warm soapy water, and then rinsed in cold. Dry and iron with a merely warm iron.

Renovation of Black Kid Gloves

Black kid gloves can be renovated with a mixture of olive oil and good jet black ink—ten drops of ink in a teaspoonful of oil. Apply with a small, soft brush, and repeat if the marks of wear persist.

Put a new pair of black kid gloves on carefully, and then when buttoned rub a tiny piece of fresh butter all over. Wipe very thoroughly with an old clean handkerchief, and pull into shape. Black suède gloves are extravagant wear, and little can be done to extend their short though pleasant reign.

Perfumes for Gloves

Especially after a glove has been cleaned should it be perfumed, though at all times a slight perfume adds to the attraction of one's gloves. The modern way is by means of sachets, but there are some very old recipes for glove perfumes which were greatly patronised some hundred years ago. These were rubbed well inside the glove with a bit of cotton-wool, or laid on papers which were placed between the gloves, the whole then being pressed between two heavy books. The glove retained this scent to the last:

Essence of roses ..	½ oz.
Oil of cloves	1 drachm
Frankincense	¼ oz.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 2916, Part 21

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-FIFTH LESSON. FAGGOT AND HEM STITCHING

How to Work Faggot Stitching—Yokes in Faggot Stitching—Collar in Faggot Stitching—Hem Stitching and How to Draw the Threads

FAGGOT stitch is worked from left to right, and *from* the worker. Hold the scarf with one end to the left hand; pass the needle through from the wrong side, at the commencement of the hem on the left, and a few threads from the edge of it, as shown in Diagram 1. Draw the silk through, pass the needle across, and bring it through under the right, and opposite, hem, a few threads from the edge, as shown in Diagram 2.

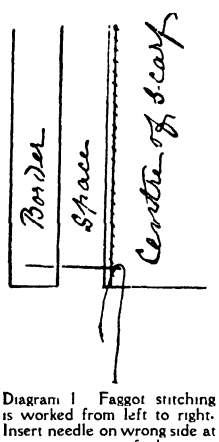


Diagram 1 Faggot stitching is worked from left to right. Insert needle on wrong side at commencement of hem on the left

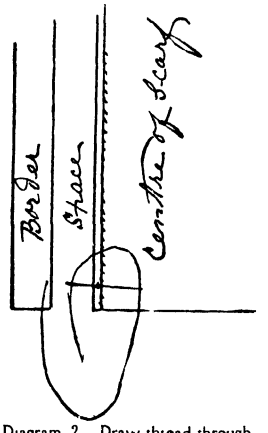


Diagram 2 Draw thread through, pass needle across and under opposite hem

Pass the needle and silk *under* the stitch just made (across from one hem to the other), as in Diagram 3, so as to twist the silk round it, and make another stitch across by bringing the needle up through and near the edge of the left hem, rather less than a quarter of an inch from the first stitch, as shown in Diagram 4 (working about six stitches to the inch). Again pass the needle and silk under the stitch (to twist the silk), and make the next stitch near the edge of the right hem. Continue working in this way to the end, passing the needle *under each* stitch, to twist the silk. The stitches must all be worked exactly the same distance apart, and the silk must not be drawn too tight. All the stitches should lie quite flat across the paper from hem to hem, and the paper underneath them must not be puckered. When the faggot stitching is finished, remove the tacking and the paper, and the work should appear as in Diagram 5.

When all the pieces have been joined on to make the scarf the required *length*, the border must be joined on down the two sides.

To do this, tack the narrow hem on each side of the scarf neatly and firmly on to strips of paper; then tack the *folded edges* of the piece for the border on to the same strips of paper, at a distance of about three-eighths of an inch from the edge of the hem, and be careful to keep the space exactly the same width the whole length of the scarf. Connect the border with the scarf by faggot stitching them together in the same way in which the ends were joined on.

If necessary, the work can be lightly pressed when it is finished, but the necessity for this depends greatly upon the material and on the worker.

Pretty yokes for blouses can be made by connecting rows of narrow crossway folds of material, silk, or satin, or lace insertion, by faggot stitch. An exact pattern of the yoke to be made must first be cut out in paper. The material, silk or satin, must then be cut, the strips joined and pressed, and the folds made in the same way as the border for the scarf was done.

If the folds when *finished* are to measure about half an inch in width, the crossway

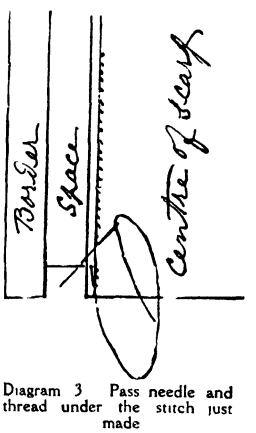


Diagram 3 Pass needle and thread under the stitch just made

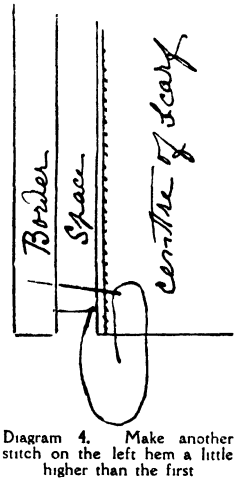


Diagram 4. Make another stitch on the left hem a little higher than the first

strips must not be cut less than an inch and a half wide.

N.B—It is better to measure, mark, and rule lines on which to cut these strips, to ensure their all being exactly the same width, so that the *folds* may all be alike.

For *cutting* these strips follow the instructions given on page 233, Vol. 1; but, of course, measuring them to the width required. The folds must then be neatly and carefully tacked round the *bottom* of

the pattern, and should project about two inches *beyond* the paper on each side, to allow for turnings, and to overlap for the fastenings. The turned-in edges of the fold must be placed downwards, in order that the raw edge of the lower portion of the blouse may be stitched in between them.

If the yoke is circular in shape, it will be necessary to slightly stretch the *lower* edge of the fold when tacking it on, so that the top edge may fit smoothly round the curve. If the yoke is square, the corners must all be very carefully measured and "mitred," so that they may all exactly match

The second fold must then be tacked on to the pattern, about three-eighths of an inch above the first, and in the same way

Continue tacking on folds carefully and evenly until the whole pattern has been covered. Each one should be tacked on with the turned-in edges downwards, and, like the first, it must project about a couple of inches beyond the pattern on each side of the back

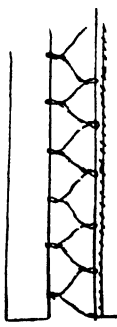


Diagram 5 When finished, faggot stitching should appear as shown in this diagram

The faggot stitching worked in the same way as that on the scarf must next be done, the tacking taken out, and the pattern removed.

Cut a strip of paper the length required for the collar-band, and the desired depth plus half an inch Fold over this half-inch, and notch it at frequent intervals, as shown in Diagram 6.

This notching causes the paper to "give," so that it may be tacked round the neck of the faggot-stitched yoke

Tack the notched turning on the wrong side of the yoke

When this is done, tack on as many folds as are required for the neckband, in the same neat and careful way as those of the yoke, and at the same distance apart. Each of these folds must project beyond the paper at each end to allow for turnings, and to overlap for fastening. Try on the yoke, and turn in the ends of it and of the neckband to fit.

Take it off, and see that the edge of the folds down the back forms one straight line. "Face" *each fold* separately (*not* the rows of faggot stitching), and sew on the fastenings.

Cuffs, any depth desired, can be made to match the yoke on a paper pattern cut to fit the wrist and lower part of the arm, or a band for elbow sleeves. For the latter, cut a strip of paper the desired depth, and tack it into a circle the size to go round the arm. Before making the folds, join the strips into circles, the same size as the paper. Press the turning open, then *make* the folds. Tack as many as are required on the paper, and work the faggot stitch.

The edge of the sleeve can then be stitched into the band between the folds, as the blouse was stitched into the yoke.

Faggot stitching can be made to look more ornamental if it is oversewn all along the centre with silk of another shade, and if the folds of the yoke, etc., are made of plain material, they can be ornamented by having French knots or feather stitch worked on them with silk to match the faggot stitching.

If the yoke is circular, and is to be made of lace insertion instead of folds, each row of the insertion must be tacked on to the

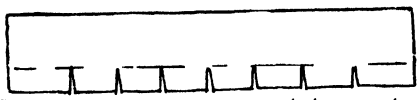


Diagram 6. Paper foundation on which to work a faggot stitched collar. Note the notched edge of paper

paper pattern, from its lower edge, commencing at the bottom of the pattern. The *top* edge of the insertion must then be very neatly gathered or whipped, drawn up to the required size to fit the pattern, the stitches regulated, then securely tacked to the paper ready for the faggot stitching to be worked. If the yoke is square, and to be made of lace insertion, the corners must be mitred.

Frills down the front or left side of blouses look well with a false hem faggot-stitched on. This false hem can be made of material to match, or of a contrasting colour, or soft ribbon folded double could be used. If of material, the false hem should be cut the same way as the frill, and prepared in the same way as the folds were done. A narrow hem should be made on the edge of the frill, and both should be neatly tacked on to a strip of paper, with the necessary space left between for the faggot stitching.

Another pretty edge for a frill can be made by putting a coloured hem at the edge of it, and hem stitching it. To do this, cut a strip of the coloured material twice the width the hem is to be, plus *two* turnings. Place one edge of it to the edge of the frill, right sides facing, and run the two neatly together. Be careful not to pucker them. Turn the hem over, turn down the other edge, fold and tack the hem *exactly* double, all the raw edges inside.

To Work the Hem Stitch

Draw out two or more threads in the frill (according to the material) *immediately* above the coloured hem, thread a needle with *fine* silk or cotton to match the hem, fasten your thread to the left, and on the wrong side of the frill, and work from right to left. Take up three or four threads at a time, draw the thread through, and insert the needle immediately above into the edge of the coloured hem. Draw it through. Again take up the same number of threads, draw the needle through, and insert it in the edge of the hem. Continue in this way to the end.

The *same* number of threads must always be taken up, and the thread drawn through rather tightly as each stitch is worked. The material, however, must not be puckered, but must lie perfectly flat.

To be continued.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 2918, Part 24

By M. PRINCE BROWNE

TWENTY-FIFTH LESSON. SPORTS COSTUME WITH NORFOLK COAT—*continued*

Yoke for Norfolk Coat—Gored Skirt Suitable for Wear with a Norfolk Coat—Gored Skirt with Pleats at Side

MACHINE-STITCH on the yoke Next take a piece of leno and model the shape of the revers from the illustration, make them and the collar, put them on, and "face" them and the fronts

Put the lining into the coat. Line the yoke, turn in the edge, and fell it over the raw edges Make and put in the sleeves. Make the buttonholes and sew on the buttons

Make the waistband, and either pass it under the fold at the centre-back, or place it over it, then sew it invisibly to the coat on each side.

The buttonholes shown in the revers are cut and worked in the same way as those down the front; and the waistband, as shown in the second illustration on page 2918, is fastened with a button and buttonhole

SKIRTS SUITABLE TO WEAR WITH A NORFOLK COAT

Choose either a skirt with nine gores, sloped to mould the hips, or one with three gores, fitted to the hips on each side by one or more darts, and with expanding pleats on each side to give freedom of movement in any pastime in which the wearer may be taking part, and to allow for as long a stretch as is necessary in climbing, etc. To cut a skirt with nine gores, measuring 25 inches round the waist, 2¼ yards round the bottom, and 38 inches in length, commence with the front

Fold a sheet of paper (newspaper will do) in half, and measure from the fold *across* the top 2½ inches, and make a mark, measure down the fold 38 inches, make another mark, and from it measure, and draw a line *across* the paper 4 inches long, make a mark, and with two squares draw a long line to the first mark at the top of the paper

Cut out *on* these lines, and write "front" on this piece

First Gore.—For the first gore measure across the top of a sheet of paper 2½ inches, and make a mark, measure down the edge 38 inches, and make another mark; from it measure and draw a line 7 inches long *across* the paper, and draw a long line to the first mark at the top

Cut out *on* the lines, and write "first gore" on this piece

Second Gore.—Draw the second gore 2½ inches across the top, 8 inches across the bottom, and 38 inches long.

Cut it out *on* the lines, and write "second gore" on it.

Third Gore.—Draw the third gore 2½ inches across the top, 9 inches across the bottom, and 38 inches in length.

Cut it out *on* the lines, and write "third gore" on it.

Back Gore.—Draw the back gore 2½ inches at the top, 11½ inches across the bottom, and 38 inches in length

Cut it out *on* the lines, and write "back gore" on it.

When the pattern is finished, place the material (folded double) on the table, and arrange the pieces on it to the best advantage (see Diagram on next page). As the tweed will have no "face," the pieces can be arranged both up and down on it, and be cut more economically than when they have to be placed all one way on a "faced" material. The pattern having been cut without turnings, they must be allowed for in cutting the material, and also for the hem

N B —It is always better to allow sufficient to *turn* up for a hem in making a sports skirt, instead of putting on a "false" one, as the former is far safer.

The centre-front must be placed along the fold of the material so that it may be cut in one piece.

Outline the pattern in chalk, and tailor tack the lines through to the under fold of the material Cut it out and tack the skirt together; remember to put the straight side of each gore towards the front, and to tack the two sloping sides of the back together to form the centre-back seam

When the skirt has been fitted and corrected, the seams can be machine-stitched, they can either be plain or "lapped" seams, but in either case the centre-back seam should be plain, as a "lapped" seam gives a crooked appearance to the back of a skirt.

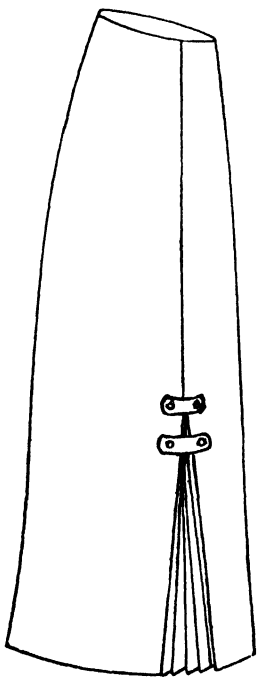


Diagram of skirt with pleats at each side to give freedom of movement

Do not forget to stitch in a piece of tape, or a narrow strip of linen or lining,

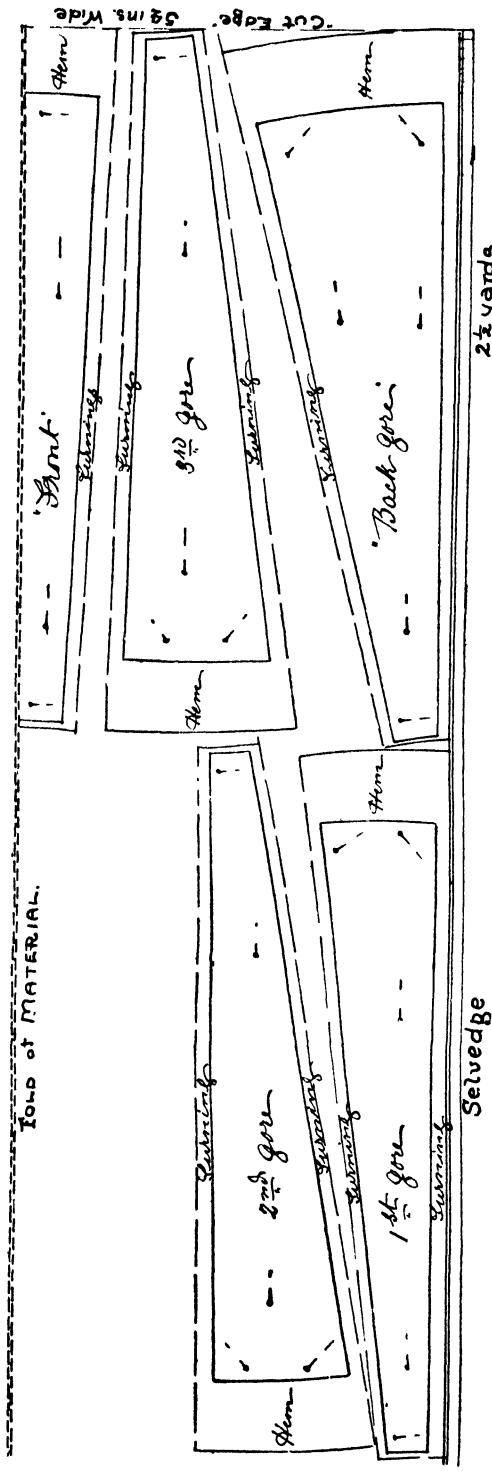


Diagram showing how the pattern for the nine-gored skirt should be arranged on double-width material. Allow for turnings when cutting out. (See previous page).

cut on the straight, in *this* seam, to prevent its stretching, and to leave wide turnings on this seam. The placket hole can either be made on the left-hand side of the front or at the centre-back, as preferred. Instructions for making the placket hole, and for putting on the fastenings are given in Vols. 2 and 3, pages 885 and 1962, and for putting the skirt into the band, on page 1963; and for measuring up the skirt to turn it up round the bottom, in Vol. 2, pages 885 and 999.

N.B.—This "sports" skirt is better with rows of stitching round the bottom, as it gives it a firmness, and keeps it away from the feet; and an accident is less liable to happen than if the hem is merely turned up and worked by hand, as the hemming *may* come undone, and catch the heel.

Before the hem is turned up finally, tack in the strips of linen, as instructed in Vol. 3, page 2083, then *neatly* and *securely* tack up the hem

If the tweed is very thick, do not turn it in round the top of the hem, but "face the raw edge with Prussian binding.

Tack on the binding as near as possible to each edge, as a guide for the machine-stitching; this must be done on the right side, and if it is worked *just below* the tacking on of the binding it will ensure its being caught in

The upper thread must, of course, be silk, but cotton will do for the under thread

Place a damp cloth over the wrong side of the hem, and press it well all round.

Work as many rows of machine-stitching as are desired round the bottom of the skirt, and again press it; and do anything else that remains to finish the skirt.

Skirt Set with Three Pleats at the Side

To cut a skirt which, when finished, is to measure 25 inches round the waist and 38 inches in length, commence with the front. Fold a sheet of paper in half, and measure from the fold at the top 2¼ inches, and make a mark, measure down the fold 38 inches, and make another mark, and from it measure and draw a line *across* the paper 5 inches long, make a mark, and with two squares draw a long line to the mark at the top of the paper

This line gives the "side of the front." Place a square along the side line, 15 inches up, as will be shown by diagram in the next lesson, and draw a line 10 inches in length along the short arm of the square. Turn the square upside down, and again place it along the side line, the short arm to the bottom, and draw another line of 10 inches by the short arm Draw a line 15 inches long connecting these two lines.

N.B.—This extended portion, which is cut in one with the front, is for the pleats. Cut out the pattern on the *outside* lines, through the double paper.

To be continued.

DRESS ACCESSORIES

THE MAKING OF CRETONNE FLOWERS

Cretonne Flowers as a Dress Trimming—How to Make the Flower—The Making of a Bud and Leaf into a Spray

DAINTY flowers made out of folded satin or ribbon have been much used on hats and evening frocks, but cretonne flowers are a novelty, their effect being both pretty and *chic*. To make them a thin cretonne is used. For the roses, an all-over pink or rose and

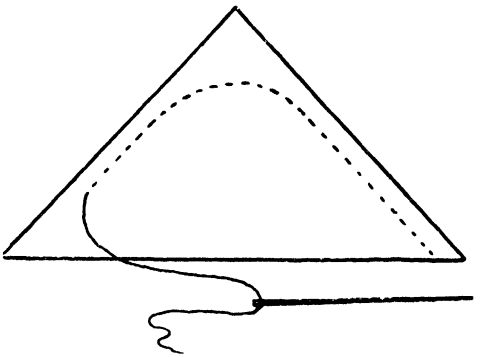


Diagram showing how the little squares of cretonne are folded cornerwise to form the petals of the rose

white conventional pattern is suitable, or the flower part of a large rose design.

For the leaves a very dark cretonne is necessary, otherwise they are apt to have a crude effect As only scraps of material are wanted, the worker may have some oddments lying by which can be utilised; but if the cretonne has to be specially bought, one should be chosen with a close pattern of roses and dark leaves, so that there is as little waste as possible.

How to Make the Roses

To make the roses, cut eleven pieces of cretonne two inches square, fold one cornerwise and run a thread, as shown in the diagram. Roll this little piece round and round to form the centre of the rose, drawing up the thread very slightly. Then fold five more pieces in the same way, and run them with a continuous thread. Draw this thread up and sew them around the centre firmly. Do the remaining five pieces in a similar manner, and sew them on to form the outer petals, and the cretonne rose is complete.

This forms the middle of a small spray with its leaves and buds complete.

The former are done in the following manner. Cut some more pieces of green cretonne rather smaller than the pink ones used for the roses. Fold them cornerwise, and stitch together down one side. Turn this inside out, pressing the seam coming at the back of the leaf flat with the fingers.

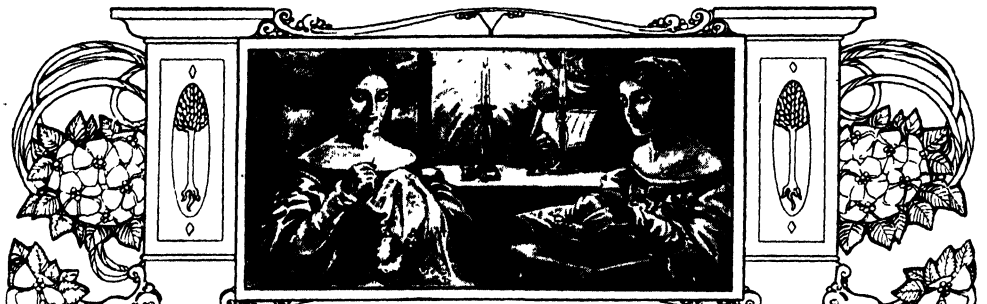
For the buds the cretonne must be cut with part of a rose and part of a leaf on it This is gathered and rolled up as for the centre, with the green coming so that it forms the calyx and the pink the bud. Roll it round a piece of piping cord to make a mount or stalk for the leaves, and sew the leaves on to the cord, so as to hide it entirely. The spray is now complete, and all that remains is to sew it on to the frock.

A Dainty Trimming

A spray of this kind forms the dauntiest possible trimming for an evening gown, with an overskirt of white ninon, one being placed at intervals round its edge. The bodice could be made of soft satin, with a band of wide lace crossing the bust, and a shoulder strap of narrow elastic Over this is a veiling of double ninon cut with kimono sleeves, with trails of the cretonne flowers around the *décolletage* The flowers must be sewn on from the back very securely, and each leaf and petal caught down, especially on the skirt, otherwise their weight will cause them to hang forward and show the back of the spray. A good strong cotton will be required for making the flowers, and a finer one for sewing them on. In both cases firm, neat stitching will be required.

A rose and leaves made from cretonne. This new kind of work can be utilised for trimmings for evening gowns, and is pretty and inexpensive

The following are good firms for supplying materials, etc, mentioned in this Section Messrs Clark & Co. (Dyeing and Cleaning), Hartley & Co (Dress Goods); Jason Hosiery Co. (Underwear). Wood-Milne Co, Ltd (Rubber Heels).



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

EMBROIDERED COVERLETS

By EDITH NEPEAN

(SEE COLOURED FRONTISPIECE)

Coverlets of the Past—Floral Designs—Satin Jean Coverlet—Coloured Linen Embroidered in White—Embroidered Twill Squares Form an Effective Coverlet—Honeysuckle Design—Quotations and Flowers

EMBROIDERED coverlets have claimed the skill and patience of the needlewoman from a very early period.

Specimens of seventeenth century work show what very beautiful results can be obtained on linen with coloured worsteds A basket of flowers forming the centre of the design worked in yellow worsted, with sprays of semi-conventional flowers over which a butterfly hovers, shows much artistic feeling. Such a work of art is one of the many which have survived the ravages of time. The colouring of the flowers in green, mauve, yellow, and pink is still wonderfully fresh.

On other coverlets of the same period the designs show a mermaid or a horse or camel, rabbits, and fishes and birds, which prove the diversity of ideas which the needlewoman used to embellish her coverlets.

Coloured linen embroidered in white is effective and washes well, a desirable quality in a bedspread

Linen is an ideal fabric for embroidering in silk and is particularly suitable for coverlets. A design of honeysuckle worked in pale pink and soft green gives a cool, fresh, and dainty appearance. Washing lustre cottons are also wonderfully effective. Red and green silk make a good combination of colouring for a coverlet for a red bedroom. Autumn berries, worked thickly in satin stitch on white linen, are most effective, the leaves and stems worked in green silk. White linen, again, makes an ideal background for this work. The silks should be those known as washing, "boiling," filoselle for preference. A fringe of red and green silk makes an artistic

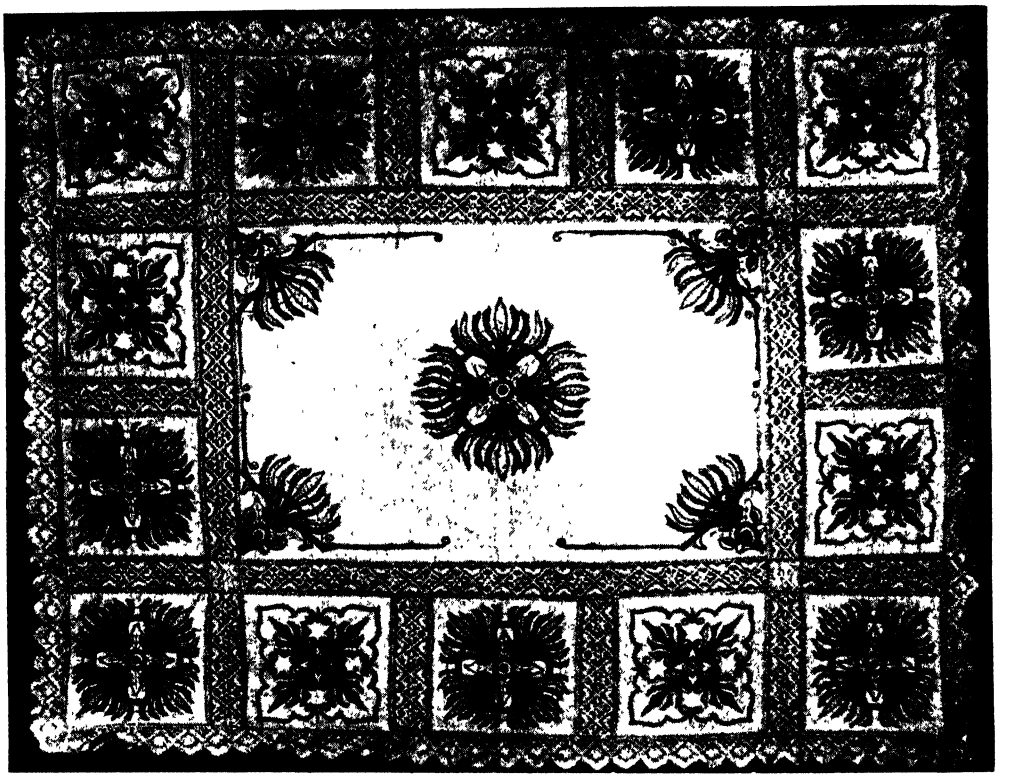
oneysuckle design for an embroidered linen square for a coverlet worked in washing silks or cotton. Such a coverlet washes well, and looks cool and dainty. (See page 3040)

finish to this coverlet, or, if preferred, a white fringe is effective.

The coverlets of the past were truly luxuriant works of art—some of the linen ones were embroidered with coloured silks and gold thread. Another idea for a coverlet dating from the Elizabethan period is one of satin, embroidered in black silk with touches of gold thread—a rather sombre coverlet for a bedroom, but quaint when relieved by the touches of gold. A satin coverlet embroidered in black silk relieved with vieux rose would make a gorgeous bedspread for a room which is furnished in dark oak. White linen might also be used instead of the satin, but the latter is particularly handsome with its ivory sheen,

Ivory-white satin jean looks very well embroidered in white silks—a rather bold design of pomegranates worked in open chain-stitch, French knots, and stem-stitch. This coverlet should have torchon lace, about five inches wide, sewn all round about ten inches from the outside edge. It thus forms a square frame of lace with embroidery in the centre, and the embroidery on the outer side forms a border. The satin jean should be cut away from the back of the torchon lace, and the coverlet lined with pale blue or pink sateen, and finished off with a wide torchon lace. The transparent lace will look most charming with the pale pink or pale blue showing faintly through

Another idea for a coverlet is one of a



A beautiful coverlet formed of twill squares embroidered in shades of green, rose, yellow, and black. The squares are joined by torchon insertion, lace of the same kind finishing off the edge

and seems to accentuate the delicacy of the black lace-like embroidery. A bold design of poppies makes another charming bedspread. The flowers should be large; they may be stamped or sketched upon a fairly coarse cream twill. The flowers are outlined in shades of pink in chain-stitch—whilst the centres are worked thickly in French knots. Satin-stitch is also an effective method of treating the flowers, and has a more elaborate appearance than chain-stitch. Stem-stitch in black looks charming worked round the petals, and show off the satin-stitch to perfection. The stems are worked in chain-stitch, and the coverlet machined all round, and finished off with pink and green fringe.

thick tussore silk. This is embroidered in shades of pale blue, or in ivory white, or green, or in any colour with which it is desired to tone. A very dainty coverlet is made by stitching torchon lace in the same manner on to the tussore silk as previously described. The coverlet need not be lined, but it is most effective to sew strips of ribbon underneath the lace of the same shade as the silks employed for the embellishment of the coverlet.

A *coloured* linen also makes an effective coverlet embroidered in white. These coverlets certainly have the great advantage of washing well. An old-fashioned white quilt looks very artistic embroidered in

coloured silks or cottons. The outline of the quilted design is simply followed in chain or stem-stitch, but it may be embroidered in a much more elaborate manner if the needlewoman so desires. Conventional flowers, fruit, and leaves are all suitable subjects for designs for a coverlet. On an old Swiss coverlet even figures played a part in its embellishment.

Bird Designs

Birds certainly are very graceful. For a blue room nothing could be more effective than a design of fluttering seagulls. They should be embroidered in filoselle or cotton, on a blue linen background, in soft shades of grey and white with touches of yellow. The gulls could be worked in satin-stitch. The feathers of the wings should be worked in "block shading," a method employed by the Chinese when depicting bird life. Such a coverlet looks best with a wide hem, and it should be simply finished off at each corner with tassels of silk to match the birds.

Another beautiful coverlet can be made of twill squares. The largest square is about 43½ inches by 29 inches. This forms the centre of the coverlet, and it is surrounded by fourteen embroidered twill squares, each one 12½ inches by 12½ inches. These squares are joined to the centre square with torchon lace insertion 3 inches wide. Torchon lace finishes off the coverlet all the way round. The torchon lace gives a pretty, light, and dainty effect, and it is feather-stitched in pale yellow round the square where it joins. The embroidery on the squares is worked in coloured cottons in shades of green, rose, yellow, and black. The designs are of the conventional or geometrical order. The centre of the design is worked in pink, over which a close cross-stitch in black is embroidered. Around this runs a zigzag stitch in black. Two circles of rope-stitch follow, and between the circles a row of overlapping herringboning, which is very decorative work. The conventional star-like design is formed mainly of this overlapping herringboning embroidered thickly, which almost has the appearance of braid. Three stitches are worked parallel upwards and three parallel downwards. This is outlined in green and finished off with a zigzag stitch in black. Touches of black are very effective in embroidery of this kind. Outside the central design there is an outer design which is worked thickly in satin-stitch in shades of rose and green. This is the last note of a very artistic design, and when completed makes a beautiful coverlet.

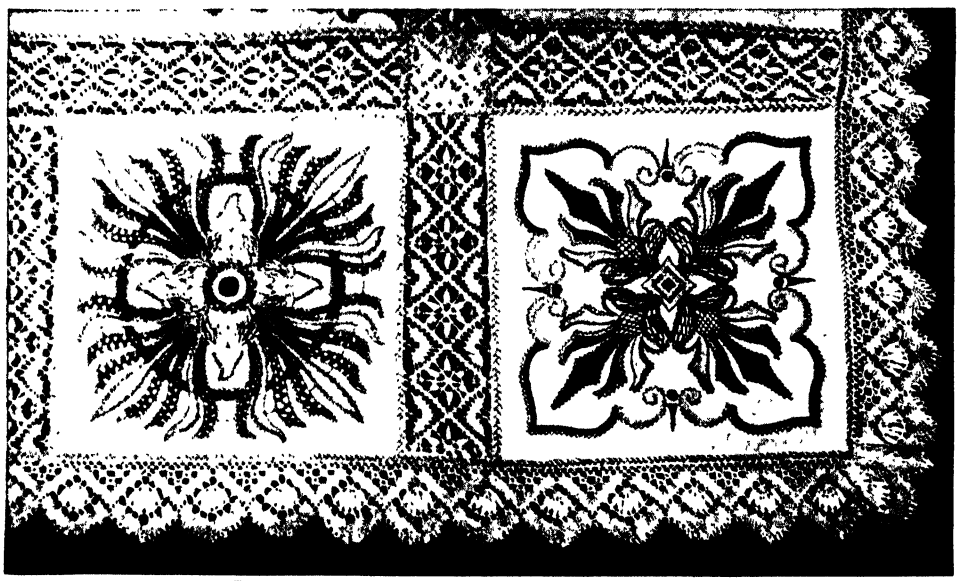
A Poetical Fancy

The squares of linen are also effective when worked in one key of colour. Honeysuckle embroidered on to a soft yellow linen is delightful. It should be worked in its natural colours. Vine-leaves with bunches of purple grapes make a unique design on mauve linen. The trailing leaves and tendrils of the vine would be worked in soft shades of green, whilst the purple grapes would be worked thickly in purple silk, using the satin-stitch.

A pet quotation worked in the satin-stitch, and surrounded by the needlewoman's name flower or favourite flower, makes a quaint coverlet. A charming coverlet is one of blue linen or satin, on which stars are worked in silver or white. The quotation—

> Awake! for Morning, in the Bowl of Night,
> Has flung the stone that puts the Stars to flight—

should be embroidered in quaint letters, using satin-stitch in shades of blue silk from the darkest to the palest tone.



Two squares of the coverlet, showing detail of work and design used

STITCHES IN EMBROIDERY—I.

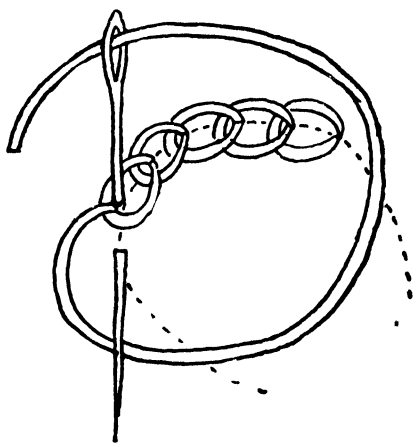
By GERTRUDE BOWMAN

General Remarks—Chain-stitch—Double Chain—Zigzag Chain—Chequered Chain—Stem or Crewel-stitch

THE many and various stitches used in embroidery may be compared to the tools used by a craftsman. Without them no embroidery is possible, so that a knowledge of, at any rate, the simpler stitches is a first necessity.

Fortunately, stitchery is almost a second nature to most women, and though there is a great variety of stitches, many are only slight variations of well-known forms

Stitches may be divided into two classes—hand-stitches, so called because the work



Chain-stitch. Form the stitches carefully and neatly with the least possible irregularity in size

is held in the hand; and frame-stitches, best suited for work stretched in a frame. There are a far greater number of hand-stitches than frame-stitches, besides which several of the latter can also be worked in the hand.

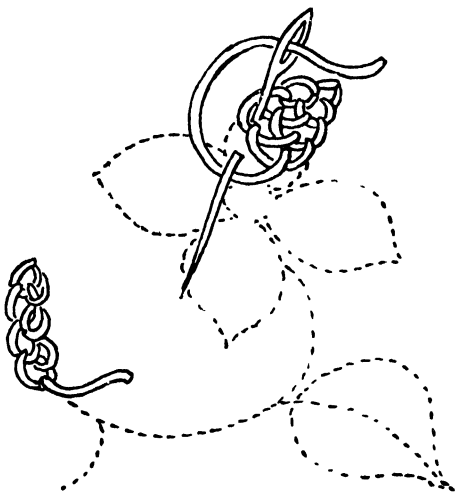
A great deal of the success in carrying out a piece of embroidery depends on the right choice of stitches. Much of the effect is produced by using a suitable stitch for a given shape. The direction of the stitch is also important. Beautiful effects of colour often depend on the way in which the light is made to fall on the work, owing to the lines of stitchery following the right direction instead of the wrong one.

It is a useful plan to keep a sampler specially devoted to examples of stitchery. This can be referred to when a new piece of work is started, and a selection made from it of suitable stitches. Often the best effect, however, is produced by using one stitch throughout a piece of work, for a certain unity is thus given. For instance, much beautiful old work may be seen in which chain-stitch alone is used.

Chain-stitch is adaptable to so many different purposes, and has been in use since such early days, that it may well head the list of stitches used in embroidery. Its name describes it admirably, for the curved stitches form a series of links in a chain, which can be bent to fit any curved line, and are also suited to solid fittings.

The first diagram shows the method of carrying it out. To work chain-stitch, bring the needle up on the given line, loop the thread under it from left to right, and insert the needle again at the same point, bringing it up an eighth of an inch, or less, lower down the line; then pull the thread through over the held-down loop This will form the first stitch. Repeat this process until the line is finished. A neat row of back stitches should show on the reverse side

The stitches, like all stitches in embroidery, should be formed with care and neatness, and all made of the same size but the charm of hand work, as contrasted with machine work, is that, in spite of this care, slight irregularities will always appear,



Double chain. Very useful for a wide border, or for filling in a leaf or petal of a flower. Both examples are shown in this diagram

and the individuality of the worker will be revealed.

In working solid fillings in chain-stitch, the outline should first be worked, then the main stems, if a leaf is being filled in; afterwards, working inwards, the entire surface is gradually covered. Care should

Zigzag chain. A variation of chain-stitch that makes an effective and easily worked border

be taken not to draw the thread too tightly, as chain-stitch is apt to pucker, especially in working curved shapes.

There are many variations of chain-stitch, three of which are here given—double chain, zigzag chain, and chequered chain.

Double chain is useful for making a wide border line, or for quickly filling in a leaf or petal where an open effect is desired. The diagram shows a petal and stem in process of being worked. To carry it out, work a chain-stitch as described above. This will form the apex of the petal, into it work two chain-stitches, one pointing to the left and one to the right of the petal, but both coming out of the first stitch. Carry the thread over to the left for the fourth stitch, as shown in the diagram, and repeat this, broadening or narrowing the stitches as the shape of the petal or leaf requires. In working the stem the same method is employed, only the pair stitches are not placed alongside each other. Each stitch is worked a step lower than its companion.

Zigzag chain makes a neat border stitch. Two parallel lines are first drawn on the material, and a chain-stitch is worked across them in a slanting direction. To make the stitch secure, it is then fastened down by the thread, and the needle brought up at nearly the same point. The next stitch is then worked in the opposite direction, at an angle of 45 degrees with the first. These zigzag stitches are repeated all along the line.

A row of small spots worked in each angle will add a considerable richness to the effect.

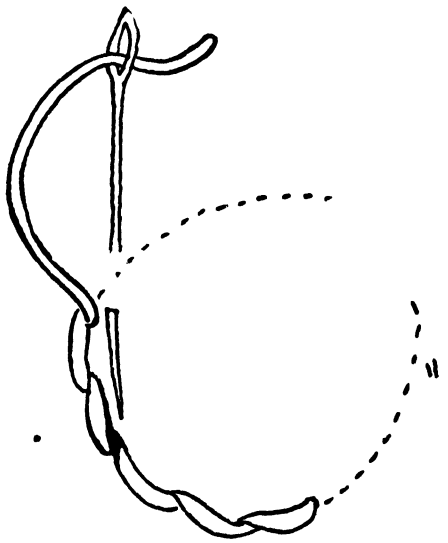
Chequered chain is a pretty variation of ordinary chain-stitch. Two threads of con-

Chequered chain. One of the prettiest variations of chain-stitch, in which two threads of contrasting colours are threaded and used in the same needle

trasting colours, such as black and red, blue and green, or purple and blue, are threaded in the same needle. One thread is held aside on the left of the needle, while a chain-stitch is worked with the second; next, the second stitch is held aside, and the first colour is used to work the following stitch. This is repeated alternately along the row. A little management is necessary to get rid of the thread which is not in use between each stitch. It should be drawn through at the back, under the needle, and then both threads drawn through again together.

Stem or crewel-stitch is another very useful stitch, both for outlining or for solid fillings. It is usually the first stitch that an embroideress masters, and is very easy to work. It is, however, mentioned here because a few hints may be useful as to carrying it out to the best effect.

First of all, the thread should always be kept on the *left hand* side of the needle. If, through carelessness in working, the thread is allowed to wander sometimes to one side and sometimes to the other side of the



Stem or crewel-stitch. The simplest, but one of the most necessary embroidery stitches, it should be carefully formed if a good effect is to be obtained

needle, a rough, uneven look is given to the work, and its appearance quite spoilt. Then, to ensure a neat line, each stitch should be of even length, and the material should be picked up by the needle so that a row of back stitches touching each other should show on the reverse side. The direction of the needle may be varied, and the stitch taken *across* the line, instead of along it. This is best in working round a curved stem.

In making a solid filling in stem-stitch, each line should be fastened off at one end, and started afresh at the opposite end, the stitches in each line being taken a fraction beyond those on the preceding line.

When this is repeated regularly over the entire surface, a very pleasing woven effect is produced.

To be continued.

FLORESTORE WORK

By M. PLUME

A Pansy Table-centre—The Working of the Flowers—Chrysanthemums—The Choice of Colours—Working Instructions

In a previous article on Florestore Crochet general working instructions were given (*see page* 1843, *Vol.* 3)

A FURTHER application of Florestore work is shown in the table-centre illustrated on this page, for which pansy flowers are used, and most realistic chrysanthemums are also described.

For the Pansy Flowers

Each pansy, bud, and pair of leaves is finished off separately. The first to be done are the large pansies, with buds and leaves, for the four corners. Four more are also necessary of the same size, *without* buds, but with leaves, for the inner corners.

Eight, of a somewhat smaller size, with leaves only, and shorter stalks, are required for the sides and ends. Two buds, each with a pair of leaves, are placed in the centre of the two sides

In "Ososilkie," suitable numbers in the fine thread are: Purples, Nos. 149, 150, 151, 152; shaded mauve, Nos. 129, 130; black, No. 49; yellow, Nos. 6, 7; green. Nos. 90, 137, 138, 158, and 159. In Lustrine "Cro-Knit" there is a very pretty shaded yellow, No. 303; also shaded mauve, Nos. 283, 321.

Hook, size 4½ Fine wire obtainable at the florist's

With a pale shade of yellow work 5 chain and join in a ring.

1st round: 1 double crochet into ring, then over wire work 6 treble, 1 double crochet, 6 treble, 1 double crochet.

2nd round: Join black thread; double crochet into each stitch of previous round, making one or two extra stitches; and continuing to work over wire.

3rd round: Join on shaded yellow or shaded purple; 2 chain, 1 treble in first stitch of previous round over wire, 2 treble in every stitch until opposite the starting point. Make 1 double crochet, 2 treble, in each stitch until two stitches from two chain stitches; then 1 treble, 2 chain, and draw through with a single stitch; 1 more single stitch will bring the crochet to starting point of previous row (see Figs. 1 and 2).

4th round: Over wire, 1 double crochet in each of the 2 chain of previous row, 2 chain, 2 treble in each stitch of previous round, except the central stitch of round, in which make double crochet, as before.

This will finish the foremost petal.

Make another petal to match.

With shaded purple thread make 5 chain, and join

1st round: 3 chain, 1 long treble (over wire), 18 long treble (cotton three times over the needle), 1 long treble, 3 chain, 1 double crochet, a darker or lighter shade, as preferred, may be joined here.

2nd round: 1 double crochet in first stitch of previous round, then, alternately, 1 treble and 2 treble in each stitch of under row, until there is only one stitch left, into this work 1 double crochet, and fasten off (see Fig. 3). Make another petal in exactly the same way.

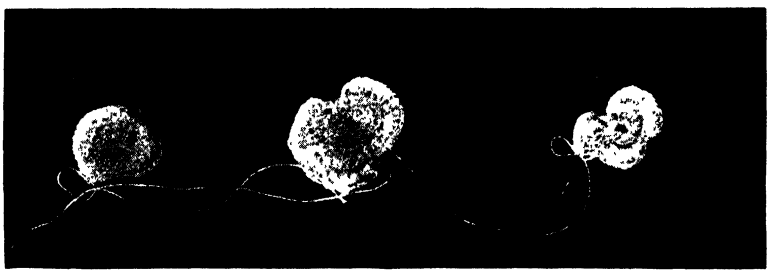


Fig 1 Fig 2 Fig 3

Detail of work for the pansy flowers

Work the fifth petal in a darker shade of purple—larger than the last two, but shaped accordingly. After making a circle of 5 chain, work 1 double crochet and 3 chain, then (over wire) 1 long treble, and 2 long treble (cotton three times over needle); 20 long treble (cotton four times over needle); 2 long treble (cotton three times over needle); 1 long treble, 3 chain, and 1 double crochet.

3rd round: The same as the two shaded petals, working over wire all the time.

Arrange the five petals in position, and bind the stem, which will be composed of the short lengths of wire from the petals First bind with a piece of fine wire, then with dark green "Ososilkie."

Filoselle is excellent for stem binding, but mercerised thread answers the same purpose.

Four pansies are made in pale yellow, with black centres, and one or two are combined in purple and yellow

The Bud

With shaded or dark purple make 5 chain, and join.

Into ring work * 1 double crochet (over

wire), 3 chain, 1 long treble, 12 long treble (cotton three times over needle), 1 long treble, 3 chain, 1 double crochet. Repeat from *.

Repeat the same instructions in dark green, then place the green part over the purple, and tack them in position.

Twist a piece of fine wire round the ends, and wind green thread tightly round the stem.

The Leaf

Make 21 chain (over wire), 1 double crochet in second chain from hook, 1 double crochet in next chain, 1 treble in each next 2 chain, 1 long treble in each 12 chain, 1 treble in next 2 chain, 1 double crochet in next chain, 3 double crochet in last chain (this rounds top of leaf) Down the other side of chain

Pansy in Florestore work. Actual size, showing stitches used

(over wire) work 1 double crochet in first chain, 1 treble in each of 2 chain, 1 long treble in each next 12 chain, 1 treble in each of next 2 chain, 1 double crochet in next chain, 1 double crochet in last stitch.

2nd round. If preferred, the leaves can have more than one shade worked into them, which might be commenced here. 1 double crochet in first stitch of previous round (over wire), *, 1 double crochet in next two stitches, 2 chain, 1 double crochet in next stitch, and repeat from * all round the leaf, being careful to form a picot at the point of the leaf.

When a pair of leaves have been completed, arrange the pansy and bud so that the leaves face each other (see illustration). Bind the wires tightly with green thread, taking care that the spray is carefully finished off. If doubtful as to being able to finish neatly and firmly, it is a good plan to thread a crewel needle with thread and pass it in and out, tying tightly. A neat finish is essential, seeing that the flowers are required to give the effect of being freshly gathered, and, in consequence, should be placed in position very lightly.

The foundation of the table-centre consists of stiff cardboard (the bottom of a costume box answering the purpose very well) Five-eighths of a yard of cream satin is required to cover it, and five-eighths of a yard of sateen for lining. Four yards of ribbon chiffon pleating (12 inches wide) will be sufficient to go round the edge, and four yards of mauve ribbon ($\frac{1}{4}$-inch wide) for trimming

Cover the foundation with the satin, turning in the edge and tacking neatly to cardboard The chiffon pleating is folded into three, and gathered at a space of about one inch when arranged round the edge, taking care that sufficient fulness is allowed for the corners Stitch firmly in position through the cardboard, then take the top fold back, and tack lightly here and there over the gathers.

When arranging the flowers on the table-centre, place a large pansy, with bud and leaves, with the stalks pointing to the middle of the material.

At the ends put two of the smaller-sized pansies, with leaves only, with the stalks facing each other; also place two of the same pansies at each side, leaving greater space between each flower, in which to lay the buds The buds should be set in position with the stalks pointing to the ruche, and the buds facing each other.

At each inside corner place a larger pansy, with leaves only, so that the stalks meet those already on the outer corners

Complete the table-centre by tying mauve ribbon bows at the corners where the stalks meet, arranging the ribbon round as suggested in the photograph

If the table-centre, made as described, requires too much space when not in use, after having cut the cardboard to the required size, make a removable cover of satin or sateen, and trim the edges with a chiffon ruche, tacking ribbon bows at the corners. Such a cover can easily be slipped over the cardboard when the table-centre is required for use, and can afterwards be folded and put away. A pin at each corner is sufficient to keep the cover firmly in position.

The great advantage of this plan is that two or more sets of flowers can be kept ready for use, and quickly pinned on, thus rendering it possible to decorate the table with the flowers that are in season.

Carnations, violets, and primroses make exceedingly handsome decorations, but if a more effective design is looked for, use four trails of apple blossom or wild roses.

Japanese Chrysanthemums

These blossoms can be copied so successfully that it is practically impossible to discern them from the real flower. They are somewhat large, and there are a great number of petals to make, but, as the "medium" make of "Ososilkie" is employed, the ground is quickly covered.

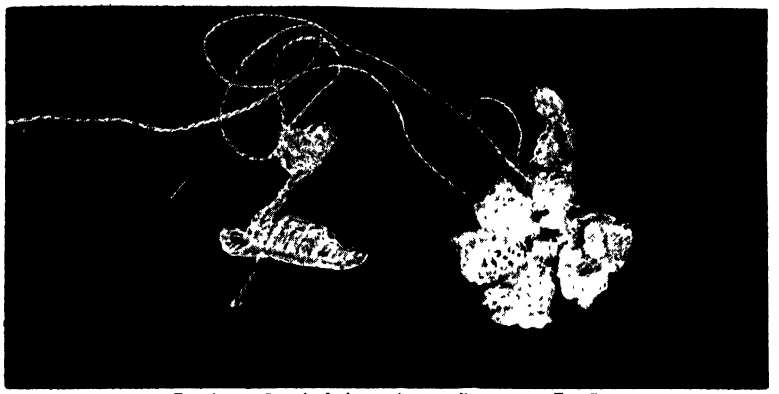


Fig 4 Detail of chrysanthemum flower Fig. 5

These flowers have the exact appearance of freshly cut blooms when arranged in a vase and placed before a fire-screen, the panels of which should be covered with art linen.

Suitable shades for chrysanthemums may be chosen in "Brighteye," which is much thicker than "Gem Brighteye" "Ososilkie," in "medium" size, is equal to "Brighteye," and some beautiful colouring for the blossoms may be found in D.M.C., especially in the shaded threads. The following numbers are in "Ososilkie": Yellow, Nos. 6, 7, 8, and 9; shaded yellow, Nos. 34 and 140, green, Nos. 20, 87, 90, 158, and 159 Florist's wire and ribbon wire, and crochet-hook No. 1½.

Chrysanthemum Blossom

The flower consists of seven or eight petals in all, each row of petals being worked in a lighter shade of thread, and made longer than that of the previous row.

Work 6 chain and join into a ring.

1st row: Make * 11 chain, 1 double crochet into each of first two chain, commencing in the second loop from hook. In the next three loops work 1 treble, then take up wire, and crochet 1 treble in each of the four following stitches. In the last chain-stitch make 1 double crochet, then 1 double crochet into ring. Repeat from * until the required number of petals are made. (See Figs. 4 and 5.) Make 1 chain, and, over wire, 1 double crochet at back of first petal. 1 chain, 1 double crochet at the back of second petal Repeat all round.

2nd row: *, 14 chain, 1 double crochet into each of first two stitches. Starting at second chain from hook, 1 treble into each of next three stitches, take up wire, 1 treble into each chain, finishing with 1 double crochet, and 1 double crochet into foundation ring. Repeat from *.

Work back foundation in the same way as first row, increasing the number of stitches

Work the remaining rows of petals in the same way as the two described, lengthening the petals by two chain-stitches in each case.

The finished table-centre, showing arrangement of flowers and ribbon

To be continued.

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

Recipes for

Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

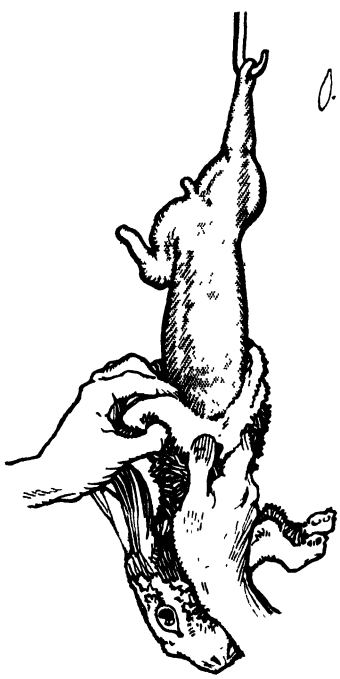
THE PREPARATION OF POULTRY AND GAME

To Bone Poultry or Game—To Skin a Rabbit—To Truss a Rabbit for Roasting

A SMALL, sharp-pointed knife is absolutely necessary for boning poultry and game.

Pluck and singe but do not draw birds when boning is necessary. Cut off the neck as high up in the body of the bird as possible, and remove the crop and windpipe. Cut off the first joint of each wing, and also of each leg. For the latter, cut through the scaly skin near the joint, twist the leg round, and then try and pull it off, not merely chop it through. If this is done, many of the tough leg tendons will be pulled out.

Now lay the bird on its breast, and cut the skin through the entire length of the back. Then, with the aid of the knife and fingers, scrape and push all the flesh back off the bones. If the knife is kept firmly touching the bone all the time, the carcase will be left clean and fleshless, and the skin will be unbroken. The wing joint, when reached, will have to be divided with the knife, and the legs dislocated at the thigh joints, but leave both legs and wings dangling on till the carcase can be removed. When this has been done, scrape the flesh off the leg bones, working from the thigh joint down to where the first joint was pulled off. Remove all small bones in any part, and pull and scrape out any of the silvery looking sinews or gristly portions.



To skin a rabbit, hang it on a hook, loosen the skin and draw it downwards towards the head

Flatten the bird, with the skin side downwards, distribute the flesh evenly over the surface, and it is then ready for forcemeat, etc. All birds, large or small, may be boned in this manner.

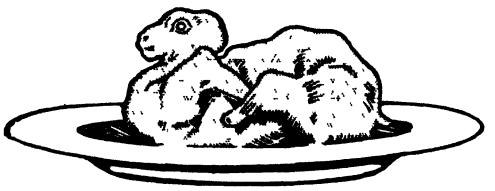
Another Method. If it is desirable that the bird is boned *whole* (that is, with no incisions made in the skin), the cut through it down the entire length of the backbone must not be made. The flesh is then removed in the same way as before, but by stretching to its utmost the neck opening, and gradually rolling back the flesh and skin

as they are loosened. This method requires a little more skill and patience than the former.

To Skin a Rabbit

First cut off the ears and the legs and shoulders at the first joint.

Next cut the skin of the rabbit up the front, and, if preferred, remove the inside (this can be done equally as well after it has been skinned, and many consider that, the carcase being firmer if it is not removed, the skinning is rendered easier.



A rabbit trussed for roasting

The most convenient method is now to hang the rabbit up, passing the hook through one of the hind legs. Loosen the skin from the flesh at either side of the opening, slip first one leg and then the other out of the skin, and draw the skin off as you would a stocking (see illustration). A knife will probably have to be used at the head, though often the skin pulls off quite easily.

To Truss a Rabbit for Roasting

Cut the sinews at the back of the hind legs as for boiled rabbit. Draw the hind leg forward over the front one and run a skewer through both, then through the body of the rabbit and out through the legs on the opposite side.

Now push the head well back between the shoulders, and keep it in position by running a skewer through a piece of the shoulder, through the back of the head, and out at the opposite shoulder.

Thus skewered, it will keep in a good position while being cooked.

GAME RECIPES

Galantine of Pheasant—Chaudfroid of Pheasant—Braised Pheasant—Boiled Pheasant and Celery Sauce—Andouillettes de Faisan—Pheasants with Oysters—Devilled Partridge

GALANTINE OF PHEASANT

Required: One pheasant.
A pound of pork sausages.
Six ounces of ham or bacon.
Two hard-boiled eggs.
Truffle.
A few chopped almonds and pistachio nuts.
Half a dozen mushrooms.
Salt, pepper, and nutmeg.
(*Sufficient for eight to ten.*)

Take a sharp knife and remove all bone from the bird, then lay it skin side down to the table. Sprinkle it well with salt, pepper, and a little grated nutmeg. Then spread the sausage meat all over the pheasant. Cut the ham or bacon into strips about two inches long. Boil the eggs for twenty minutes and cut them into large strips. Arrange the egg and ham evenly and alternately down the bird, working from the neck towards the tail. Shake over the chopped mushrooms and nuts, and well season with salt and pepper. Fold in the edges of the skin all round and roll up the bird, from side to side, like a jam roly-poly. Scald a pudding-cloth, but on no account flour it, roll up the pheasant in it, tie the ends securely, and put in the stock; let it boil gently for two hours. Then untie the cloth, re-roll it tightly, place it between two tins or dishes, with heavy weights evenly placed on the top one. Leave it until cold. Then take off the cloth, trim a small piece off each end, then cover the galantine with some nicely browned crumbs, or, if preferred, coat it with chaudfroid sauce or aspic.

Serve it garnished with cress or endive.

N.B.—If there is no stock-pot, cook it in a pan with water, a carrot, turnip, onion, and a bunch of parsley and herbs.

Cost, from 5s.

CHAUDFROID OF PHEASANT

Required One pheasant.
Half a pint of white chaudfroid sauce.
Half a pint of aspic jelly.
Truffle.
Bread.
(*Sufficient for six.*)

Wrap the trussed pheasant in a piece of buttered paper, and either steam it for about one and a half hours or let it simmer in the stock-pot for about three-quarters of an hour, according to its size. Then remove the legs and wishing-bone, also the skin from the breast and wing. Cut down the centre of the breast, remove the breast and wing meat from each side of the breast-bone in one piece, and cut it into neat oval-shaped fillets; put these on a dish with weights on them, and leave until cold, then trim them round neatly. Coat them carefully with white chaudfroid sauce (for recipe, see EVERY WOMAN'S ENCYCLOPÆDIA, page 1853, Vol. 3); let this set, then coat them a second time. Decorate each fillet prettily with a sprig of chervil and a few dots of truffle; keep the decoration in place with a few drops of melted aspic. When these are set, pour a thin coating of slightly warmed aspic jelly over them to glaze them prettily.

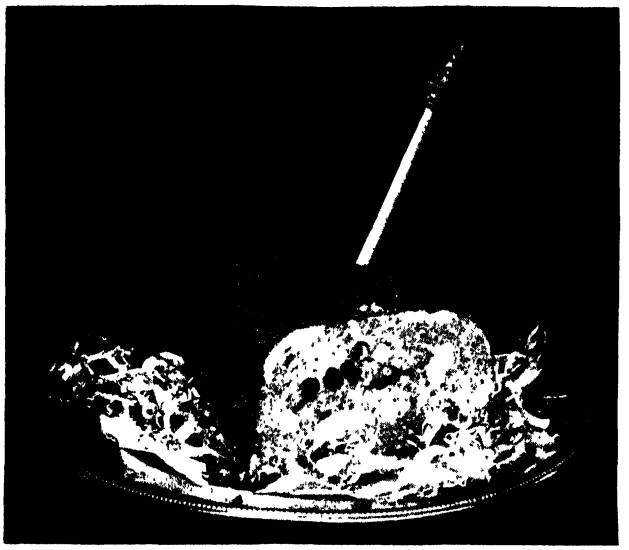
Cut a block of bread to fit the dish, notch pieces out or cut it in some other fancy way. Arrange the fillets on this, garnish the dish with cress and chopped aspic. If liked, decorate the slice of bread with cress and hard-boiled white of egg, setting the decoration with a little glaze or melted spice.

N.B.—If preferred, the fillet may be served on a bed of nice fresh salad, which is particularly liked by many.

Cost, from 5s.

BRAISED PHEASANT

Required: One pheasant.
One carrot, turnip, and onion.
Three ounces of bacon.
Two or three sticks of celery.
A small bunch of parsley and thyme.
One bay-leaf.
Six peppercorns.
Stock or water.
For the garnish:



Galantine of Pheasant. A cold dish that is suitable for luncheon or breakfast

Two hard-boiled eggs.
Bottled peas.
(*Sufficient for six.*)

Prepare the vegetables and cut them into fair-sized pieces, cut the bacon also, put both in a stewpan. Truss the pheasant, wrap it in greased paper, and place it on the vegetables; add the herbs, peppercorns, and stock. Cover the pan closely and let the contents simmer for about three-quarters of an hour, or until the flesh of the bird feels tender. Then remove the paper, put the bird on a hot dish, and pour tartare sauce over it. For the tartare sauce see page 1853, Vol 3, EVERY WOMAN'S ENCYCLOPÆDIA.

Have the eggs boiled for twenty minutes, shell and cut them neatly in halves, the round way of the egg; take out the yoke and cut a very small piece off the end of each half egg, so that it may stand steadily. Heat the peas in a little of the liquor in which the bird was cooked, put them into the little cases of egg, and place one at each corner of the dish.

Cost, about 4s. 6d.

N.B.—The yolks of the eggs will do excellently for sandwiches if they are mixed with a little butter, seasoning, and, if liked, anchovy essence or paste.

The liquor will make delicious broth, with the vegetables cut in dice, and the addition of a little rice.

ANDOUILLETTES DE FAISAN

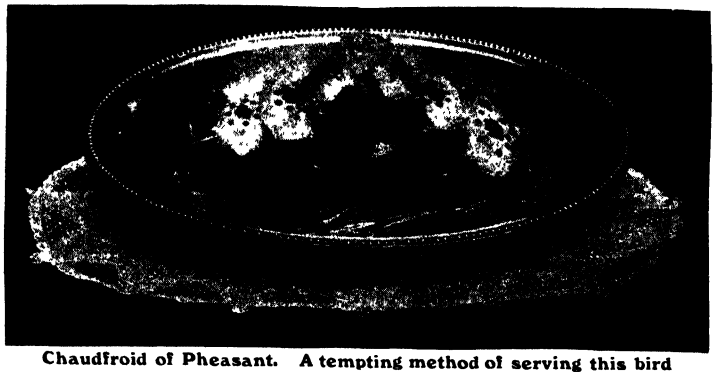
Required: Four ounces of cooked pheasant.
One pig's caul.
Two ounces of cooked tongue.
About three ounces of butter.
Two level teaspoonfuls of flour.
One teaspoonful of chopped onion or shallot.
One teaspoonful of chopped parsley.
Half a lemon.
One egg.
A little glaze.
Two or three tomatoes.
Half a gill of stock.
Salt, pepper, and nutmeg.
(*Sufficient for three.*)

There should be four ounces of meat after removing all bones. Mince it, also the tongue. Melt three-quarters of an ounce of the butter in a stewpan, add the chopped onion and flour, and brown them slightly. Pour in the stock and stir it over the fire until it boils; let it cool slightly, then add the pheasant, tongue, parsley, strained lemon-juice, and the beaten yolk of the egg. Mix all well together, and season the mixture carefully with salt, pepper, and nutmeg.

Stir the mixture over the fire for a minute or two to cook the egg, then turn it on to a plate, and let it cool.

Well wash the caul and leave it in cold salted water until required.

When it has become cold, shape the mixture into neat oval shapes, which can easily be slipped into some oval paper soufflé cases. Cut the caul into squares; wrap each roll of meat in one, folding the edges well under.



Chaudfroid of Pheasant. A tempting method of serving this bird

Slightly butter the inside of the soufflé cases, cut the tomatoes in thick slices, one for each case, lay them on a baking-tin, and heat them through in the oven. Melt the rest of the butter in a deep baking-tin, lay in the

andouillettes with the edges downward. Put them in the oven until they are a light brown, then turn them so that the underside may also colour. When they are cooked, drain them on paper, then brush the top of each with a little melted glaze. Place a slice of cooked tomato in each case; on that place an andouillette, and arrange a neat border of carefully fried parsley around. Serve very hot, handing with them a tureen of good brown sauce.

Cost, 2s. 6d.

BOILED PHEASANT WITH CELERY SAUCE

Required: A pheasant.
Three or four slices of fat bacon.
One onion.
Three cloves.
One large carrot and turnip.
A bunch of parsley and herbs.
Half a lemon.
(*Sufficient for six.*)

Put the slices of bacon in a stewpan. Prepare and truss the pheasant, which should have been carefully hung, lay it on the bacon, add the onion, with the cloves stuck into it, the carrot and turnip cut in slices, the parsley and herbs tied together, and the half lemon cut in thin slices. Lay a piece of buttered paper over the breast of the bird, and pour in enough boiling water to come half way up the pheasant. Put the lid on the pan and let the contents simmer very gently until the bird is tender; it will probably take about three-quarters of an hour. Then take off the paper, put the bird on a hot dish, and pour celery sauce over it.

FOR THE CELERY SAUCE

Required: One head of celery.
One pint of milk.
Two ounces of butter.
One ounce of flour.
Three tablespoonfuls of cream.
Salt, pepper, and nutmeg.

Use the white part of the celery only. Put it in a pan of cold water, bring it to the boil, and let it boil for two or three minutes. Then drain off the water, cut the celery into short pieces, and boil it in the milk until it is tender. Melt the butter in another pan, mix in the flour smoothly, stir it over a gentle heat for a few minutes, being careful not to let it colour. Pour in the hot milk and celery gradually, stirring it all the time. Let all simmer gently for ten minutes, then pass the sauce either through a fine sieve or a tammy cloth. Season it carefully, re-heat it, add the cream and use as directed.

N.B.—If preferred, the cream may be omitted, and a little extra milk used in its place.

PHEASANTS WITH OYSTERS

Required: One brace of pheasants.
One dozen oysters.
Two yolks of eggs.
Two ounces of breadcrumbs.
Two ounces of chopped ham.
One ounce of butter.
Three or four slices of fat bacon.
A teaspoonful of lemon-juice.
Half a gill of milk.
Salt and pepper.
(*Sufficient for ten to twelve.*)

Have the birds trussed for roasting. Beard the oysters and cut each in four. Beat up the yolks, mix with them the crumbs, chopped ham, the slightly warmed butter, and the milk; add the oysters and lemon-juice, and season the mixture somewhat highly with salt and pepper, adding, if liked, a little cayenne.

Place this stuffing in the birds, sewing the opening up neatly. Tie a slice or two of fat bacon over the breast of each, put them in a baking-tin with about an ounce of dripping and bake them for about forty-five minutes, basting them frequently. When they have nearly finished cooking, remove the bacon so that the breasts may colour nicely.

When cooked, take out the stitches, place the birds on a hot dish, and hand with them good brown gravy and bread sauce.

Cost, about 6s.

Andouillettes de Faisan. Cooked pheasant may be utilised to advantage in making these andouillettes

DEVILLED PARTRIDGE

Required: Remains of cold partridge.
One teaspoonful each of English and French mustard.
Two tablespoonfuls of chutney.
Cayenne and salt.
Black pepper.
A few browned crumbs.
A little lemon-juice.

Brush each piece of partridge over with melted butter. Mix together on a plate the mustard, chutney (chopped small), a squeeze of lemon-juice, and a dust of salt, cayenne, and black pepper. Spread some of this mixture over each piece, then sprinkle on some browned crumbs. Put the pieces on a baking-tin, with a few little bits of butter on each, and cook them quickly from ten to fifteen minutes.

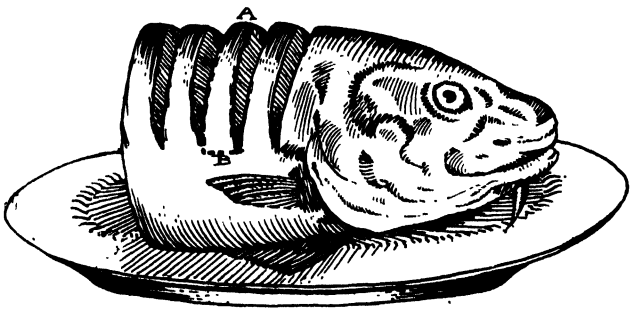
Arrange them on a lace paper, serve them very hot, garnished with a few sprigs of carefully washed watercress.

THE ART OF CARVING

An Essential Accomplishment—Strength not Required, but Knowledge—Economy of Good Carving—How the Cook can Aid the Carver—Tit-bits in Various Dishes—Carving of Fish

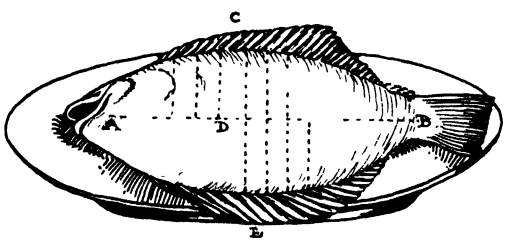
IN olden times the art of carving was looked upon as one of the essential accomplishments of both men and women. Men were as proud of their dexterity with the carving-knife as their sons now are with their golf clubs, and they would not have considered that they were fulfilling their duty as hosts if they had relegated the arduous task of carving to the cook or butler.

The chief reason that this art has gone, so to speak, out of fashion is that people had the idea that, given a sharp knife, anyone could carve, even if they had not the slightest knowledge of the anatomy of a joint, hence the many failures one sees No man or woman cares to openly court failure—which they most certainly do if they attempt this work in ignorance—therefore under these circumstances it is safer and less trouble to leave the carving to the butler. As in most other matters, practice alone makes perfect, and certainly a good deal is required for this particular art, though it comes more easily to some people than to others



Cod's Head and Shoulder Cut through the backbone, in slices about one inch in thickness, from A to B

It is said that carving is much better understood by the Englishman than by any of our Continental neighbours This is probably true, but then abroad the carving, almost without exception, is done at a side table; and perhaps it is owing to the adoption of Continental customs and the serving of dinners *à la Russe* that the importance of a knowledge of this useful art is being lost sight of.



Boiled Turbot To serve this fish cut from A to B, then in neat slices from C to D. A portion of the fins E should be placed with each slice

The excuse is frequently heard: "I am sorry, but I cannot carve, as my wrists are not strong enough." This is quite a mistaken idea. Mere brute strength is not at all necessary. Probably all can call to mind a tussle between a strong man and an obstreperous bird or joint of meat. With flushed cheek and aching arms he vainly tries to saw, tear, or break off an obstinate joint, while with a little gentle manœuvring of the knife the task would have been completed without difficulty.

It is an undoubted fact that a good carver can make a joint go almost twice as far as a bad one. For this alone, if for no other reason, it is well worth while to learn the correct methods. Then, again, good carving has considerable influence on the flavour of the meat.

Three reasons why everyone should learn to carve: A good carver can make a joint go almost twice as far as one who does not understand the art.

Many joints, if cut the wrong way of the grain, will be tough and tasteless.

A bad carver wastes so much time in needless fighting with the joint that it will probably be half cold before the helpings reach their destinations

There are three essential implements for a carver:

A good sharp carving-knife.

A strong two-pronged carving-fork with a finger guard.

A steel.

This latter is only in case of emergency. The knife should be properly sharpened beforehand, but it is a wise precaution to have a steel in readiness.

Some ways in which the cook can help the carver: The joint or bird should be placed on a dish large enough to avoid the danger of spilling gravy or pieces on the cloth, for even the most dexterous carver will find it difficult to avoid doing so if the dish is only just large enough to contain the joint.

On no account should the dish be filled with gravy. If preferred, a little may be poured into it, but by far the better plan is to serve all gravy in a tureen.

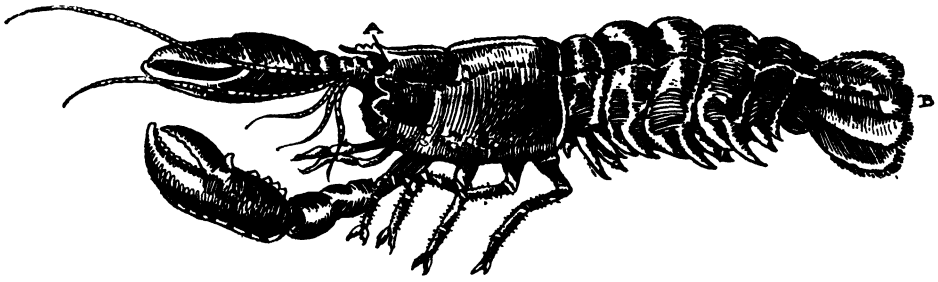
A large meat-dish containing a well at one end is a great convenience to the carver, as all the juice in the meat will collect in the well, and so will be quite easy to serve.

The aims of the carver should be as much as possible—

To gratify the individual tastes of the guests. Where this is not possible, it is a wise plan to give a little variety in the helping. Thus, from a sirloin of beef, it would

be well to give a slice from the under cut as well as one from the upper part, not forgetting a small piece of fat.

To cut the meat so neatly and carefully that the joint is not so disfigured that it cannot again appear on the table. Joints frequently appear cold on the luncheon-table next day, and there is no reason why



A lobster should be cut before it is sent to table, first from A to B, thus dividing it into two pieces

they should present the appearance of an untidy, unappetising remnant.

Beef, ham, veal, and tongue should be cut in thin slices; while mutton, lamb, and pork are nicest when cut considerably thicker.

THE SPECIAL TIT-BITS IN VARIOUS DISHES

A good carver should know what is regarded as the choice morsel in the various dishes, and he should, so far as possible, distribute it equally. It would be a grave error to give it all in one helping. These favourite morsels are as follows:

In Fish

The liver and sounds of cod.
The skin and fins of John Dory.
The tail end and the roe of mackerel.
The fins, liver, and roe of turbot.
In the case of salmon, portions of the thick flesh together with the thin under sides should be served.

In Meat

The fat and under cut of a sirloin of beef.

The gravy which runs from a saddle or haunch of mutton or venison after the removal of a few slices; also the fat.

The crisp brown fat on the upper end of a leg of mutton.

In a calf's head, the portions round the eyes, the throat-sweetbread, tongue, and brains.

In Poultry

The saying goes that "the wings of a flier and the legs of a swimmer are the best parts."

In roast fowl, the heart, liver, and breast.
In a boiled fowl, the legs and breast.
In a roast duck, the legs.

In Game

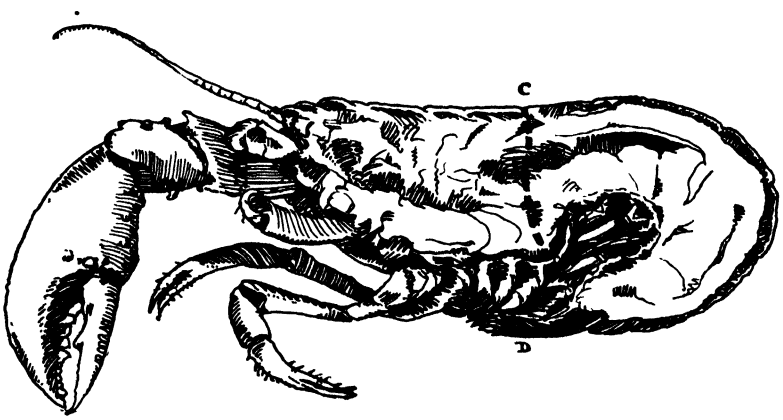
Of wildfowl, the breast.
In woodcock, the backbone and thighs.
In hare, the back pieces.
In partridge, the wings and breast.
In grouse, the backbone.
In blackcock, the thighs.

CARVING FISH

Cod's Head and Shoulders

On no account should fish of any kind be cut with a steel knife, as the delicate flavour would be spoilt. If no fish-slice is available, use a large fork and a tablespoon. Care must be taken not to break up the flakes of the fish, for the more intact they are, the better will be the appearance that the fish will present.

In serving cod, cut with a fish-slice a thick slice through the backbone, then continue to cut the fish into slices about an inch thick. These will probably have to be divided into two. From the



Each half of the lobster should be cut at dotted line C to D, to divide the head from the tail portion

actual head it is only possible to cut rough pieces, but these are excellent, and generally much liked. Therefore, some of them should be served with each slice, also some of the gelatinous pieces.

A Mackerel

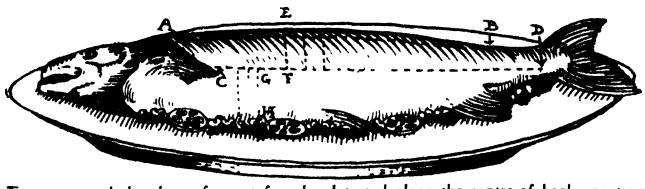
First cut along the ridge of the back of

three pieces, according to the size of the fish, slicing it across the bottom of the head and tail. Lift the slices of fish carefully on to the plate, then lift off the backbone, head, and tail, which should all be intact

Then cut the under side in the same way.

A Plaice

Being a much wider fish than sole, plaice is carved in a slightly different way. With a fish-slice make a cut right down to the bone,



To carve a whole salmon, first cut from head to tail along the centre of back, next cut as shown by dotted line C to D Neat slices can then be served as indicated from E to F A thin slice from the under part (G to H) should be served with each portion

from the head to the tail, then divide the flesh on each side of this, cut into neat slices, and lift them carefully on to the plates Now lift off the whole of the backbone and serve the under part in the same way.

It is fatal to try and turn the fish over to help the under part, as this generally results in a hopeless mixing of bone and flesh.

A Sole

This is usually cut into neat slices right across the fish, so that there is a small piece of bone in each helping

The middle cuts are considered the best, the extreme cuts at the head and tail being the least desirable. On no account should the head itself be served, it should be cut off neatly and left on the dish.

When the soles are small, they are generally cut right across into two pieces, and one piece served to each guest.

Turbot

First take the fish-slice and cut down the fish, along the middle of the backbone from the head to the tail. Next cut it into neat slices from the backbone to the edge of the fish

When the whole of one side has been served, carefully remove the bones and divide up the under part in the same way as the top. On no account try to turn the fish over to get at the under part, as the result will be a hopeless mass of flesh and bones.

The gelatinous matter found round the fins is considered a delicacy, and a portion of it should accompany each slice of fish.

Brill, Halibut, and John Dory

These are all carved in exactly the same way as turbot, but the fins are not looked upon as delicacies, the head of a John Dory being considered the best part.

How to Cut up a Lobster for Table

A lobster should be cut up before it is sent to table. To do this, first break off the feelers; next, twist off the two large claws and the eight smaller ones. Now place the lobster flat on the table with the tail spread out, then insert a sharp-pointed knife into the head at point A (see first illustration). Cut down the middle of the back right through the shell to point B. It will then be in two pieces. Now divide the head from the tail portions (see dotted line C to D in second illustration).

The two head pieces are usually placed upright with the feelers in a dish, and the large and small claws, which should be well cracked, together with the tail pieces, are grouped round the base.

It is well to ascertain if the head pieces are liked before serving them to the guests, most people having a preference for some particular part.

A Whole Salmon

With a fish-slice cut down along the centre of the back the whole length from the head to the tail (see dotted line A to B). Next take the slice and cut along the long line marked on the skin of the fish about midway on its side (see dotted line C to D). Next cut the flesh into neat slices (see lines E to F).

The under part of the fish contains the fat, and a thin slice of this should be served with each portion (see lines G to H).

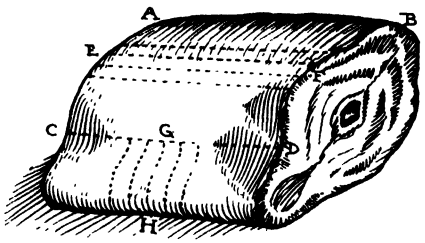
A Small Cut of Salmon

This is frequently carved in a slightly different way from a whole fish.

First cut down along the centre of the back (see line A to B), also along the marking on the fish (see C to D). Then from the upper portion cut out parallel slices (see lines E to F), and with each of these slices should be served some of the thin slices, which are cut from the under side in the opposite direction (see dotted lines G to H).

Fresh Haddock or Whiting

If these are very small, one should be



A small cut of salmon can be carved as indicated by the dotted lines First cut from A to B, and from C to D, then slices can be cut from E to F. The under side should be cut in a contrary direction, from G to H

served to each guest. When they have to be divided, with the fish-slice cut along the middle of the back; then divide each side into two or more pieces, according to the size of the fish. Lift these carefully off the bone, and cut the other side in the same way.

To be continued.

OMELET RECIPES

Continued from page 2816, Part 23

Asparagus Omelet—Omelette à la Florence—Bread-and-cheese Omelet—Devonshire Omelet—Rum Omelet—Omelette en Surprise—Mushroom Omelet—Kidney Omelet

ASPARAGUS OMELET

Required · Four eggs.
A tablespoonful of milk.
One and a half ounces of butter.
A dozen or more asparagus heads.
Salt and pepper.
(*Sufficient for two persons.*)

Wash and scrape the asparagus. Cook it till tender in salted water, and then drain it well. Cut the soft part into pieces about an inch long. Melt about half an ounce of butter in a small pan, put in the asparagus, and keep it hot. Break the eggs into a basin, beat them up, and add to them the milk, with a dust of salt and pepper.

Melt the remaining ounce of butter in an omelet pan, and when it is hot pour in the egg mixture and stir it over the fire till it begins to set. Shape it neatly with a spoon, arrange the asparagus in the centre, fold the sides over, and serve it at once on a hot dish.

Cost, from 1s.

Devonshire Omelet. A delicious method of cooking apples

OMELETTE À LA FLORENCE

Required : Four eggs.
Two tablespoonfuls of cream.
One large teaspoonful of French mustard.
Two tablespoonfuls of cooked ox tongue.
Half an ounce of butter.
Salt, pepper, and nutmeg.
About a gill of hot brown sauce.
(*Sufficient for two persons.*)

Trim the rind off, and cut the tongue into dice. Place these in a stewpan with two tablespoonfuls of the sauce, and gently heat them.

Separate the yolks and whites of the eggs, stirring the former gradually into the French mustard, which has been previously mixed with the cream. Whisk the whites of the eggs very stiffly, add them lightly to the yolks, and season the mixture carefully.

Heat the butter in the omelet pan, pour in the egg mixture, and stir it for a few minutes over a quick fire; then place the pan in a moderately hot oven till the omelet is a delicate brown, and feels spongy when pressed. Turn it over on a paper, place a spoonful or two of the tongue mixture on one half, fold over the other, making the edges meet evenly, and serve at once on a hot dish with the remainder of the sauce strained round.

Cost, 1s.

BREAD-AND-CHEESE OMELET

Required · Half a pint of milk.
Half a pint of white breadcrumbs.
Four tablespoonfuls of grated cheese.
Three eggs.
Salt and pepper.
One ounce of butter.
(*Sufficient for about three persons.*)

Boil the milk, throw the crumbs into it, and let them soak up all the milk, then add the cheese, salt and pepper to taste, and three well-beaten eggs.

Melt the butter in an omelet pan. Put in the mixture, stir it well for a minute over the fire, and then roll it to one side of the pan, tipping the pan well up. Keep the omelet in a neat crescent shape When browned on that side, roll it over to the opposite and brown that also.

Serve it immediately on a hot dish, and sprinkle it with grated cheese and chopped parsley.

Cost, 8d.

DEVONSHIRE OMELET

Required : Three large, sharp cooking apples.
Half an ounce of fresh butter.
Two tablespoonfuls of castor sugar.
Two tablespoonfuls of powdered macaroons.
Four eggs.
Powdered cinnamon.
One teaspoonful of chopped pistachio nuts.
(*Sufficient for about four persons.*)

Peel, core, slice, and cook the apples in a pan, with three tablespoonfuls of water and the sugar, till they become a soft pulp. Add the butter and mix it in thoroughly, also the powdered macaroons, the beaten yolks of the eggs, and enough cinnamon to flavour the whole agreeably. Whisk the whites of the eggs to a very stiff froth, and stir them into the other ingredients lightly.

Thickly butter a deep fireproof baking-dish, pour the mixture into it, dredge the surface over with a little castor sugar, and place the dish on a baking-sheet in a moderately hot oven for about twenty minutes, until it is nicely puffed up and lightly browned.

396.05 EVE (S)

Sprinkle the chopped pistachio nuts on the top, and serve at once in the dish in which it was cooked.

Cost, 9d.

RUM OMELET

Required: Three eggs.
One tablespoonful of castor sugar.
Rum.
Half an ounce of butter.
(*Sufficient for about three persons.*)

Break the eggs carefully, putting the yolks into one basin and the whites into another. Add the sugar and half a teaspoonful of rum to the yolks, and stir till they become thick and look a much paler colour. Next, add a few grains of salt to the whites, and whisk them to a stiff froth.

Put the butter into an omelet pan, let it get very hot, and brush it all over the pan. Then quickly and lightly put the whisked whites on the yolks, and stir them gently but thoroughly in. Pour the mixture into the pan, place it for three minutes on the fire, and then for another three minutes in the oven to just set and slightly brown the top.

Immediately before serving, warm about two tablespoonfuls of rum, pour it around the dish, and set it alight.

NOTE.—Brandy may be used instead of rum, if preferred. It would then, of course, be called a brandy omelet.

Cost, 6d.

OMELETTE EN SURPRISE

Required: One pint of any cream ice.
Two yolks of eggs.
Four whites of eggs.
One ounce of castor sugar.
Two ounces of sieved icing sugar.
Vanilla.
A slab of Genoese or sponge cake.
(*Sufficient for about five persons.*)

Cut the cake into an oval or round, according to the shape of your silver or plated dish. It forms a bed on which to lay the ice. Keep the ice until the last minute in the freezer—it must be frozen hard. The cake should be soaked in some syrup or liqueur and slightly hollowed.

Cream the yolks of the eggs with the icing sugar, well flavour this with vanilla, add the whites, very stiffly whisked, and mix all carefully. Put a block of ice cream on the cake, quickly spread the omelet mixture all over the ice to the edge of the cake, and with a forcing pipe decorate the edges with some of this. Dredge all well with castor sugar. Put it into a very hot oven on the dish for five or six minutes, or till it is a very delicate brown, and just sets.

Serve it in the dish at once. The oven must be very hot, or the omelet will be a failure; also the colour must be very light, or the flavour of the sugar will have changed and spoilt it.

Cost, 2s. 9d.

MUSHROOM OMELET

Required: Three eggs.
One ounce of butter.
Salt and pepper.
Three or four mushrooms.
(*Sufficient for two persons.*)

Peel and look over the mushrooms, cut them into fairly small pieces, and fry them till tender in butter. Break the eggs into a basin, with salt and pepper to taste. Well whisk the eggs.

Heat the omelet pan, put in the ounce of butter, and when thoroughly hot, stir the mushrooms into the eggs, then pour all into the omelet pan. When the mixture is beginning to set, tip the pan towards you, scrape all towards the handle of the pan, and shape it a little with a spoon; then in about ten seconds roll it over to the other side of the pan, and let the other side set and get a pale brown.

Serve it immediately on a hot dish.

NOTE.—Tomatoes may be used instead of mushrooms, but they will not require cooking first.

Cost, 7d.

KIDNEY OMELET

Required: Three eggs.
One ounce of butter.
One sheep's kidney.
A good dust of pepper and salt.
Half a teaspoonful of chopped onion and parsley.
(*Sufficient for two persons.*)

Break the eggs carefully. Put the yolks into one basin and the whites into another. Cut the kidney into small pieces.

Melt half an ounce of butter in a pan, put in the pieces of kidney and the chopped parsley and onion, and cook them gently till tender, then add these to the beaten yolks. Next put a few grains of salt with the whites, and whisk them to a stiff froth.

Melt the rest of the butter in an omelet pan, let it get very hot, and brush it all over the pan. Then quickly, but lightly, add the whisked whites to the yolks, and stir them gently but thoroughly in. Season to taste. Pour the mixture into the pan, and place it for about three minutes on the fire. Then put it into the oven for about three minutes more to just set, and slightly brown the top.

Serve it immediately.

Cost, 7½d.

RECIPES FOR SWEETS

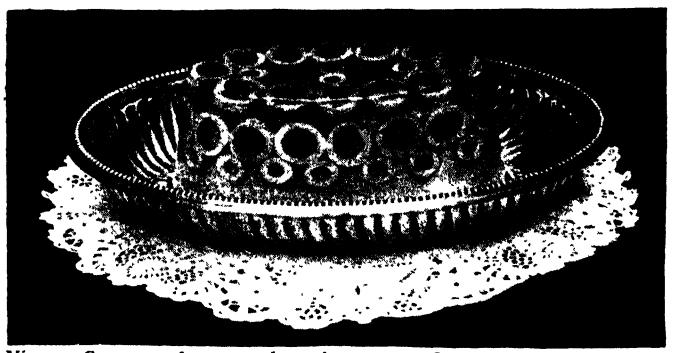
Fleurange—Vienna Cream—Castle Puddings

FLEURANGE

Required · One gill and a half of milk.
The juice of one lemon and rind of half.
Two small eggs.
Two ounces of castor sugar.
Quarter of an ounce of leaf gelatine.
One dessertspoonful of brandy.
(*Sufficient for four to six.*)

Grate the rind of the lemon into the milk, then put it in a pan and bring it slowly to the boil Next dissolve the gelatine in it without reboiling it Now add the sugar and the beaten yolks of the eggs, stir the mixture over the fire to cook the eggs, then put it aside to cool. When it is cold add the strained lemon-juice and the brandy, and, lastly, when it is on the point of setting, the whites of the eggs beaten to a stiff froth, then pour the mixture into the soufflé cases. These should have a band of foolscap paper pinned round to come about two inches higher than the case.

The mixture should come an inch or so above the top of the case. Leave till quite set, then carefully remove the band of paper with the aid of a knife, and sprinkle a few pistachio nuts over the top of each; or powdered ratafias or cakecrumbs may be used instead. Cost, 9d.



Vienna Cream. A sweet that gives scope for the decorative skill of the cook

VIENNA CREAM

Required *For the cream filling:*
Half a pint of cream.
Half an ounce of leaf gelatine.
Two tablespoonfuls of chopped glacé cherries.
One tablespoonful of chopped glacé pineapple.
Two tablespoonfuls of castor sugar.
For the decoration ·
Half a pint of clear wine or lemon jelly.
Half a pint of milk.
Quarter of an ounce of leaf gelatine.
One tablespoonful of castor sugar.
Cochineal.

First make the mixture for the decoration of rings. Put the milk and sugar in a saucepan, and bring them almost to boiling point. Dissolve the gelatine in about three tablespoonfuls of hot water, then strain it into the milk Add vanilla, or other flavouring to taste, and enough cochineal to tint the milk a pretty pink. If preferred, coffee or green colouring may be used instead of cochineal. Pour this mixture into a dish or tin, so that when it is set it will be an eighth of an inch deep. Leave it until it is set. Then take two plain cutters, one slightly larger than the other, and stamp neat rings out of the jelly.

Rinse out a plain round or oval mould with cold water; then coat the inside all over with the clear jelly. Let this set; then decorate the bottom and sides of the mould with rings of the milk jelly, arranging the different-sized rings as prettily as possible. Set each ring in place with a few drops of the clear jelly When these are firmly set fill in the centre with the cream filling.·

To make the filling · Dissolve the gelatine in three or four tablespoonfuls of hot water, then add the sugar. Whip the cream carefully; when the gelatine has cooled a little, strain it into the cream and mix it in thoroughly. Stir in the chopped fruits lightly, and put this cream into the decorated mould, being careful not to disturb the rings Leave the mould until it is set, then dip the tin into warm water, and turn the cream carefully out on to a glass dish.

Cost, from 2s

CASTLE PUDDINGS

Required: Two eggs and their weight in butter, flour, and castor sugar.
Half a teaspoonful of baking-powder.
Two tablespoonfuls of milk.
The rind of half a lemon.
A few glacé cherries.
A small piece of angelica.
(*Sufficient for six.*)

Beat the butter and sugar together until they are in a cream; beat up the eggs, add them and beat them thoroughly in. Next sieve together the flour and baking-powder; then grate the lemon on to them Add these gradually to the butter, etc, stir them lightly together; lastly, add the milk.

Put the mixture into some small, greased dariole moulds or cups; put them on a baking-tin in the oven, and bake them until they are set and feel spongy, and are of a pretty golden tint. Turn them out carefully on to a hot dish, decorate the top of each with a glacé cherry and two tiny leaves of angelica.

Cost, about 8d.

The following are good firms for supplying Foods, etc., mentioned in this Section Messrs. Brown & Polson (Corn Flour); Samuel Hanson & Son

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

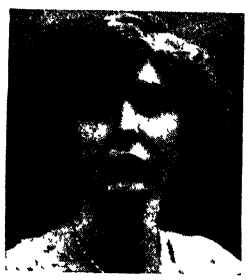
H.S.H. THE PRINCESS OF PLESS

TALL and dazzlingly fair, the Princess of Pless, the elder daughter of Colonel and Mrs Cornwallis West, and sister of the Duchess of Westminster, is considered one of the most beautiful women of to-day. As a *débutante*, she was one of the prettiest girls who ever made a curtsey at Court, and at the end of her first season became engaged to Prince Henry of Pless, eldest son of one of the greatest nobles in Germany. Her marriage took place in 1891, when she was eighteen years of age, and she has three children, all boys. A rare favourite at Court, King Edward and the German Emperor were godfathers of her first son, while the sponsors for the second boy were King George, Queen Alexandra, and the Crown Prince of Germany. Like her mother, the Princess is a gifted singer, and she has appeared more than once as actress and dancer at the dramatic entertainments arranged during the yearly visits of the late King and Queen Alexandra to Chatsworth. The Princess is also a keen sportswoman, a great rider to the hounds, and a fine whip, and at her home in Germany, Fürstenstein, is known as the "Fairy Princess."

H.S.H. the Princess of Pless
Rita Martin

LADY DIANA MANNERS

THE youngest of the three beautiful daughters of the Duke and Duchess of Rutland is in her twentieth year, and possesses many of the gifts and talents of her accomplished mother. She draws and paints well, sings, dances, and is one of the best amateur actresses of the day. A short time ago she, together with her sisters, Lady Violet, who recently married the Hon. Hugo Charteris, eldest son of Lord and Lady Elcho, and Lady Victoria, gave a remarkable performance to the villagers of Rowsley, in Derbyshire, where one of her father's country seats is situated. Lady Diana's item in the programme consisted of a delightful performance of the Moon Song, from "Our Miss Gibbs," dressed as a boy in blue, and afterwards as a ragged old Irish-woman, a performance which created the heartiest laughter amongst the village people. It was Lady Diana Manners who won the two hundred and fifty guinea diamond pendant and chain awarded for the prettiest lady's dress at a fancy dress ball given for the Prince Francis of Teck's Memorial Fund in May of the present year (1911). A charming, unaffected English girl, Lady Diana is popular in all circles.



Lady Diana Manners
Talbot Charles

The Countess of Limerick
Lafayette, Dublin

THE COUNTESS OF LIMERICK

IT was in 1890, six years before his succession, that the Earl of Limerick married the daughter of Mr. Joseph Burke Irwin, of Drogheda, a well-known amateur violinist and resident magistrate. Lady Limerick is, in some ways, better known than her husband. She is one of the best amateur pianists in Great Britain and Ireland, having, from childhood, cared for music more than anything else. At one time, she studied under Paderewski in Paris, and since then has perfected her talent by the hardest of hard work. The late Queen Victoria ranked among her most cordial admirers, and on her Majesty's last visit to Ireland summoned Lady Limerick at the end of a recital, and, addressing the performer in the kindest manner, said, "My dear, you have

the touch of a true artist." Lady Limerick, by the way, initiated the Shamrock League for the purpose of benefiting the Soldiers and Sailors' Families Association by the sale of true shamrock. She is the mother of two children. Her daughter, Lady Victoria Pery, was one of the *debutantes* of 1911, while her son, Viscount Glentworth, heir to the earldom, is now seventeen years of age. It is an interesting fact that in the female line the Earls of Limerick are directly descended from the House of Plantagenet.

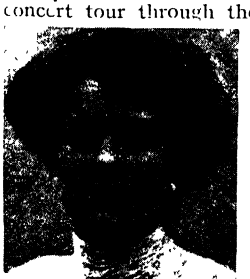
Miss Hilda Cowham
Elliott & Fry

MISS HILDA COWHAM

THERE are surely very few people who have not made the acquaintance of the Hilda Cowham child—that quaint little creature with the odd-shaped legs and short skirts. As a child, Miss Hilda Cowham used to draw quaint children, and she was really the first woman seriously to take up black-and-white illustrating. She went first to the Wimbledon School of Art, and afterwards held a County Council scholarship for two years at the Lambeth School of Art. Her work attracted much attention, and among the first commissions she received were two from "The Queen" and "The Sketch." Miss Cowham confesses that she loves watching children. "Curiously enough," she says, "I often grow nervous when I am talking to children." She never uses a model, and it is when she is quietly studying infants that she obtains indelible impressions. Miss Cowham considers that there is a fine opening for women in black-and-white work, but the way to success is a hard climb, and is not to be won without many rebuffs.

THE COUNTESS OF SHAFTESBURY

BOTH Lord and Lady Shaftesbury have long been honoured with the intimate friendship of King George and Queen Mary. As a matter of fact, Lady Shaftesbury, who is Lady-in-Waiting to her Majesty, is not remotely connected by marriage with the Queen, the Duke of Teck, elder brother of the Queen, having married Lady Margaret Grosvenor, Lady Shaftesbury's aunt. Lady Shaftesbury's fourth child had the honour of being the first infant that Queen Mary stood godmother to since she became Queen. Like her husband, who possesses a magnificent tenor voice, and who, to his great amusement, was once offered £30,000 by an enterprising American impresario to go on a concert tour through the United States, Lady Shaftesbury is keenly interested in music. She married the Earl in July, 1899, her marriage being the social event of the season. She was given away by her grandfather, the late Duke of Westminster, who when he died left her some magnificent jewels and a vast sum of money.



The Countess of Shaftesbury
Lallie Charles

MISS MAUD ANNESLEY

AN authoress whose chief characteristic is her great passion for realism, Miss Maud Annesley wrote one of the most successful books of 1910. It was a novel about those picturesque criminals, the Apaches of Paris. She dressed herself in her shabbiest clothes, and, with one or two gentleman friends as escort, made many excursions into the haunts of the Apaches. The result was a book which created quite a sensation. Miss Annesley is one of the most original writers of the day. She has lived for a considerable time in Paris, and pays occasional visits to London, but she much prefers life in the French capital. As a journalist, as well as an author, she has achieved considerable distinction. Her first literary effort was a poem, written at the age of six. Since that youthful age she has written for many periodicals and published three novels, "The Wine of Life," "The Door of Darkness"—a study of the occult, in which the authoress is deeply interested—and, finally, the widely read "Wind Along the Waste."

Miss Maud Annesley
H. S. Mendelssohn

MISS LILIAN RUSSELL

AS an amateur the popular actress and vocalist made her first public appearance at the age of sixteen, subsequently adopting the stage as a profession. She was born at Clinton, Iowa, on December 4, 1861, and was educated at the Convent of the Sacred Heart, Chicago, in which city she also studied music under Madame Scheremburg. It was in New York, in 1881, in Gilbert and Sullivan operas, that Miss Russell made her professional *début*, and since then she has appeared successfully in a legion of widely differing parts, operatic and otherwise. She made her first appearance on the London stage at the Gaiety in 1883, when she played Virginia in "Virginia and Paul." Her greatest popularity, however, has been earned in America, and her photograph has ever been a favourite decoration of college boys' rooms. Miss Russell, by the way, has decided opinions on the value of dress, and has often remarked on the importance of actresses wearing the most attractive costumes. At the annual convention of the National Dressmakers' Association at Chicago, in 1910, Miss Lilian Russell formed the chief attraction. She acted as lecturer and illustrator, her theme being the highly interesting one of "Dress and its Relation to the Stage." Ladies only were admitted to the lecture, in which Miss Russell demonstrated most admirably in her own person how very much the actress, of America in particular, owes to the art of the great modistes and her own taste and skill in wearing their beautiful confections.

Miss Lilian Russell
Ellis & Walery

EUGÉNIE, AN EMPRESS IN EXILE

By SARAH A. TOOLEY

Her Ancestry and Childhood—Louis Napoleon Woos—How Eugénie Became an Empress and Remained for Seventeen Years the Idol of France—The War of 1870 and Revolution—Death of the Prince Imperial—The Exiled Empress's Life in England

OUR country has often been a refuge for exiled Royalty, but never has it extended its shelter to so tragic and romantic a figure as the Empress Eugénie.

She fled to England more than forty years ago in the prime of her charm and beauty, and now she is a white-haired woman for whom regal power and circumstance, which once she valued so highly, has no longer any attraction. She knows the frailty of human hopes, and has drunk the cup of sorrow to the dregs.

The Childhood of the Empress

The Empress was Mdlle. de Montijo, with the hereditary title of Countess de Teba, which she rarely used. Her birthplace was Granada, with which her ancestors had long been honourably connected Her father, the Count de Montijo, was a descendant of Guzman the Brave, who defended Tariffa in 1292. The first Count de Teba was ennobled for bravery by Ferdinand and Isabella. On her mother's side she was descended from the Kirkpatricks of Closeburn, Dumfriesshire, originally an Irish family. Her great-grandfather left Scotland with the Stuarts.

The upbringing and education of Mdlle. de Montijo was very cosmopolitan. She and her adored elder sister, afterwards the Duchess d'Alba, were taken by their parents from city to city. Spain, France, and Italy were equally familiar to them, and they spoke the respective languages fluently. Curiously enough, the future Empress of the French never studied German.

She was a lovely girl with golden hair and blue eyes, and a form of the most perfect symmetry. She was greatly admired, not only for her beauty, but also for her lively disposition and charm and vivacity. She was particularly noted as a fearless horsewoman, and followed the chase at a time when few Frenchwomen hunted. One of the most interesting early portraits of the Empress shows her mounted in picturesque Spanish riding dress.

She Meets Louis Napoleon

Many suitors must have sought the hand of the lovely Mdlle. de Montijo, as she flashed like a beautiful star from court to court, with her mother and sister. It is known that she was sought in marriage by Mr. William C. Reeves, the United States Minister in Paris. His family, however, stipulated that the children of the proposed marriage should be brought up Protestants, and Mdlle. de Montijo, a very devout Catholic, declined the alliance.

We find her at twenty-five, still unwed, but making a considerable sensation in London during the season of 1849, particularly at Lord Palmerston's receptions.

The future Empress first met Louis Napoleon at a ball at the Elysée Palace, when he was as yet only President of the Republic They subsequently met at Compiégne and Fontainebleau, where she and her mother were staying for the hunting season The Prince President paid her marked attention, and the gossips were busy with her name The following story was current at the time

Mdlle de Montijo was sitting with her mother and some ladies in a balcony which adjoined the private chapel at Fontainebleau. Napoleon, returning from the chase, paused beneath the balcony and said gallantly, "How can I reach you, mesdames?" A well-known beauty replied, laughing, "Surely you can climb up if I hold out my hand?" Mdlle. de Montijo, after a pause, said. "As for me, Prince, the only way I perceive is through the chapel" Some divined a *double entendre* in these words.

Before Mdlle de Montijo left for Spain, the Prince President had declared his love and had placed a gold ring upon her finger. She also took with her a jewel of brilliants and emeralds which she had won in a lottery organised by Napoleon at Compiégne.

A Faithless Talisman

Throughout her after career the Empress regarded this as her talisman, and wore it on all occasions. She discarded it, however, in the first years of her widowhood, as she wore no coloured jewels; but again she put on the sparkling trefoil when her son set out on his hazardous expedition to Zululand, and wore it continuously until the tidings came of his death. The Empress never wore the jewel again; her talisman had failed her She presented it to the Duchess de Mouchy, her faithful friend in exile, saying, "Keep it, it is my dearest relic. I do not wish it to be cast away."

In spite of the tender passages which had passed between him and the lady of his heart, Napoleon kept the attachment secret. He did not wish to imperil the success of the new move which he was making to be proclaimed Emperor, or involve her in its perils. "Whatever may happen," wrote Eugénie from Spain, "I will be your wife. If you are not as successful as you anticipate,

return to my country, where we shall enjoy independence and perhaps be happier than on a throne."

On December 10, 1852, six million votes decided in favour of restoring the Empire, and the Prince President became Emperor. There appears to be little doubt that the Emperor was for a time divided between his attachment to Mdlle. de Montijo and his ambition to make a Royal alliance, and it is very generally understood that he made overtures to more than one princess. Finally, he decided to follow the dictates of his heart, and announced his intended marriage to Mdlle de Montijo to the Senate in a memorable speech, one sentence of which ran, "Gentlemen, what I wish to state is this: I have preferred a woman whom I love and respect to one whose alliance might have had other advantages."

The marriage of Napoleon and Eugénie was celebrated with regal splendour in Notre Dame, January 30, 1853, the civil contract having been performed on the previous day. The honeymoon was spent in a little villa at St. Cloud.

In the light of after events, it seemed like a foreboding of tragedy that the young Empress was fascinated by the memory of MarieAntoinette, and the first place which she visited during her honeymoon was the Trianon, built for the hapless Queen at Versailles, where the relics of the "Royal martyr" were collected. Ever afterwards she devoted herself to gathering objects relating to Marie Antoinette.

The Empress Eugénie, the wife of Napoleon III., is one of the many Royal exiles who have found a home in England. Since the disastrous war of 1870, the Empress has lived in England almost entirely. The above photograph shows her in early middle life. *Photo* H. & D. Downey

At the time of her marriage, Eugénie was no mere girl with a pretty face. She had seen much of the world, and knew many of the notabilities of Europe, and beneath the light and easy vivacity of a fascinating woman was an astute intellect, a taste for politics, and great religious fervour, which were manifested later. She was also charitable, and her first public act was to request that the sum of £24,000, which the city of Paris had voted to present her with a diadem, should be devoted to endowing the Eugénie Napoleon Home in Paris for three hundred poor orphans of the city. The Empress maintained the home at her own expense, and constantly visited the children and interested herself in their future careers.

Even to a prosaic institution of that kind the elegant personality of the Empress brought a touch of romance. Each season were sent to the home the cast-off shoes of the Empress, so tiny in size that they were useless to her ladies and maids, and were given as a bit of finery to please her orphan protegées.

Napoleon was entirely subjugated by the beauty and wit of his bride, and soon the name of "Eugénie" became synonymous in the Courts of Europe for elegance and fascination. Throughout her reign at the Tuileries she was practically the arbiter of fashion for the world.

The birth of the Prince Imperial some three years after her marriage gave an added dignity and importance to the position of the Empress. Henceforth she lived for her boy, watched over his training and education, and, influenced by the maternal methods at Windsor, was a strict disciplinarian, desirous above everything that the Prince should grow up a wise and good man, and become a great ruler in France.

For seventeen years Eugénie reigned at the Tuileries, and three times she acted as Regent for the Emperor. She developed a rather unfortunate fondness for politics, and caused some offence by insisting on being present at the State Council. Concern for the future of her son moved her, doubtless, to work, as she honestly believed she was doing, for the good of France and the Napoleonic dynasty.

The War of 1870

The House of Napoleon became an absorbing passion with the Empress. She took her son to Corsica that he might be inspired by the relics and scene relating to the founder of his dynasty, and she spent her

hours of leisure in her study in the Tuileries, collecting and arranging mementoes and papers relating to the Napoleons and also to her Royal heroine, Marie Antoinette

For long Eugénie was the idol of France. Her entertainments were renowned throughout Europe for grace and splendour.

Then, like a bombshell, scattering popularity and regal dignity, came the war of 1870—a war of which Eugénie is sometimes said to have been the author. Then came the tragedies of Metz and Sedan. The Empress at the Tuileries received the news that the Emperor was a prisoner and her son wandering on the confines of Belgium.

Without the Palace the cries of revolution began to rage, and the Empress was advised to make her escape. She showed splendid courage "I cannot leave my post in the midst of danger," she told the Cabinet on that terrible September 4, "for that would be desertion I accept deposition, but I refuse to be a deserter"

That afternoon the Republic was proclaimed at the Hotel de Ville The gilded eagles were pulled from the gates of the Tuileries, and the Imperial flag hauled down. Then the fate of Marie Antoinette came vividly to the mind of Eugénie. "I will not give them a second Queen to insult," she said.

Accompanied, therefore, by Madame Lebreton, she made her way through the Louvre Galleries into the Place Saint-Germain l'Auxerrois, and a cab was called. No asylum had been found for the Empress, all was indecision, and it is said that more than one door was tried in vain on that pitiless night, until at length the cab drove up to the house of Dr. Evans, the American Court dentist, who received the Empress with the utmost chivalry.

Next day the heavily veiled figure of a mysterious patient was conducted from his house by Dr Evans, while another lady, Madame Lebreton, followed with Dr. Crane. The party reached Deauville in safety, where Mrs Evans was staying. "Mon Dieu, je suis sauvée!" exclaimed Eugénie as she reposed herself under the motherly protection of Mrs. Evans The party proceeded in safety to Trouville, where they were taken on board his Gazelle by Sir John Burgoyne. "I know I am safe now," said Eugénie. "I am under the protection of an Englishman." The Empress was landed quietly at Ryde, and stayed at the York Hotel until tidings came that the Prince Imperial had reached Hastings from Ostend.

On September 25 Eugénie and her son entered upon their life of exile and strict retirement at the rather gloomy Camden Place, Chislehurst, which Dr. Evans had hired for them. There they were joined by the Emperor in the following spring. A few faithful followers attended them. Queen Victoria showed the most affectionate sympathy to the Empress, as did all the members of the Royal Family, but the exiles chose dignified retirement, and did not enter into society. In 1872 the Empress sold her jewels, including the pearl necklace which she had worn at her wedding.

The Emperor only survived his misfortunes for some two and a half years. He died at Camden Place, January 9, 1873.

The Empress now lived wholly for her son, a promising and most engaging youth, who was training as a gentleman cadet at Woolwich, and celebrated his coming of age at eighteen at Camden Place amongst much loyal congratulation from the little Court and the felicitations of Imperialists in France, to whom he was Napoleon IV. Then, in 1879, came the terrible tragedy when the Prince, having obtained permission to join the Zulu Expedition, fell a victim to the assegais of the natives.

The whole nation—indeed, the world—was moved to pity at the profound sorrow of the Empress, for, with the death of her idolised son, life was a blank, the future had no object.

Some years later she built her present beautiful mansion on Farnborough Hill, and erected there a mausoleum, to which the remains of her husband and son were removed from St. Mary's Chapel, Chislehurst. At Farnborough she is surrounded by relics of her beloved ones, and she passes her time there or at her Villa Cyrnos on Cap Martin, with an occasional cruise on her yacht the Thistle. She remains as ever a great reader, and follows the trend of public and political life The strength and nobility of her character has been developed by adversity. In old age she retains her rare personal charm, and the widow's cap with the long veil set upon her silver locks gives to her face a bewitching pathos.

A Shadow of the Past

Once only during her exile has Eugénie returned to the rôle of social hostess, and that occurred when she entertained the King of Spain and her god-daughter, the Queen, on their visit to this country in 1907. Then Farnborough Hill was *en fête* for friends and neighbours, and at the evening banquet, when the Empress was led in by King Alfonso with stately grace as if the days of the Tuileries had been revived.

When approached on one occasion regarding her attitude to the world, the Empress said. "I am the past—one of those distant horizons, confused and lost, which the traveller, looking back, gazes at from the summit of a mountain, and which he forgets in the expectation of viewing the new scenes already outlined before him. I live, but I am no more—a shadow, a phantom, a grief which walks. . . . My dream is dead, killed by Destiny. . . . Now I seek peace, tranquillity, and forgetfulness—a serene corner of the world where the flowers are beautiful and the dawns brilliant; a spot where my soul can dissolve itself little by little, where it can mingle with the sky and the sea, and so die before my weary body."

HEROINES OF HISTORY

In 1269 Prince Edward (afterwards Edward I.), during a crusade in Syria, fell the victim to a poisoned dagger. Eleanor of Castille, his devoted wife, is said to have saved him by sucking the poison from the wound

(See article on next page)

HEROINES OF HISTORY

By H. PEARL ADAM

No. 4. ELEANOR OF CASTILE

ELEANOR OF CASTILE was the daughter of Ferdinand III, and heiress to several rich provinces Her brother, Alfonso the Astronomer, had been at war with Henry III of England, and when the quarrel was over these monarchs looked about for some way of sealing their friendship

The nearest to hand was Alfonso's young sister, Eleanor. She would bring to England a rich patrimony, while if she married King Henry III 's son, she would one day be Queen of England, and a very useful sister for Alfonso So it was settled that the young Prince Edward should marry Eleanor.

When she came to England, at the end of 1255, the poor child had a very scanty wardrobe and a very large retinue Henry, who was then in London, sent her a hundred marks and a palfrey, with orders to stop at Canterbury and celebrate the Feast of St Edward On her arrival in London there was a solemn procession to her rooms at Westminster, which had been carefully prepared for her by her step-brother, the Archbishop of Toledo, who was then visiting King Henry

In the following year Eleanor was sent to France to finish her education The poor child was even then, two years after her marriage, only twelve Her husband was seventeen, and we all know the attitude of a healthy boy keen on out-door pursuits, which in those days were tournaments and hunting, towards a rather frightened foreign child of twelve The little Princess Eleanor stayed at Bordeaux, and the Prince went about to tournaments, until the Barons' War called him home to England It was not till after the Battle of Evesham that Eleanor came back, and was received in state by Henry and Edward When her husband had last seen her she was an unformed girl Now she was a lovely young woman, and he was much struck by her.

In the year 1269 Edward announced that he was going to the Crusades, and his plucky wife decided to go with him, although it meant leaving her children, and taking a voyage, which in those days was so formidable that there was very little probability of their returning "But," said Eleanor, "nothing ought to part those whom God has joined, and the way to Heaven is as near from Syria as from England or Spain" So they left England, and it was on this journey that Edward finally, wholly, and for ever fell in love with his wife

While they were in Syria he was wounded by an assassin, whom he despatched with great vigour before falling back on his couch, wounded by a poisoned knife. He became very ill, and the doctors said that unless the poison were extracted he must die. Then either they operated on him, after Eleanor had been borne shrieking from the room, as some modern historians say, or, which seems much more probable, they said that the poison being in his wound, he must die, and Eleanor, falling on her knees, risked her own life by sucking the evil from her husband's blood

On the way home they heard that not only were their two beautiful boys dead, but Henry III was no more They were King and Queen of England They were overwhelmed with grief, particularly for the death of the King, for, as Edward very philosophically remarked, they might have more children, but he could never have another father When they got back to England the first thing that engaged their attention was a war with Wales, and while the Barons were still hostile, Edward, first Prince of Wales, was born in a tiny, dark room in the thickness of the walls in Carnarvon

This place was chosen since it was the most inaccessible in that castle, which was then not quite finished And even had it not been a time of peace it would have been as well for the Queen to be kept as far as possible from the crowd of Welsh who came about her. Their manners were such that Edward revived a law punishing anyone "who should strike the Queen or snatch anything out of her hand"

At last the King went off to Scotland, where trouble was brewing in connection with the betrothal of Margaret of Scotland to the Prince of Wales The King had set his heart on having this rich country added to his own, and as negotiations seemed on the point of falling through, he started off in all haste to put things straight The Queen, as soon as she could, followed him, but by the way she fell ill with an autumn fever, at Herdly.

Edward left Scotland to take care of itself, and rushed south, but he was not in time to see her alive Her body was brought back to London, and for thirteen days Edward, followed the bier, walking bareheaded in the bitterest sorrow. At the end of every day the bier was put upon the ground till the ecclesiastics of the place came to lead it to the Church On thirteen days this happened, and on the thirteen places where the dead Queen had rested the King set up exquisite crosses in her memory, where outdoor preaching and the distribution of alms might take place, so that succeeding generations might always remember the good and beautiful Eleanor of Castile.

In this way Edward did homage to her "whom living I loved, and whom dead I shall never cease to love" Her exquisite tomb in Westminster Abbey is another witness to his devotion. For three hundred years tapers burned about it night and day; only at the Reformation were these symbols of devotion extinguished.

WOMAN'S LAW BOOK

By G. D. LYNCH
(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPEDIA only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to :

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

LUGGAGE

What is Meant by Passengers' Luggage—Articles that are not Personal Luggage—The Liability of a Railway Company in Respect to Luggage

RAILWAY companies are obliged to carry free of charge the ordinary or personal luggage of passengers up to a certain weight. But although no extra charge is made for the luggage it is not carried gratuitously by the company, but in consideration of the fare paid by the passenger. A railway company may run an excursion train at a rate considerably under the usual fares and make it a condition that passengers take no luggage. A man and his wife travelling together are entitled to take double the weight of luggage allowed to a single person.

Personal Luggage

A passenger's ordinary or personal luggage includes articles of clothing and such things as the traveller takes with him for his own personal use and convenience, according to the habits of and wants of his class A company is not justified in refusing to carry such things because it disapproves of the mode in which they are packed, as, for instance, where clothes were made into a bundle and wrapped up in a shawl. Household goods intended for the passenger's use, but not on the journey, and articles carried for the purposes of trade or business, do not come under the definition of passengers' luggage.

Not Personal

Bedding, a child's large rocking-horse, a mail-car, a push-car, a bath-chair, a bicycle, the sketches of an artist, title deeds and banknotes in the bag of a solicitor, are not personal luggage, and consequently the railway company is not liable if they are lost or damaged. But if a ticket is taken for the push-car or the bicycle and the article is placed in the van, the company renders itself liable for its safe consignment. If, however, a company allows a passenger to take as luggage what is obviously not luggage it cannot be heard afterwards to deny that it is luggage, and it is liable for its safety. If goods are taken as luggage which the passenger is not entitled to have carried without extra charge, the company may not only demand payment for the carriage of such goods but has a lien upon them until payment is made.

Servant Travelling with Luggage

A railway company is only liable to the passenger travelling with his luggage. Therefore, if a master sends his luggage on with a servant and it is damaged or lost, he cannot sue the company for its loss, but it is immaterial who has actually paid the fare Therefore a servant travelling along with his master has a right of action against the railway company for the loss of his personal luggage even though the master had taken the tickets.

And in a case where the servant had taken a ticket for the journey and took with him a portmanteau containing his livery, which was the property of his master, and which a porter negligently allowed to fall on the line, where it was run over by a train, the company was held liable for the value of the property destroyed.

Luggage in Compartment

Where the luggage is put into the van, the company is absolutely liable, but when

the luggage is kept in the passenger's control by being placed in the compartment along with him, the liability of the company is modified, and if the passenger has contributed to the loss by his negligence, he will be unable to recover. Thus, where a portmanteau had been placed under the seat at the passenger's request and the latter got out at a station to obtain refreshment, and when he returned to the train got into another compartment, with the result that during his absence the portmanteau which he had left with strangers was broken open and had some of its contents abstracted, the jury held that there had been negligence on the passenger's part, and the company was not liable for the loss.

In Charge of Porter

The porter is the servant of the company, and as soon as luggage has been entrusted to the porter, the liability of the company begins and continues, not merely while it is being carried on the journey, but in its course of translation from cab to train and *vice versa*. It is part of the duty of a railway porter to look after the luggage while the traveller goes to the booking office to take his ticket, and a notice that the company will not be responsible for luggage left with porters will not exonerate them under such circumstances.

Left on Platform

But it is not within the scope of the porter's duties to act as custodian of the luggage for an unreasonable period when he ought to be fulfilling other duties. Thus where a person, who does not intend to travel immediately, hands his luggage to a porter and leaves the station, the company will not be liable if the luggage is lost. A governess descended from the train at Ashton-under-Lyne and a porter took her luggage from the van and offered to get a cab. But she said she would walk and send for her luggage. "All right, mum," said he. "I'll put them on one side and take care of them." Which he did not do, for when she sent for it, two hours afterwards, it could not be found. It was held that possibly the porter in his private capacity was responsible for the loss, but the company clearly was not.

Reasonable Time

Forty minutes before a train was due to start, a bag and other luggage was handed to a porter with instructions to put the bag into the carriage and the other luggage into the van. The passenger, a lady, then went to get a ticket and returned to the platform ten minutes later to find that the luggage had been put in the van, but that the porter and the bag had vanished. The latter was never seen again, and for its loss the company had to compensate the owner, as it was held that, under the circumstances, the luggage had not been delivered to the company an unreasonable time before the starting of the train, and there had been negligence on the part of the porter.

The Wrong Bag

If a passenger fails to take possession of his luggage within a reasonable time of its arrival and delivery from the van, the company is no longer liable as carrier. A traveller drove off from the station with another person's portmanteau, which he had mistaken for his own. When he arrived at his house, about a mile distant, he found out his mistake and drove back to the station, where he discovered that his own portmanteau was missing. However, he failed in his action against the company.

If a passenger travelling with a ticket issued by one company has himself and his luggage transferred to a train belonging to another company, he can sue the latter for the loss of his luggage. A condition that the company shall not be liable for the loss of luggage, unless it is fully and properly addressed with the name and destination of the owner, is unreasonable and void.

CONTRACTS

Continued from page 2946, Part 24

Contracts made by Married Women—By Divorced or Deserted Wives—Contracts that Restrain Marriage or Trade—Transferring a Contract—Bankruptcy—Breach of Contract—Receipt Stamp

EVEN before 1883 married women could make a valid contract and were for some purposes regarded as being in the position of single women; thus the wife of the King of England is of capacity to grant and to take, sue, and be sued as a single woman. The custom of the City of London enabled a married woman to trade, and for that purpose therefore to make valid contracts. A wife can make a contract with her husband that they should live apart, and she can compromise proceedings commenced or threatened in the Divorce Court.

More Exceptions

A woman divorced from her husband is restored to the position of her single state. And while judicial separation lasts, it causes the wife to be considered as a single woman for the purpose of contract and wrongs and injuries and suing and being sued in any judicial proceeding. And a wife deserted by her husband, and having obtained a protection order from a magistrate or from the Court, is in a precisely similar position.

Restraint of Marriage

Agreements which restrain the freedom of marriage are discouraged on public grounds as injurious to the welfare of the citizen. So a promise under seal to a certain lady to marry no one but her on penalty of paying

her £1,000 was held void on the ground that the agreement was purely restrictive and was not a promise to marry her but not to marry anybody except her, so that if she refused to marry this man he would have to remain a bachelor all his life

A wager in which one man bet another that he would not marry within a certain time was held to be void. But all conditions which do not result in an absolute injunction to celibacy are valid, and second marriages may be restrained.

Restraint of Trade

A contract in general restraint of trade is contrary to public policy A contract in partial restraint will be upheld, if it is reasonable, and there is consideration, the reasonableness differing according to trades and professions. Contracts that a milkman shall not sell milk "within five miles from Northampton Square," and that a doctor shall not practise on his own account within seven miles of a country town, have been upheld.

But when an assistant promised that he would not practise in London or in any other place in England or Scotland where his principals might have been practising, the contract was held good as to London but bad as to other places

Transference

A contract cannot affect any but the parties to it, and if others take their places it is only by the voluntary act of the parties themselves or by the operation of law. A livery-stable keeper let a carriage to a customer at an annual sum for five years, undertaking to paint it every year and keep it in repair, but after three years he retired from business, and informed the customer that his partner and successor would thenceforth be answerable for the repair of the carriage and would receive the payments The customer refused to deal with the partner, and returned the carriage, and it was held that he was legally entitled to do so

Not Too Previous

As a general rule, no action for the breach of a contract which has to be executed can be brought till the day of the performance arrives. But if one of the parties puts it out of his power to perform it, or expressly renounces the contract, the day of performance need not be waited for

Thus, a man who had promised to marry a young lady after her request, shortly afterwards, before she had made the request, married another girl, and in the action which she brought against him for his breach of his promise the judges held that there was no necessity for her to wait until she had made her request, as it was useless to do so now that he was already married.

Impossible

When a contract is renounced by one of the parties, or where one party has by his own act made the contract impossible to perform, the other need only show that he was willing to do, or had already performed, his part. Thus, in a case where an author had been commissioned by a firm of publishers to write a treatise on "Costume and Ancient Armour," part of which he completed, but which was never printed on account of the failure of the publication in which it was to have appeared, it was held that he was entitled to be remunerated for his labour

The contract for the letting of a music-hall for the purpose of giving concerts on four specified days, was held subject to an implied condition that the building would be in existence at the time for performance, and since it was accidentally burnt, the contract was ended.

Personal Service

A contract for personal services, as in the cases of principal and agent or mistress and servant, is ended by the death of either party, or by their becoming physically incapable of performing it.

In an action by a schoolmaster for removing a pupil without giving notice or paying an equivalent in money, it was held a good defence that the removal was due to the pupil's illness The illness of a lady singer who was engaged to appear in a new opera justified the rescission of the contract

Bankruptcy

A contract is not, as a general rule, ended by the bankruptcy of any of the parties to it except in the case of a partnership. In the case of any person who is apprenticed, or is an articled clerk to a bankrupt, the bankruptcy can be treated by either party as a discharge of the agreement. The benefits of his contracts vests in his trustee, who may disclaim unprofitable contracts

Breach

A breach of contract always gives the injured party a right of action for damages, and where damages would be an inadequate remedy, application may be made for a decree of specific performance, or, if the contract is in the negative form, for an injunction to restrain the breach of it After a contract has been broken, it cannot, strictly speaking, be rescinded, but the cause of action arising from the breach may be discharged by accord and satisfaction, the accord being the agreement of the claimant to accept something, and of the debtor to pay or do something, and the satisfaction the actual payment or doing of it For example, a lady who is owed a sum of money by another lady agrees to accept instead of cash a dress, which is handed over to her.

Receipt Stamp

Every receipt for a sum of two pounds and over must have a penny stamp, which must be cancelled by the person giving the receipt

A penalty of £10 is incurred by anyone who refuses to give a receipt duly stamped, or who separates or divides the amount in order to evade the duty.

FAMOUS LOVE PICTURES

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RIVALRY

From the painting by H. G. Glindon, R.A.

WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other subjects—

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

By J. A. BRENDON

No. 22. NADIR SHAH, THE GREAT PERSIAN WARRIOR

THE great Moghul Empire lay helpless at his feet Victory had been overwhelming in its completeness Nadir Shah lay back among the cushions in his tent and laughed a laugh of grim satisfaction Soon he would find himself in the position of Alexander the Great, sighing for fresh worlds to conquer.

A Turkoman by birth, a soldier of fortune, and a freebooter by profession, he had risen by the aid of his irresistible personality and military daring, until at last, in 1730, he found himself Shah of Persia Not even Napoleon's career was more meteoric.

When Nadir ascended the throne Persia was in a state of disruption Enemies beset the kingdom on every hand, Turks, Russians, Afghans Sedition and anarchy reigned supreme But the new ruler, in an incredibly short space of time, created order out of disorder, and, as the head of a united people, established himself, the terror of a continent. And now he had invaded India, and crushed the Moghul Emperor. Surely he had reason for satisfaction

But it was not his intention to appropriate the Emperor's territories To do so would be merely courting trouble. No; all he desired was to humiliate his rival, the man who had dared to insult him. So soon as his army had rested, therefore, he would march on Delhi. For a while, as victor, he would occupy the city. Then he would restore to the Emperor his regal dignity, and himself return northwards. Delhi was rich War was expensive. His people hated taxation. Why should not the vanquished pay the price of his ambition?

That was his object. He drained another goblet of wine, nestled further back among his cushions, and discussed his plans in detail with Ali Akbar and Ahmed Khan, his two great Ministers

Presently a servant entered the tent The Moghul Emperor, he said, had sent as tribute an elephant, some horses, fifty slave boys, and as many of India's fairest women Nadir rose to his feet immediately He had been waiting for the arrival of this gift But it was too dark now, besides, he was too tired, to inspect the horses He would leave them until the morning But the women—he was anxious to see them, he had heard much of India's maidens

And as he entered the tent where they were marshalled he saw at once that they did not belie their reputation In the middle of the line stood a girl who in particular attracted his attention She was tall and slim, and her complexion was almost European in its fairness She carried herself with dignity, and, as the conqueror looked towards her, gazed at him with proud defiance

"Who is that girl?" he asked

"My lord, a maiden of the Rajputs" replied the Agha Bashi, the chief official of his harem

Then the girl spoke

"Maiden indeed!" she said, "I have been a wife"

Thereupon a courtier advanced as though to strike her She had no right to utter this impertinence. But suddenly he drew back. Sitara—for that was the girl's name

—had drawn a dagger from her bosom, and looked dangerous.

Nadir laughed. Then he addressed the girl personally

"Give me that knife," he said

For a moment she hesitated, but only for a moment There was command in Nadir's voice He took the weapon, thrust it in his girdle, and without another word passed slowly down the line of captive women

. . . . .

When he got back to his tent, the Shah sat for a long while wrapped in thought. He could not banish from his mind the incident with Sitara. The woman interested him He, who had known and loved many women, had never before met one like this. She possessed the courage of ten men, and was beautiful too,—yes, very beautiful He must see her again, immediately, and accordingly commanded that she should be brought before him,

With timid, anxious steps, Sitara entered the Royal presence She was going, so she thought, to punishment or even death And she did not want death She wanted to live, now that she had found a reason for it Hitherto her lot had been thrown among effeminate puppets and sycophants, but before her now was a man, strong and masterful, a man such as she had often dreamed of, and she longed, then and there, to throw herself before his feet and swear to serve him always. For his love she dared not to ask What right had she? To serve him was enough alone

Some instinct within Nadir told him this, and he loved her the more for it Women usually looked to him only for favours Soon, therefore, with all the gentleness at his command, he put her at her ease He talked to her, and made her tell him her life's history

She, too, it appeared, had no affection for the Moghuls. By birth she was a Hindu, but, when still a child, had been captured and married to a Moghul warrior. From him she had escaped, and, after many adventures, had found refuge with a band of Marwari traders. They, in due course, had been brought to Delhi There, one of the Emperor's wives, a woman of her own country, had taken compassion on her, and in her service she had remained until that very day

For a while, after the conclusion of this story, Nadir was silent Then he spoke Henceforth she could be a queen herself, he said, a queen before whom all the world should bow. Would she? Would she?

Sitara's senses reeled She who had come to him as a suppliant found the conqueror himself pleading before her Would she, indeed? She threw herself at his feet in love and gratitude.

But Nadir raised her up She was not to be his servant, he said with an infinite tenderness, but his queen. Then he sent for the Agha Bashi, and the Agha Bashi sent for a priest. And a few minutes later Sitara left the tent the honoured wife of the greatest soldier of the day, sparkling with jewels, diamonds and emeralds and pearls.

The news spread quickly through the camp, and idle tongues wagged maliciously. But Sitara heeded not these things She had but one thought. Besides, she soon found many friends Very simple, very lovable, it was not easy to begrudge her favours

But her very simplicity and charm won for her at least one relentless enemy—Shirazàì, a former favourite, who was now deposed from the place of honour in the Royal household Shirazàì hated Sitara with all the hatred of an Oriental And she was a factor to be reckoned with, being none other than a sister of Ali Akbar.

Poor Sitara! The future was storing many troubles for her But what cared she "Unborn To-morrow and dead Yesterday"—was not the present sweet enough for her? Yes, yes, a thousand times yes She had found a love which outrivalled visions Even Nadir's courtiers marvelled at it.

Before the army set out for Delhi, the Shah took a diamond from his turban, a magnificent stone which he had worn always as a mascot, and begged her to accept it

"And," he said, "if you want to come to me at any time, send it to me, and you shall be received wherever I may be."

Then the girl took it, but sadly. Until then it had not occurred to her that she might ever have need for such a charm

But this cloud was soon dispelled All the way to Delhi she rode in triumph by her husband's side, and then, at the end of it, with him entered the city That was at once the proudest and the saddest moment in her life She had left Delhi as a captive, she returned a queen It seemed incredible

On the following day the Moghul Queen, her former mistress, begged an interview, and beseeched Sitara to use her influence with the Shah to spare the city. And the girl promised What else could she do? Life had dealt very kindly with her

And for the first time she was forced to use the diamond. Sedition broke out in Delhi, and Nadir's hand fell heavily Then Sitara sent word to him But still the awful carnage seemed to continue unabated. Had her prayer been ignored? Or had she interfered where she had no right to interfere? She felt sad and disappointed

But, then, she did not know the truth. How could she? She did not know that all that day her prayer had throbbed in Nadir's pulses, and that the captains had wondered at their general's moderation. Sitara was impressed only by the awful punishment meted out to the unhappy city.

She was glad, therefore, when the victorious army again moved northwards, its coffers replenished, and she alone of Indian women with it. By her side rode Nadir, and in his turban blazed the great Koh-i-nûr diamond, the stone which now adorns the Imperial Crown of Britain.

This was the beginning of a fresh life. The road before her led to a strange land, to new interests, new hopes, and, indeed, new dangers also. Henceforth her lot would be cast among an alien people, and a people which she knew detested her. But Sitara had no fears. Love alone was sufficient compensation. She adored Nadir, and before long was able to prove to him the strength of her devotion.

After many weary miles of marching, the army at length reached the waters of the Indus, and there for a while, on the banks of the river, it rested. Nadir had spent a busy day, and evening found him tired and irritable. The night was very hot. But he soon sank into a restless sleep.

Sitara, however, could not sleep. For a long while she lay on her couch, thinking. From without not a sound came, not even the rustling of a leaf. All was as still as death. And the heat was oppressive.

Suddenly she sat up. Yes, someone was moving. She crept towards the door of the tent. Then looked out.

For a moment she could see nothing. But as her eyes became accustomed to the darkness she was able to discern a form gliding along the ground, and then another, and another. Next, the flash of steel caught her eye. Suspicion became certainty. She slipped back into the tent and gently roused Nadir, but only just in time.

Nadir Shah, the Napoleon of the East Like the Western conqueror, the Persian monarch was as successful in conquering hearts as in crushing his many enemies

The assassins had heard the sound of movements and had fled. But it was Sitara who had given the alarm She had saved Nadir's life, and he did not forget this service.

At Herat, Reza Khan, the Vali Ahd, or heir apparent, met the home-coming army

This should have been a happy day for Nadir, and, indeed, for Sitara also. She had long been anxious to meet the prince, since she had heard much of him from Nadir. He was very proud of his son, and rightly so, for Reza Khan, like himself, was brave and fearless—in truth, a soldier.

But a cloud marred the reunion, that insidious cloud, mistrust Was not the boy too manly, too independent, too self-reliant ? This was Nadir's fear. Instead of being a help to him, his son might prove a menace. And he was very popular with the people. He had won their love and confidence, but the Shah held only their respect and fear. Nadir could not conceal his jealousy.

The Vali Ahd, too, had reason for resentment. The Shah's return meant a diminution in his own authority. He would no longer be a supreme autocrat, but would be expected now to accept orders from another Could he ? This is the question which he asked himself. Would he ? This is what Nadir asked.

And Sitara, seeing how trivial were the causes of estrangement, and knowing how deeply attached the two men really were to one another, strove hard to effect a reconciliation. But it was ill-judged policy, and her impartiality only piqued Nadir. He had given her much, and felt that in return he might surely expect her wholehearted sympathy Was he losing her love in addition to his son's ? He was more sad than angry.

But Shirazai, ever watchful, saw that at last her opportunity had come Accordingly she dallied with the Vali Ahd, secured his confidence, and then betrayed it to the Shah. Thus, by wicked, cruel, unpardonable double-dealing, she gradually regained some of her lost prestige No act was so mean that she would not commit it, and inch by inch she stole the Shah's love from her hated rival

Then came the climax Another attempt was made on Nadir's life, an unseen hand fired on him while crossing a ravine So soon as the first shot had been fired, Sitara hastened to his side, and stood between him and danger, fearlessly shielding him from death But during what happened subsequently, Nadir forgot this Lately he had heard much of seditious plots and murderous intentions. He was too angry to remember obligations The culprit must be found, found at all cost, and held up to the world as an example This now was his determination

And Shirazai, with all the cunning of her sex, undertook to help him in the quest.

By the aid of false witnesses, she contrived to bring the suspicion of guilt to rest on the Vali Ahd The shot, she maintained, had been fired by one of his servants He was responsible.

But this was too terrible. Nadir could

not believe it. His own son a traitor! Was it possible? No, no; surely no. And yet, the theory was horribly reasonable. Motives were many and apparent, and amongst them the vague suspicion that the prince coveted his father's queen. This was the cruellest blow of all.

Fiercely love and anger struggled for supremacy in Nadir's heart. But the result was inevitable. An offence had been committed against his Royal person which no circumstances could justify. A pardon could not be ganted, no, not even were the culprit the son he loved most dearly. And one punishment only was possible.

But death—could he put his son to death? Anything would be better. The prince, therefore, should be blinded That at least would render him powerless It was, perhaps, a penalty more horrible than death. But to the father it seemed kinder, and even in Nadir's heart there were tender spots.

Things had gone well with Shirazái. Events had developed exactly as she had hoped. And now the hour of her triumph had come. Confident, therefore, and elated by success, she played her part admirably

First, she approached Reza Khan's mother with words of sympathy Alas, she could offer nothing more Her influence with the Shah had gone Then she paused a minute. "But Sitara——"

These words raised sudden hopes in the distracted woman's heart And forthwith she went to Sitara to confide her grief.

Needless to say the mother's mission was not in vain But, none the less, with very grave misgivings Sitara contemplated making an appeal. She knew how greatly it had hurt Nadir to pass sentence on his son, and that she, she of all women, should appeal against that sentence would, she knew, only hurt him more Besides, she saw clearly that her supplications must prove futile. Already she had lost much of Nadir's confidence Now she would lose more. Duty and inclination wrestled within her. But the former was the stronger. She had a duty to perform. Yes, and she would do it.

Resolutely, therefore, she went to Nadir's tent. She found him sitting there alone, his face hard and set. And as she spoke his expression became still more stern and still more sad. To Nadir her intervention came as the culmination of his sorrows. She now, it seemed, had turned against him.

Then suddenly Shirazái's dark insinuations flashed through his mind. Why did this girl come to him to plead for another woman's son? Was it because she cared for Reza Khan? Had she been false to him?

At last sorrow found relief in anger. A fierce wave of wrath surged over Nadir. But still Sitara pleaded.

Then the Shah rose suddenly, and, convulsed by rage, struck at her. The axe fell heavily. And the defenceless girl sank to the ground, and there rolled over motionless before her husband's feet.

Nadir gazed stupefied and in terror at her prostrate form, for now an ominous stream of blood welled from her forehead. What had he done? Had he killed her? Fear soothed his wrath, and, throwing his giant form upon the cushions, the great warrior sobbed as though his heart would break.

Meanwhile, the faithful Agha Bashi took Sitara gently in his arms and bore her to the doctor. She was not dead. But the negro deemed it wise to keep this secret from the Shah, for he loved the girl and knew not the true circumstances of the quarrel He acted, therefore, on his own responsibility.

For several days Sitara lay unconscious, and when at last she regained her reason, she was many miles from Nadir. The Agha Bashi had sent her down to the house of an Armenian family, who readily had invited her to share their home until it might be safe to tell the Shah that still she lived.

And Sitara longed for that day. She bore no malice against the man who had struck her down. No, womanlike, his sudden cruelty had served only to intensify her love.

But a month elapsed, and then two months, but still only bad tidings came from Court. To tell the Shah that Sitara was still alive, reports maintained, would of a certainty spell ruin to all concerned. His fury lately had been uncontrollable. Nemesis had overtaken him, and the reins of empire, now too big for one man's grasp, were slipping from his hands. Desperate, he was grappling with fate, and his courtiers moved round him warily in very terror of their lives.

Thus months passed into years, and Sitara grew very sad Her love for Nadir remained unabated still. But his love for her, how, she asked herself, could it still live? Did he not think that she was dead, indeed, that he himself had murdered her?

But at length—three years had now rolled by—the Shah passed, while campaigning, near the place where she was living. Sitara could resist no longer, she would go to him, whatever might be the cost. He needed her. His enemies were growing stronger and more numerous every day. She wished to share his troubles.

So she went to him. And a woman's intuition guided her aright. Nadir had not forgotten. Henceforth there was no more separation. The broken link soon mended, and made the bond of love between them stronger than it had ever been.

Then came the end. Suddenly, in the still darkness of the night, while she was sitting watching by the bedside of her wearied lord, Sitara heard suspicious movements outside the tent. But, wrapped in thought as she had been, the sound had reached her ears too late. Before she could raise the alarm, before even Nadir could be aroused, the assassins were upon him.

And later, when the tardy guard arrived, they found their ruler lying dead upon the floor, and, stretched upon his giant form lay the young body of the woman he had loved, with an evil-pointed dagger buried deep within her heart.

LOVERS' QUARRELS

By EILEEN FITZGERALD

When the Course of True Love does not Run Smooth—Girls who Expect too Many Attentions—The Hunger for Adulation—Love Letters Written as a "Duty"

If a girl be betrothed to the man of her choice, the period of her engagement ought, without doubt, to be the happiest of her existence.

She has gained her heart's desire, and life stretches out brightly before her. She can be happy with the irresponsible happiness of youth, and she enjoys that freedom from care which can never come again, because marriage, however happy, must inevitably entail a certain amount of responsibility; and yet many a time a girl brings unhappiness, not only upon herself, but also upon her fiancé, by reason of her exactions; and the odd thing is that her exacting little demands do not spring from want of affection, but from too much affection, or, perhaps, to put the case more truly, too selfish an affection.

Give and Take

A girl may ask almost any big sacrifice from a man who loves her, and in nine cases out of ten he will grant it readily, and deem himself fortunate to be able to do his lady-love a service. It is the daily pinpricks which are the real rocks ahead, and if the engagement is likely to be of long duration, it will require a little give and take on both sides to oil the wheels of love

It is not always as easy as it seems to keep an engagement free from small quarrels, and when one considers the matter, this is not so strange as it appears.

More often than not a man and a girl become engaged without ever having had the opportunity of learning to know one another thoroughly. They meet, perhaps, at afternoon or evening gatherings, at each other's houses, etc., etc., but they cannot possibly attain that freedom of intercourse and complete understanding which is the growth alone of time. They are always consciously or unconsciously on their "good behaviour," and though they may be engaged, they are often veritable strangers to each other. It is only after marriage that they understand the inner workings of the character of the individual they have taken as life's partner.

The Exacting Girl

To live in peace with one's ordinary relatives or friends requires unselfishness and patience; it is necessary that allowances be made one for another, and that each should be tolerant towards the failings of others. And these rules also apply to the relationship between an engaged couple.

On both sides there must be unselfishness and consideration, or that which began so happily may end in disaster; and there must be consideration not only in the big, but in the little things.

Every girl looks upon her lover as her natural possession, and she is right, for so he is, and as such he desires to be regarded; but she must not make the mistake of considering him her slave, to be subject to the arbitrary mandates of her will. She must not impose too many little duties upon him, nor try entirely to fetter his free will. If the chains are too heavy, however gladly they may be borne at first, in time they will begin to chafe and fret the wearer.

Every man likes to worship in his own way. He loves to pay his mistress little attentions and lavish his love upon her; but his love and attentions must be freely offered, and not exacted as a right, for when once what should be a pleasure becomes a duty it is apt to grow irksome, and an unwilling homage is far worse than none at all.

So many girls are not content with the knowledge that they are the best beloved; they require to have the fact constantly reiterated. And sometimes if a man fails to satisfy his lady-love in this respect, she begins to imagine he does not care for her as much as he did, and perhaps to wonder if anyone else is taking her place in his affections.

This is foolish, and many a man has been sorely hurt at the implied want of faith in the stability of his affections.

Love Letters

Surely a girl need not want so many assurances of love from the man who has chosen her above all other women The most devoted lover will prefer that his words of love, whether written or spoken, come from him spontaneously. He dislikes to have them wrested from him to satisfy an unreasonable hunger for adulation. He likes to feel that his sweetheart believes in his love without it being necessary every day for him to assure her of its undying quality

Very often, too, engaged couples do not live in the same districts, and then these "love assurances" have to be made by post; then woe to the man who possesses an exacting fiancée. She will expect a letter every day, and sometimes twice that number will hardly satisfy her. It is quite natural that she should love to get news from the man of her choice. She naturally wants to hear how he spends each day that they are parted, but unless the letters are indited voluntarily they had better never be written.

Take the case of a man who is working hard all day, who goes home at night fagged out and weary. Instead of being able to sit down with a book and a smoke, instead of

being able to enjoy in the manner he likes best the hours of rest he has earned, he must perforce take his pen in his hand and write a letter to his lady-love, or he will be called upon to suffer her displeasure.

It is only a small thing, but in this life it is the small things that make up the big sum total.

In course of time these letters will change from pleasure into penance, and instead of being inspired by love, they will become only the outcome of a sense of duty. And very probably when she reads them the recipient will miss something, she knows not what; but it will be the soul of the letter which is lacking, the divine essence that makes a love-letter more precious, more sacred, than any other letter in the world.

Taken as a whole, men are not such good scribes as women. It is a greater effort for the former to write a letter than the latter, for a woman often loves to pour out her whole soul upon paper; while for a man it is more or less of an effort to compose an epistle at all. But when the mood is on him to write a love-letter, he will produce something which will satisfy the most exacting mistress.

Love does not always burn at fever heat, and it is well that it is so, because if it were otherwise it might run a grave risk of burning itself away; and a man must be in the humour to write a love-letter, or his epistle will strike cold, and not be worth the paper on which it is written.

This is only one example of the manner in which a fiancée can be exacting, but, alas! there are many others, and all are equally dangerous to love. The gravest of these perhaps is jealousy, which has been the origin of more friction, more broken engagements, and disappointed lives than any other cause.

To be continued.

THE LANGUAGE OF FLOWERS

By LYDIA O'SHEA

Continued from page 2871, Part 23

Dragon Plant—"Snare."

Dragon's Wort—"Jest," or "insincerity," also "aversion."

Drop-wort—"Beauty." A title of the meadow-sweet.

Dutch Clover—"Think of me." This is the white clover.

Dwarf Elder—"Protection." A charm against witchcraft.

Dyer's-weed—"Your qualities are unrivalled."

E

Earth-man—"Horror." This is a popular name for the mandrake, whose roots so strongly resemble a little human form. It was enormously used in love-charms, and as a talisman for practically all troubles and misfortunes that could injure poor mortals.

Ear-wort—"I listen." Among old herbalists this plant was reputed a cure for deafness, hence its name.

Eglantine (*sweetbrier*)—"Poetry" and "I wound to heal." Herrick has some charming lines for the latter meaning.

> From this bleeding hand of mine
> Take this sprig of eglantine,
> Which, tho' sweet unto your smell,
> Yet the fretful brier will tell,
> He who plucks the sweets shall prove
> Many thorns to be in love

Elatine (*water-wort*)—"Elation," or "haughtiness." The name is derived from Greek "elate"—"pine-tree."

Elder—"Zealousness," or "remorse." Among the many legends associated with the elder tree is the unhappy one that tells how the remorseful Judas Iscariot hanged himself from its branches. "Piers Plowman's Vision" says:

> Judas, he japed
> With Jewen silver,
> And sithen on an eller
> Hanged hymselve

In these lines we get the tree's original name, for elder is derived from Anglo-Saxon "ellern." It is said that lightning never strikes the elder, because the Cross was made of its wood,

Elm—"Dignity." This tree, valuable for its timber, is particularly dangerous, owing to its sudden liability to break and fall. In many rural districts the quaint term "elmen" is still used.

> When the elmen leaf is as big as a mouse's ear,
> Then to sow barley never fear.

Enchanter's Nightshade—"Spell." Belongs to the Circœa genus. Sometimes called "enchantress nightshade."

Endive—"Frugality."

Eschscholtzia—"Sweetness." This is a Californian plant belonging to the poppy family.

Eucalyptus—"Good refuge," or "security." The name of this Australian tree, with its familiar silvery grey-green leaves, comes from two Greek words, "eu" (good) and "kalypto" (to cover). Allied to the myrtle.

Euonymus (*spindle-tree*)—"Industry." So called because the wood of this shrub is largely employed in making spindles.

Euphorbia (*spurge*)—"Good nourishment," or "good health." From two Greek words, "eu" (good), "pherbo" (to feed).

Euphrasia (*eyebright*)—"Joy and gladness."

Even Ash—"A charm." In parts of Cornwall this chant accompanies the gathering of an ash-leaf for luck

> Even ash, I thee do pluck
> Hoping thus to meet good luck;
> If no luck I get from thee,
> I shall wish thee on the tree

The Devonshire lasses use it as a love-charm:

> An even-leaved ash,
> And a four-leaved clover,
> You'll see your true love
> 'Fore the day is over.

The leaves are either worn in the dress or placed in the shoe.

Evening Primrose—"Joy after delay."

Evergreen—"Fidelity in poverty."

Evergreen Thorn—"Solace in adversity."

Everlasting Pea—"Lasting pleasure," and "an appointed meeting."

To be continued.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday-School

THE CHURCH MISSIONARY SOCIETY

Continued from page 2957, Part 24

The Parsi and His Beliefs—Difficulties which Confront Christian Nurses and Doctors in Persia—Some Examples which Illustrate these Problems—The C.M.S. is in Urgent Need of Money and Other Assistance to Further its Good Work

PERSIA is to most people an unknown land. They believe that Persian carpets come from Persia. They are uncertain whether Persian cats do or not. They probably learned at school that the kingdom was founded by Cyrus the Great about 559 B.C, and became one of the most powerful kingdoms of the earth.

There is not the constant exodus from England to Persia that there is to India or China. Few go there for pleasure only, and those who go for business have little time to spend in describing the inhabitants and their customs.

The fact that the people were not Christians caused missionaries to visit the country as early as the second century. The blood of many Christian martyrs stains the annals of the history of that time.

The original inhabitants of Persia were Zoroastrians, or Fire-worshippers, now commonly known as Parsis. The country was conquered by Mohammed in the seventh century, and the people given their choice to become Mohammedans or die. A few avoided this choice by fleeing to India or to their own mountains, and their descendants are to-day allowed to live in certain parts of the country, Yezd, in Central Persia, being their headquarters. Even there the regulations regarding them are most stringent, and they are subject to many indignities.

Until 1891 no Parsi might ride in the presence of a Mohammedan, even though the Mohammedan were a beggar. Up to 1895 no Parsi might carry an umbrella, and up to 1896 they were obliged to twist their turbans instead of folding them. Nearly all these special laws of prohibition have been repealed, but in most cases the Parsis dare not avail themselves of the liberty allowed them for fear of the consequences, as they would very quickly be exposed to the fury of their Mohammedan neighbours.

The Parsis do not keep their women in seclusion as the Mohammadans do, and girls are educated as well as boys. Up to 1870 they were not allowed to send them to school, but this is now permitted. The children go when about three years old—their first lesson is to learn how to sit still, and this they sometimes do for hours at a time.

The majority of Parsis have only one wife, and she is usually well treated. Their religion teaches them to be moral and truthful, but this is not all they need, and Christianity is slowly but surely gaining adherents among them. Missionary work in recent years was first started at Julfa, about two miles from Ispahan, among the Armenians, when a mission to Mohammedans would have been absolutely impossible. This Armenian community was brought from Armenia to Persia about two hundred years ago by Shah Abbas the Great and settled

in Julfa. The Armenians are Christians, and belong to the Gregorian section of the Church, but most of them, especially those in the villages, including their priests, are very ignorant and uneducated.

The C.M.S. started schools and dispensaries for them, the latter attracting the Mohammedans, whose prejudices were thus gradually broken down. For a long time it was very uphill work, and Miss Bird, the first woman medical missionary in Persia, used to have mud and stones thrown at her when riding from Julfa to Ispahan. Her life was often threatened by the Mohammedans; but still she and her fellow workers persevered, until now it has become possible to extend the work to Ispahan itself.

There are in this town (1911) two flourishing hospitals, schools, and a church, Armenians helping the missionaries by serving as nurses in the hospitals and teachers in the schools. One of the princes has promised that, if a school for upper class girls is started he will send his little sister and his two daughters. An upper class boys' school has been opened, and is well received. In the early days of the hospitals the death of a patient after an operation on several occasions nearly cost the doctors their lives. On one occasion the relations of a man who died went to fetch friends from their village to destroy the hospital and to murder the doctors. A severe snowstorm came on (a somewhat rare occurrence in Persia) and their plans were frustrated. Another time a father whose child died collected a mob to attack the hospital and kill Dr. Emmeline Stuart, who had done all that was humanly possible to save the child's life.

A bed in the children's ward of the Women's Hospital at Ispahan in memory of "Bagum," a child-wife who was burnt to death by her cruel husband. The two children shown and the nurse are Armenians

When the crowd arrived, an old man who spent his time sitting outside the hospital, and who was, as a rule, by no means friendly to the missionaries, having been paid to spy upon them, cried to the people, "See, I sit at this door all day—I see those who go in and the numbers who come out cured, and you come to make trouble over one child who has died. Go home." And they went.

Formerly no serious operation was performed without a paper signed by friends of the patient stating that they understood the danger and were willing to take the risks. Now that the doctors and nurses have won the trust and confidence of the people, this is no longer necessary. The richer Mohammedans and Parsis pay for treatment according to their means.

No Parsi could become a doctor, as he would be defiled if he touched blood or a dead body. Mohammedans practise medicine, but are, as a rule, ignorant and superstitious. At one time a man rarely had any training, but could practise after reading a few books. Now some degree of medical training can be obtained in Teheran, and the more educated of these doctors have some slight knowledge of European drugs. Their surgery is of the most primitive and brutal character. Bleeding is common, and most people are bled regularly in the spring, as they once were in England. Leeches, also, are largely used. The majority of Persians prefer to lose their life to a limb, which makes the punishment of the loss of a right hand for stealing the more severe. Many of the ointments used are so drastic that they would cause a wound on even an unbroken surface. The treatment of native bone-setters would be most successful if they did not bandage so tightly that gangrene constantly supervenes, so that patients often die from what was, in the first instance, a simple sprain. Severe cuts are treated simply, and sometimes effectively, by their edges being drawn together by ordinary pins round which thread is twisted.

Diseases are divided by native doctors into hot and cold diseases. Foods and remedies are also either "hot" or "cold"—not necessarily the English definition of hot or cold, for while "cock" broth is hot, hen broth is "cold." The tactful nurse gives her patient "young chicken" broth, which is neither hot nor cold, and so suitable for a "hot" or "cold" disease. A hot disease requires a cold cure, and *vice versa*. For instance, an old man was brought one day into the hospital in Yezd who immediately died from starvation. His friends were very

loth to accept this verdict from the English doctor, for, they said, knowing that he had a fever (a hot disease), they had fed him on nothing but water-melon for a week, which was considered one of the best cold cures.

The barbarities of the people to each other cause many to be brought to the English hospital. A man who has had his hand hacked off in the market square for stealing, and the stumps put into boiling pitch, will come to have it "tidied up."

A little girl wife was brought in one day whose husband had soaked her in paraffin and set light to her; she did not live for long, but her dying hours were soothed by the hymn, "Here we suffer grief and pain." She kept asking for the chorus, "O, that will be joyful." She had been taught about the Christian religion by the two children of a Christian woman who lived in the same village.

A bed in memory of her stands in the children's ward in the Women's Hospital in Ispahan. One man brought into hospital after having the soles of his feet burnt off in order to make him confess to a murder of which he was not guilty, remarked philosophically to the nurse, "I have not killed anyone, but I expect I'm being punished for beating my old mother."

Every patient is allowed to bring a relative or friend into hospital, and when the patient has a child or two whom she cannot leave, and the friend has the same, it will be understood that the resources of the hospital sometimes are over-taxed. The friends sleep on the floor of the ward near the patient's bed. A nurse standing beside a patient was surprised one day to feel her foot seized and kissed. She looked down, and found it was by a grateful old woman who had crawled under her sick daughter's bed for the purpose.

One old man, who had been very ill, after he recovered was so grateful to the missionary who had nursed him that he would never turn his back on her, and bowed whenever she came near him.

Many of the well-to-do Persians, including members of the Royal Family, have a yearly contract with the missionaries for medical attendance. Others expect to get attendance free, because they believe the missionaries do it as a "savāb"—that is, a "work of merit," which gives the doer of it a better chance of heaven. Of course, the fees of the rich patients make it possible for more help to be given to the poor ones. But even so, the work is much hampered for want of funds. More people are wanted in England willing to help this medical work by gifts of money, garments, and bandages.

The headquarters of the C.M.S. are at Church Missionary House, Salisbury Square, E.C.

To be continued.

WORK WHICH CAN BE DONE AT HOME

SUPPLIES FOR MISSION HOSPITALS

The Requirements of the Church Missionary Society—The Quality and Colour of Material for Bandages—Size and Method of Rolling—Old Materials that Can be Utilised for Dressing—Where to Address Parcels when Ready

THE Medical Mission Auxiliary of the Church Missionary Society is in constant need of many things with which those who have some spare time could easily supply them.

Bandages

About 50,000 calico bandages are needed annually, besides large numbers of coloured muslin, romet, and flannelette ones, which are specially required for China.

The calico bandages should be made of unbleached calico, the thinner and cheaper the better. It should be cut into six-yard lengths, then the selvedges should be torn off, after which it must be measured along one end, into 2, 2½, 3, 3½, or 4 inch widths, which can be nicked with the scissors and then torn—the tearing is most easily performed by two workers tearing together.

Each bandage must be rolled as tightly as possible, and then securely tied with a piece of selvedge. Bandages can be rolled either by hand, or more quickly with a bandage winder, to be obtained from Messrs. Bailey & Sons, 38, Oxford Street, W., price 2s. 6d., carriage paid. All materials for medical mission purposes can be obtained from Messrs. Hitchcock, Williams, & Co., St. Paul's Churchyard, London, E.C., at wholesale prices if a voucher—to be obtained from Miss Fox—accompanies each order. Bandage cloth costs 3d. a yard.

Old linen in large quantities is needed. Any sized pieces are useful. All seams and hems should be cut off, and *the linen boiled* before being sent.

Old Flannel is also in great request, especially old blankets cut into squares and oblongs 1½ or 2 yards by ¾ yard.

Muslin bags, 6 inches by 6 inches and 8 inches by 8 inches, made of soft white butter muslin, are useful for poultices, etc.

For Ward Use

Towels (hand) of huckaback, 3 feet by 2 feet, to be hemmed.

Towels (roller) of roller towelling, 2 feet, to be hemmed.

Towels (bath) of Turkish towelling, 2 feet, to be hemmed.

Wringers of coarse towelling, 36 inches by 18 inches.

Glass-cloths and dusters are also most acceptable. They should be hemmed before being sent. People sometimes arrange to have all day working parties to prepare these supplies.

When a parcel of work is ready, a complete list of contents, with name and address of sender, should be enclosed, and it should be addressed to Miss Fox, C.M. House, Salisbury Square, London, E.C. (carriage paid).

Requests for lists of further supplies needed should also be addressed to Miss Fox.

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there Authoritative writers are contributing articles on

Art
Art Education in England
Art Education Abroad
Scholarships Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc, etc.

WHERE TO STUDY ART

THE ROYAL COLLEGE OF ART, SOUTH KENSINGTON

By GLADYS BEATTIE CROZIER

The Purposes for which the College was Founded—Its Inception—The Students—Terms and Vacations—College Examinations—Conditions of Admission and Fees—Scholarships and Prizes that are Open to Students

THE Royal College of Art, South Kensington, which is under the immediate control of the Board of Education, is primarily intended for the instruction of the nation in matters of art, by means of training art masters and art mistresses for the art schools throughout the United Kingdom, and by the teaching of students in drawing, painting, modelling, architecture, and design, with a special view to their employment for purposes of decoration, and for the improvement of the artistic standard of our manufactured goods.

The Students

The outstanding feature of the College is its intimate connection with the Victoria and Albert Museum, which it adjoins, and which may be said to have been originally founded for the benefit of the students at the school.

A certain number of students who have passed a preliminary qualifying examination are admitted on payment of fees, but the larger number of students at the Royal College of Art have taken scholarships at provincial art schools under the Board of Education, at the competitions for free admission which take place twice a year. Many of these scholarships carry with them a grant of money for living expenses, and railway tickets to or from home at the beginning and end of each session, thus enabling students, who might otherwise be unable to do so, to avail themselves of the opportunity of studying art at headquarters.

Times of Study and Vacations

The annual session consists of two terms: The first begins early in October, and ends in February.

The second begins in February, and ends on July 1.

There is a fortnight's holiday at Easter, and from two to three weeks at Christmas.

The ordinary day class hours are from 9.30 a.m. to 3.30 p.m., with an hour's interval for luncheon, and the evening classes are from 4 p.m. to 6 p.m.

College Examinations

The work of the students is revised each term, and the award of travelling scholarships and prizes made at the end of each session by the Visitors, the students' work being judged by its general quality throughout the year.

The Full Associateship of the College is granted to students who—

(1) Have studied in the College for at least six terms, have spent at least one term in each school of the College and have been not less than four terms in the Upper Division of one or more of the schools.

(2) Have obtained a First-Class Certificate in the Upper Division of one of the schools

of the College, and either a First-Class Certificate in the Lower Division or a Second-Class Certificate in the Upper Division of each of the other three schools.

(3) Have executed a composition for a given decorative subject to the satisfaction of the Visitors.

Students gaining the Full Associateship are entitled to wear a hood and gown, and to use after their names the letters A.R.C.A. (London).

The Schools Associateship of the College is granted to students who—

(1) Have been at least four terms in the College, have spent one term in the School of Architecture (unless previously qualified in that subject), and have been at least three terms in the Upper Division of the school in which they have specialised.

(2) Have obtained a Certificate (or exemption) in architecture, and a First-Class Certificate in the Upper Division of the school in which they have specialised.

(3) Have executed a composition for a given decorative subject to the satisfaction of the Visitors.

Students gaining the Schools Associateship are entitled to wear a hood and gown, and to use after their names the letters A.R.C.A (London), with the title of the school in which they have specialised, *e.g.*, A.R.C.A., London (Design).

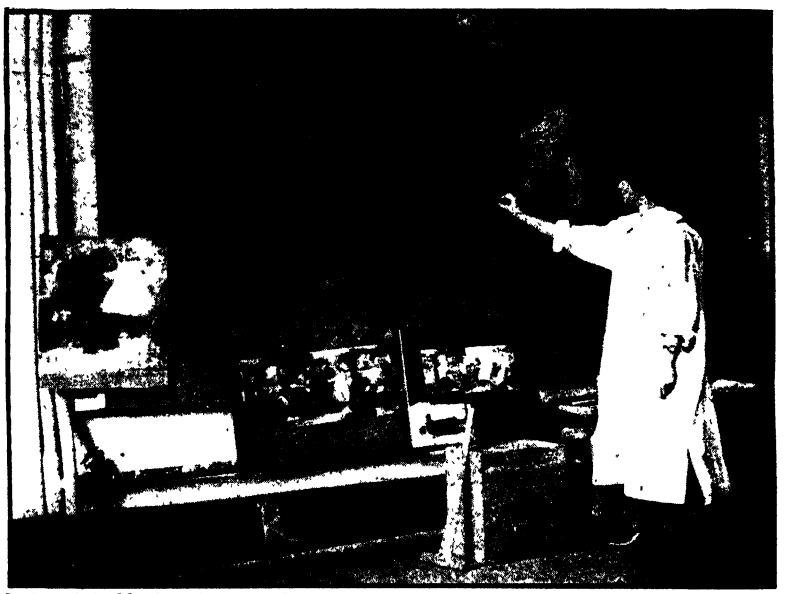
Each school of the College is divided into an Upper and Lower Division, and candidates upon their admission are placed in one or other, according to their proficiency.

The students come under two categories:

(*a*) Those who are passing through the course of training for teachers with a view to obtaining the Full Associateship.

(*b*) Those who are specialising in one or other of the four schools of the College with a view to obtaining the Schools Associateship.

There is no age limit for candidates desiring to enter the College.



Student of the Mural and Decorative Painting School drawing a cartoon for a frieze, work that requires much technical knowledge and skill

Conditions of Admission and Fees

Holders of Royal Exhibitions, National Scholarships, Free Studentships, and Special Studentships, are admitted to the College without being required to pass the entrance tests or to submit works.

Holders of Local Exhibitions are required to pass the entrance tests, but not to submit works.

All fee-paying candidates for admission to the Full Associateship course must submit, a fortnight before the end of a term or half term, or three weeks before the beginning of the October session, a folio of drawings consisting of:

Architecture. A careful drawing of a building, or of some portion of an ancient or modern building of artistic interest.

Sculpture. Two studies of heads carefully drawn from life with the point.

Painting. A drawing in charcoal of an antique figure; the broad masses of light and shade only to be indicated.

An anatomical drawing (bones and muscles) of the same figure.

Ornament and Design. Three very careful designs of flowers and foliage, one in pencil, one in water colour, one in pen and ink, all from the same subject.

A sheet of lettering done from good Roman capitals. The selection of good, plain type is essential.

If these drawings are accepted, candidates must take test examinations in the four subjects, of which they must pass in three. The test examinations are held at the beginning of each term and half term, the following being the list of subjects:

Architecture. A drawing of a small architectural object in the Victoria and Albert Museum selected for the purpose.

Time allowed: 12 hours.

Sculpture. A model in clay of the mouth of Michael Angelo's "David."

Time allowed: 6 hours.

Painting. A drawing in charcoal from life of the head, hand, and foot, the light and shade being slightly indicated.

Time allowed : 9 hours.

Ornament and Design A drawing from memory of a piece of foliage, such as that of the oak, ash, or lime.

Lettering by hand of a given sentence, or a simple problem in designing, to fill a given space.

Time allowed : 9 hours.

A candidate desiring admission to the Schools Associateship Course—*i e.*, to specialise in one or more of the four schools—must

Students of the Royal College of Art, South Kensington, at work in the Modelling School, admission to which is only obtained on evidence of a certain standard of merit

state the school to which he or she desires to be admitted. This application must be sent in, with the required works, which are as below specified, a fortnight before the end of each term or half term, or three weeks before the beginning of the October session.

(1) A measured study in pencil, upon an imperial sheet, of some portion of an ancient building, to the scale of not less than half an inch to one foot ; also a drawing of mouldings, full size, and of some ornament.

(2) A perspective sketch of the same subject.

The examination or test of the candidate at the College consists of making a drawing, to be plotted on the spot, from measurement, and executed in six days, of some architectural object in the Victoria and Albert Museum selected for the purpose.

Time allowed : 6 days.

In the School of Ornament and Design

The works to be submitted by a candidate are—

(1) Six drawings from nature or architecture, of which at least two must be very careful pencil drawings of flowers and foliage.

(2) A sheet of lettering done from good Roman capitals.

The examination or test of the candidate at the College consists of—

(1) Drawing from a cast in pencil.

(2) Lettering by hand of a given sentence.

(3) Drawing from memory some piece of common foliage, such as that of the oak, ash, or lime.

(4) A simple problem in design.

Time allowed : 3 days.

For the School of Decoration and Painting

The works to be submitted by a candidate are—

(1) A drawing in charcoal of an antique figure, broad masses of shadow only to be indicated.

(2) An anatomical study in charcoal of the same figure (bones and muscles). The figure is to be about one-third life dimensions.

(3) A life-size drawing in charcoal from life of the head and arm, broad masses of shadow only to be indicated.

The examination or test of the candidate at the College consists of—

(1) A drawing of a figure from the nude about one-third life dimensions.

(2) A drawing in charcoal of a head from life. Time for each of these drawings : 6 hours.

For the School of Sculpture and Modelling

The works to be submitted by a candidate are—

(1) A drawing from the antique.

(2) A drawing from life

(3) An anatomical rendering in pencil (bones and muscles) of No. 2

The above figures to be about one-third life dimensions.

The examination or test of the candidate at the College consists of—

Modelling a bust from the antique.

Time allowed . 6 days.

The fees for students who have passed successfully these tests, and so qualified for entering the College, amount to £25 per annum—namely, £12 10s. the term, or £6 5s. for students joining at the half term.

The number of fee-paying students in the College is limited to 150.

Craft Classes

A limited number of outside persons, not students at the College, who have been recommended by the Principal as fully qualified for the class work, will be admitted to the Craft Classes—with the exception of the Metal-work and Enamelling Class—at the fee of two guineas a term for each class

Scholarships for Admission to the Royal College of Art

A *Royal Exhibition* entitles the holder to an allowance of £60 a year for three years, and free admission to the lectures and instruction in the College approved for the exhibitioner. As a student of the College, a Royal Exhibitioner may become eligible for the award of a Royal College of Art Scholarship.

A *National Scholarship* entitles the holder to an allowance of £60 a year for three years, and free admission to lectures and one or more of the Craft Classes, and instruction in one of the schools of the College, with such other supplementary instruction as may be approved for the scholar. As a student of the College, a National Scholar may become eligible for the award of a Royal College of Art Scholarship.

A *Free Studentship* entitles the holder to free admission for two years to the lectures and instruction in one of the schools of the College, with such other supplementary instruction as may be approved for the student.

The Free Studentship may be renewed exceptionally for one or two years.

Local Exhibitions, to which the Local Education Authority or Managers contribute not less than £25, and the Board not more than £25, are tenable at the Royal College of Art, subject to certain conditions, the fees for instruction being remitted to Local Exhibitioners.

Art teachers selected for Special Studentships are entitled to an allowance of £60 a year for the duration of the courses to which they are nominated and free instruction in these courses.

The holder of a Royal Exhibition, National Scholarship, or Special Studentship, is entitled to a third-class railway fare between his or her home and London for one journey to and fro each session.

Third-class railway fare is allowed by the Board for one journey to London to a Free Student upon taking up his or her Free Studentship.

Royal Exhibitioners and National Scholars may be required to assist in teaching in the College.

Information as to the conditions of award of these scholarships, exhibitions, and studentships may be found in the Board of Education's Regulations for Technical Schools, Part III.

Scholarships and Prizes Awarded to Students of the College

As soon as the expiry of studentships in training and National Scholarships which have been awarded under previous conditions permits, the following scholarships will be awarded to students in the College. Thirty-two Royal College of Art Scholarships of 25s. per week. These Scholarships will be tenable for a term, but may be renewed for further terms No renewal can be made to a student beyond the term in which he completes a period of five years' free tuition at the College From ten to fifteen scholarships will eventually be awarded annually A Royal College of Art scholar may be required to assist in the teaching at the College, and some, while so employed, may be granted an additional weekly payment of 5s., and, in addition, is entitled to a third-class railway fare between home and London on joining the College each session and on return to her home at end of each session.

A Travelling Scholarship of £50 is awarded annually to the best student of the Upper Division in each school, who has been at least four terms in the College, has spent one term in the School of Architecture, unless previously qualified in that subject, and has been at least three terms in the Upper Division of one or more schools.

The following prizes may be awarded annually, upon the recommendation of the Council, to students in each school of the Lower Division: One prize of books, materials, etc., to the value of £4, one prize to the value of £2, and five prizes to the value of £1 each, to the best students in order of merit

The Council may recommend that one special prize to the value of £5 be given each session to the student who shows conspicuous ability in two or more of the schools of the College.

Wood carving forms an important part of the curriculum of the craft classes at the Royal College of Art and the work done by the students is of a high degree of merit

To be continued.

The photographs illustrating this and a following article were taken especially for EVERY WOMAN'S ENCYCLOPÆDIA, by kind permission of the Board of Education, a privilege granted by the Board for the first time.

THE ART OF ELOCUTION

By MURIEL PEDLEY, L.R.A.M., A.R.C.M.

Professor of Elocution at the Kensington School of Music

No. 3. A GOOD ACCENT

Continued from page 2961, Part 24

Redundance—Control of the Breath—Purity of Accent—Correct Breathing

REDUNDANCE is a grievous fault of the would-be elocutionist. And many speakers, in their efforts to declaim plainly both from the pulpit and platform, commit it. Their utterances teem with extra sounds which should never be there. A little syllable worms its way in at the end of words, and a simple passage becomes impregnated with unauthentic murmurings, and a piece such as this :

Ship after ship, the whole night long, their high built galleons came.
Ship after ship, the whole night long, with her battle thunder and flame
Ship after ship, the whole night long, drew back with her dead and her shame

will be rendered thus .

Ship-er after ship-er, the whole-er night-t long, their high built-t galleons-s came-er.
Ship-er after ship-er, the whole-er night-t long, with-er her battle-er-thunder and-er flame.
Ship-er after ship-er, the whole night-t long, drew back-k with-er her dead-er and-er her shame-er.

This is, of course, a trifle exaggerated, but in order to point out the distastefulness of this method of speech it is necessary to emphasise it as much as possible. A train is controlled by an engine-driver, who, when he wishes to slow down or stop altogether, puts on the brake, and shuts off the motive power.

In the same way a reciter or speaker can control his words and breath, words being equivalent to the train, breath to the engine, and mouth to the brake.

If, in the case of the train, the brake is put on badly, and the motive power not shut off immediately a stoppage is necessary, then it runs past its destination. So it is with speech , if the speaker does not apply his brake by closing his mouth as soon as the word is uttered, thereby shutting off the motive power, breath, he will form the objectionable habit of making his consonants redundant, and will therefore spoil any effect that he might gain if the words were delivered cleanly and clearly. This fault is often acquired by the habit of speaking too quickly. Mrs. Siddons said :

Learn to read slowly ; other graces
Will follow in their proper places ;

and if this rule were observed more carefully, there would be far less to cavil at in our speakers and reciters.

How little many people consider the environment of a child's first years, for constantly, when passing down the streets of our cities, one sees children of the middle and upper middle classes out with their nurses, whose accents are usually unmistakably provincial or cockney.

In some cases it may be only a few vowels that are tinged with this fault ; but, slight as it may be, the children, always quick to imitate, though sometimes unconsciously, naturally reproduce the same sounds that they are accustomed to hear, and therefore it is quite possible to meet well educated individuals who, strive as they will, cannot shake off the trammels of early association, and will preserve some accent acquired in their childhood. This blemish will not necessarily permeate all their speech, but crop up here and there, plainly pointing to the fact that their parents did not study the question of voice and pronunciation when selecting a nurse.

People wish to recite, and often expect to do so in a course of twelve lessons, who have not even an elementary knowledge of sounds, and do not realise that, as in building a house, it is imperative to see first that the foundation is well laid, or the edifice will be but a tottering one. So it is with elocution ; if the foundation of purity of speech is not first insisted upon, the result will not be good. It is a delusion and a snare to imagine for a moment that there is a royal road to success ; there is only one way, and that is a pathway hedged about with the thorns of difficulty, and only conquered by steady persistent climbing to the goal of high ideals.

In learning the alphabet the letters are given their names, a, b, c, etc., but in learning elocution it is the phonetic side of the letters which has to be taught. Surely, if children were from their earliest years accustomed to say the alphabet phonetically, much of the mispronunciation and the difficulty of overcoming it would be conquered, and an interest in the sound of each letter would be generated.

Elocution, with its sister art, singing, is unquestionably good from the point of view of health, for unless the reciter inhales correctly, and when she has inhaled controls her breath properly, she will do no lasting work. This practice in breathing naturally expands the chest, and makes the lungs stronger to perform their functions.

A most necessary thing in breathing is to learn to breathe quietly and unostentatiously, as there are often passages which would be utterly spoilt by a pause for a long breath, and consequently every place where a short breath can be taken must be seized. Obviously, it would never do for the reciter to be heard inhaling ; therefore, besides practising deep, full breathing, it is wise to inflate the lungs with a series of short, quick breaths, in order to be sure of oneself when the time comes in which the short breath is convenient.

To be continued.

WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

OCTOBER WORK IN GARDEN AND GREENHOUSE

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A Busy Month in the Flower Garden—Plants for the Herbaceous Border—Care of the Lawn—The Kitchen Garden—Work in the Greenhouse—House Plants

The Flower Garden

OCTOBER is the time par excellence for work in the flower garden. Summer-flowering perennials must be cut down as foliage withers. Replant the herbaceous border entirely if undisturbed for three years. Let the ground be thoroughly trenched before lifting plants. Remove soil to two-spades' depth (or remove the top and merely turn over the lower soil, if very poor), depositing it at farther end. Lay in green rubbish from borders, etc., with a thick layer of good manure. Turn in the next trench, mixing in some insect-destroying powder, dig out the soil so as to fill the first trench, and leave the second empty. Work in loam or well-decayed leaf-mould with the top soil, and dress with basic slag on heavy ground. Fill up the last trench, when all are turned in, with soil from the first, and allow the border to settle before planting.

Divide roots of perennials, cutting the coarser ones into large pieces, each with a crown, and pulling less vigorous kinds gently apart. Discard worn-out centres of such plants as Michaelmas daisy and chrysanthemum. In rearranging the border special care should be given to height of plants, distance apart, and colour scheming.

A good list of plants for the herbaceous border will include the following, most of which thrive in town gardens as well as in the country. Leopard's bane, lupins, pæonies, Oriental poppies, monkshood, erigeron, the best evening primroses, lychnis, œthusa (Dropmore variety), hollyhocks, phloxes, bergamot, liliums spiræa filipendula, sidalcea candida, globe thistle,

Nephrolepsis exaltata superba. This fern can be used for indoor decorations if kept out of draughts

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gaillardias, campanulas (tall and dwarf), achillea, gypsophila, snapdragons, dahlias, perennial asters and chrysanthemums, rudbeckia, Golden Glow; with edging plants, such as dwarf veronicas, St. John's wort, alyssum, arabis, aubrietia, saxifrages, cerastium, polyanthus, pansies, violas, thrift, pinks, carnations, and candytuft.

May-flowering tulips should be introduced in bold masses towards the front of herbaceous borders, as they supply magnificent colour effects at an intermediate season.

It is not too late to divide double arabis and other edging plants, setting the pieces six inches apart. Carnation layers can be planted out, but where the soil is a heavy clay these may not succeed well.

Where annual flowers or half-hardy plants have been removed, put in seedling sweet-williams, Canterbury bells, double daisies, and wallflowers, except in cold, wet districts.

Lawns and paths must be constantly swept, leaf heaps started, and rubbish burnt or buried. Cut the lawn each fortnight.

Arrange for beds of bulbs, and plant evenly, putting the bulbs in double their own depth. Use a trowel, and sprinkle sand at the base of bulbs to prevent decay.

Last year's crocuses, scillas, daffodils, etc., can be planted in the grass permanently.

In buying new bulbs accept only such as are heavy, firm, and healthy in appearance. Novelties are expensive, and good varieties a few years old will give equal pleasure to the amateur.

Transplant evergreens, keeping plenty of damp soil around their roots in lifting.

Plants in the rock garden should be regulated, and new species introduced.

The Kitchen Garden

Fruit. All kinds of fruit will be gathered as it ripens, for dessert, preserving, and storing purposes. Apples, etc., must be laid carefully on shelves in a dry, airy room, no fruit touching its neighbour. Any bruised samples should be removed, or the infection may spread.

The cracked or knotted appearance of apple trees, denoting canker, should be treated by cutting out affected parts, covering the wounds with Stockholm tar, or using a wash made up with two ounces of sulphate of copper in ten gallons of water, with a little soft soap. Very bad specimens must be destroyed.

Root-prune rank-growing, or unfruitful trees by digging out a trench, chopping off the woody tap roots, and adding good soil to encourage surface fibres.

Put in cuttings of currants and gooseberries, and suckers from the raspberry beds.

Vegetables. Potatoes must be dug and clamped—*i.e.*, buried underground with alternate layers of clean straw and soil. Seed potatoes will need exposing on shelves or in borders to harden the tubers.

Earth up celery, also leeks.

Plant cabbages and Lamb's lettuce, a neglected salad, for winter use. Transplant winter greens. Tie over leaves of cauliflowers beginning to mature, to protect the crop.

In cold and wet localities none but the hardiest sorts of winter vegetables are worth much trouble. Any others may be cropped in frames and greenhouses, if these are available.

Cut down asparagus, and lay well-rotted manure on the bed.

Remove all vegetable refuse from plots, and bury while trenching. Keep bonfires going, and burn any rubbish which cannot be dug in.

See that vacant ground is trenched and manured, and have all plots cleared and tidied up.

Garden Frames

Make frames ready with well-drained soil, rake smooth, and cover with sand. Insert cuttings, which should be neither woody nor sappy and hollow, of pansies, violas, calceolarias, pentstemons, phlox, pinks, foliage veronicas, etc. Use a wooden dibber like a blunt-pointed pencil, put the cuttings in firmly, and keep frames rather close until rooted. Water only when necessary.

Many vegetables may be raised by sowing in frames, pits, and greenhouses.

Warm pits may be used for bringing on indoor plants for early decoration.

Lift violets from outside, and plant in cold frames facing south, with good soil and drainage

The Greenhouse

Take cuttings, half ripened and short jointed, of all bedding plants, such as geraniums, fuchsias, heliotrope, lobelia, alternanthera, iresine, etc., and put in pots and boxes of light soil surfaced with silver sand. Keep the house airy by day, and particularly avoid over-watering. A minimum temperature of 55 degrees Fahr. should be aimed at for the above, but a cool greenhouse (minimum 45 degrees) will serve for wintering begonias, arums, cannas, cardinal lobelia, etc., under staging in dry soil, and old stools of most bedding subjects, if lifted and potted.

Poinsettias, begonias, tender ferns, etc., also some flowering shrubs, may be got ready in the warm greenhouse for conservatory decoration.

In the cool greenhouse bring on coleus, cyclamen, primulas, and winter-flowering carnations.

Sow annuals, such as butterfly flower (schizanthus), tobacco, mignonette, clarkia, sweet-peas, and candytuft, for early blooming.

Spiræas, lyre flower (Dicentra spectabilis), and a succession of bulbs should be plunged under ashes, and brought indoors after six weeks.

Early vines should now be pruned.

The Conservatory

Chrysanthemums, a batch of poinsettias, salvias, and winter-flowering carnations should be in the conservatory now. Early chrysanthemums can be lifted from a reserve garden, and will produce a charming effect in pots or deep benches. Give camellias and acacias on conservatory benches plenty of water and some mild stimulant. Cinerarias, bouvardias, heaths, clethra, and Scarborough lilies will give a show this month.

Prune roses under glass, and regulate climbing plants. Cobæa scandens, the "cup-and-saucer plant," is at its best this month.

Window and Room Plants

Prepare boxes and tubs by tarring inside and painting outside. Place broken crocks over the drainage holes, and fill with good loam. Plant with bulbs according to tasteful planning.

Room plants should be frequently cleansed by sponging or syringing, and kept dry or moist according to whether the present season is that of growth or rest. Keep the surface soil stirred weekly.

Plant bulbs in fancy bowls filled with fibre and charcoal, putting them in a cool, dark place, and only watering if fear of real dryness.

Palms and ferns are successful in rooms where there is no great draught. Cactuses, chlorophytums, and aspidistras are kinder subjects under more trying conditions.

FLOWER CULTURE FOR PROFIT

Continued from page 2967, Part 21

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "The Farmers' Friend," etc.

Autumn Work in the Flower Garden—Notes and Accounts—Additional Sources of Revenue

THE autumn is a very busy time with the flower grower. In the first place, all vacant land should be thoroughly dug and manured, even if it is not required for use till the early spring. The remnants of the summer growth should be cleared off, hedges trimmed, ditches cleared out, and so on.

Then there is the planting programme, by no means a small item, for the majority of the hardy perennial and biennial plants are best when bedded out in October.

The autumn, too, is bulb time, the period when these wrapped-up plants are set growing again, and the floral farmer sets much store by this remunerative section. Apart from the bulbs planted out of doors to stand the winter, and bloom in the spring, it is an excellent plan to set a few in pots for early bloom. Nothing commands better prices than the first produce to reach the markets.

When potting up bulbs, the soil should be light and sandy, whilst if a little peat be mingled with it, so much the better. The bulbs should not be crowded, nor should they be buried deeply, and the accompanying photograph shows how half a dozen daffodil bulbs are grouped in an eight-inch pot.

Daffodils planted, as shown, in light sandy soil, in sufficiently large pots, make a very profitable winter crop

In growing flowers for profit, as with every other calling, scrupulous accounts should be kept, in order to prove what varieties are profitable and where losses occur, if any. A day-book should be kept, the incomings being entered on one side, and the outgoings on the other, and twice a year a careful analysis of expenses and receipts should be made. In the same way, a professional diary should be kept to serve as a memorandum from year to year, and also to act as a reminder when the various times come round for sowings and plantings.

In this series the writer has outlined the main points of flower growing for a livelihood, and he has no hesitancy in stating that a lady, well equipped with a love of the work, with a desire to learn, and with capital enough to tide her over the first year, should ultimately succeed if she pitches her tent in the right quarter. At the same time, ladies of limited capital cannot hope to overcome difficulties so easily, and in consequence should not rely solely upon their flowers at first, but should widen their scope by the introduction of other side lines of a small holding, such as poultry, vegetables, pig-keeping, etc.

Without a doubt, there is a good living to be made by the lady flower lover, but a tangible business, one with a goodwill that could face the property market, is only to be built up step by step and year by year, as little of the surplus as possible being taken from the undertaking at first.

Flowers it Pays to Grow

MONTBRETIA. This simple old favourite has lovely tints of orange and scarlet, and is raised from bulbs planted three inches apart and at similar depth in November. The bulbs should be set in rows, or, where effect is aimed at, in clumps.

NARCISSUS. The narcissus family is quite a stand-by to the market gardener, bringing grist to the mill when most acceptable. The bulbs may be planted in orchards, in grass, between bush-fruit, or in almost any spot where sunshine will be assured them in the early spring, and they may remain for years, when they will "naturalise," increasing automatically, and giving no untoward trouble. The first narcissi of the year in our markets come from the Scilly and Channel Islands and the Continent, but the growers of the home counties still find it a profitable flower.

When growing narcissi or daffodils for market, October is the month selected for planting. The bulbs are set four inches deep, seven inches apart, and in rows about a foot asunder. The soil should have been previously thoroughly dug, but fresh manure must not be applied just prior to planting.

Technically, the difference between the narcissus and the daffodil is that the latter has a long trumpet and the former a short, squat one. They all belong to one main family, however, and among sound selling varieties may be mentioned Pheasant's Eye narcissus, Narcissus Poeticus, Golden Spur, Princeps, Queen of Spain, and Sir Watkin. Large, showy blooms naturally make the best prices, and when bunching, a few lengths of the "grass," or foliage, are invariably included.

At the close of the flowering period the foliage must be allowed to wither naturally. It contains certain natural juices and saps that return to the bulb, and it is a fatal mistake to cut down this greenstuff.

PÆONY. This is a favourite market flower, and sells well, whilst in its cultivation it is not exacting or costly. The roots or stools are procured in September, and bedded out in ground that has been well dug and liberally manured, and they should go a yard apart, with the noses of the crowns four inches beneath the surface. In the early spring—say in mid-February—a mulch of littery stable refuse should be lightly shaken over the bed, and care must be taken that the roots are not near trees, whilst the bed should, if possible, face the west.

The old-fashioned whites, pinks, and reds sell readily, but the newer varieties, especially those with white petals and golden eyes, command the highest prices. A bed of pæonies will stand for several years undisturbed, particularly if it be top-dressed with manure in the autumn, no other treatment is required, except, of course, the inevitable weeding, a trouble no one can avoid.

PANSIES One would hardly imagine that there could be a tangible profit from the cultivation of the simple, lowly pansy, yet acres of these plants are raised by our floral farmers, the blossom being picked into market baskets by women, who will gather half a bushel for the modest sum of twopence.

Only seeds of the most choice varieties should be sown, and it should be procured from a thoroughly reliable source. It should be sown thinly in a cold frame or in sheltered nursery beds in May or early June, the resulting plants being pricked out as soon as possible, and transplanted into their permanent quarters in September. The plants should be set a foot apart, and when the weather permits, the hoe should be frequently used to keep the soil open

When the bearing period has passed, the plants should be hoed off and burned, for in a professional garden they can only be treated as short-lived biennials.

PENTSTEMON. This is a perennial, tall-growing like a foxglove, and with an abundance of bright colours in its varieties. It requires a sheltered spot, and thrives against a high wall facing south. Plants are set out eighteen inches apart in March, and the seed may be sown in June for blooming the following season.

PHLOX. Phlox with its large, bushy heads of bright bloom, finds an increasing demand. It is treated like other herbaceous plants, being set out in rich soil with 15 inches between the plants. Frequent hoeing is advisable, and every second year the roots should be lifted, divided, and replanted. Liberal waterings with liquid manure in the early summer will add considerably to the size of the bloom trusses.

PINKS AND CARNATIONS. These are two most remunerative subjects, but the much-discussed blooms of the latter, that realise sixpence apiece, are only to be cultivated under glass, and produced a little out of their natural season. Large fortunes are being made from carnation culture, but only by those who can exploit considerable capital and much experience.

The culture of pinks is quite simple, and what could be more delightful than a wide belt of cloves in full bloom on a summer's evening when the breeze wafts the delicate scent across the garden and down the lane? The whiff of an acre of " Mrs. Sinkin " pinks at perfection will linger as a memory for many a long day.

For field culture, pinks are bedded out in rows 18 inches apart, and with about the same distance between the plants. The soil should be well worked, and, if necessary, lightened with ashes, sand, or some material that will make it thoroughly friable. Bedding out may take place in the autumn or early spring, and soot and lime should be dusted along the rows as a deterrent to slugs. Mother Sinkin, or Mrs. Sinkin, as the variety is sometimes termed, and the old-fashioned clove pink are the best varieties.

Propagation is secured by breaking off small sections from the parent plant, and striking them in pots or in the open ground in a nursery bed; each section should have a " heel," or piece of the main wood from the parent. Another method of propagation is by means of " pipings," or slips cut from the mother plant, which will readily strike. Then, again, seed may be sown in the same way as for biennials.

Carnations and picotees require very similar treatment to the pink, but the market growers invariably raise a fresh supply of plants from seed every year. The seed is sown in cold frames in June, and the plants set out where they are to bloom in September. The ground should be provided liberally with manure, and carnations and picotees do best on a light land that is at the same time fairly retentive of moisture.

POLYANTHUS. Another, and not very distant relation to the primrose and primula, it is bunched with a few of its own leaves, and is by no means despised in the market, especially if it makes its appearance early.

POPPY. The bright colourings of the poppy family make it a warm favourite, but the fact that the petals are shed so quickly are against the flower as a commercial asset. One of our largest growers has been experimenting for nearly a quarter of a century with poppies, and by careful selection has produced a range of seed the flowers of which will last an unusually long time; naturally, however, he alone benefits from his tests, and the seed is not on the market.

The perennial poppy (the so-called Oriental) is a giant of its kind, with richly-marked petals; it should be planted out in the autumn, and will bloom for years undisturbed. Shirley poppies, produced by the diligence of the Rev. W. Wilks, Rector of Shirley, are annuals, sown late in February, and thinned till eight inches apart. Iceland

poppies are the best kind for cutting, and will stand packing and travelling more readily than their relatives; professional gardeners treat them as biennials, sowing one summer for blooming the next. White, red, and yellow are the colourings, and the flowers should be cut with the stems as long as possible. The picking should take place before the flower has fully expanded, and the blooms should stand for a couple of hours in rain-water before dispatch.

PRIMROSE. Bunches of primroses fresh from hedgebank or spinney, will always find a purchaser in the early part of the year, and many flower-growers set out plants in business-like rows in their plantations. To be betimes with the market, the flowers must be produced in a sheltered spot, where the bleak winds will be cut off and where each weak ray of sun can penetrate.

The primrose is one of those plants that readily naturalises, scattering its own seed and increasing and multiplying willy-nilly

PRIMULA. This genteel cousin to the more plebeian primrose pays for careful cultivation in warm corners, for it blooms when other flowers are scarce.

PYRETHRUM. These large, coloured daisies are perennial, and are increased by root division. Owing to the length of time they last in water, they are well worth growing, and require similar treatment to shasta daisies and coreopsis.

The culture of pinks is a profitable one. First quality plants are increased by breaking off sections of the parent and sticking the cuttings in pots or in open ground in a nursery bed

RUDBECKIA. This is a handsome perennial, growing to a height of from three to five feet, and throwing a profusion of yellow, daisy-like flowers borne on long stems, and ideal for cutting. Sometimes known as "Golden Glow" or the "Cone Flower," rudbeckia sells at sight, and it is perfectly hardy and easily increased by root division.

SUNFLOWER. There is no demand for the large heads of the annual sunflower, which certainly look much better when growing than in vases, however artistic they may be. The small annual varieties will sell, however, and there is always a demand for the flowers of the dwarf perennial kinds. On account of their tendency to run riot, propagation will have to be checked from time to time by root division, and this is one of those flowers that will thrive anywhere.

Helianthus Nanus is the cognomen of the dwarf variety of perennial sunflower.

SWEET-PEA. Considerable revenue is to be earned from the Queen of the Annuals, as the sweet-pea has come to be known. Very early supplies must be the grower's aim, and to ensure this, seed must be sown in October in cold frames, and transplanting should begin in March. Only the leading varieties should be cultivated, the plants being set out a foot asunder. Hardwood sticks, such as are sold in bundles by woodmen, are the best supports for sweet-peas, and it is estimated that this crop costs £10 per acre for sticks alone. A few growers have tried galvanised wire netting as a medium for training peas, but it has not proved successful.

Sweet-peas should be gathered early in the morning, if possible, before the sun is full on them, and should be stood in rain water preparatory to packing. They are bunched with a little of their own foliage.

SWEET-WILLIAM. Treated as a biennial, many growers raise this cottage favourite Seed is sown in June, the plants being set out in October for blooming the following May or June Some markets receive this flower in a far less grudging spirit than others, but it is a doubtful proposition from a grower's standpoint.

TRITOMA. This is variously known as the Torch Lily, *Kniphofia*, and more popularly as the Red-Hot Poker Its tall, glaring heads of bloom are certainly striking and effective, and it flowers in September.

TULIP. There is always a demand for tulips, and the bulbs should be planted in November, from two to four inches deep, according to the variety.

VIOLET. There are many lady gardeners who specialise in Parma violets, and Russians grown in frames, and who make very useful incomes from the art.

To grow violets to perfection in the open, a shady spot must be selected, free from cutting winds, and the soil must be very heavily manured and contain a large proportion of decayed leaves.

WALLFLOWER. Grown in an orchard, the wallflower reaches perfection, and blooms early. Seed should be sown in May, and the plants bedded out by August to ensure blossom at the right time.

THE END.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation

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BOWLS

By P. LONGHURST

W.-P. National Amateur Wrestling Association. Author of "Wrestling," "Jiu-Jitsu." Official Referee Olympic Games, 1908

How to Play the Game on a Lawn—An Aristocrat among Games—Choice of Bowls—Price—Rules of the Game—Hints to Players

BOWLS, as a recreation, an agreeable pastime for an afternoon or evening, is possible to all who have the use of a level and fairly large lawn

The expert, the purist, will naturally declare that bowls is impossible except upon a green with velvet-like turf, smooth and accurate as a billiard-table, and of the dimensions required by the strict laws of the game These conditions may be necessary for the enthusiast ambitious of figuring in club competitions with an eye to future championship meetings; but far more persons are likely to play bowls for the amusement, pleasure, and exercise to be derived from it, than to be attracted to the game by the prospect of figuring in serious competition.

An Ancient Game

Particularly is this the case with ladies. And for them bowls is a recreation entirely to be recommended. It is one of the few games wherein they are able to meet masculine opponents on perfectly level terms and with equal hope of success. Nay, a lady may not unreasonably be expected to do better than the average male player for amusement, since she usually is gifted with a greater delicacy of hand. Mere strength is a negligible quantity; success depends upon light-handedness, a good eye, and a judgment that is the outcome of practice.

If antiquity of descent confer honour, bowls is among the aristocracy of games, for its origin can be traced back to the twelfth century. At one time the playing of it, by men, was an offence against the law, as it was held to be detrimental to the practice of archery. At the present day (1911) it is most popular in Scotland and the northern counties of England, particularly Lancashire, where a mammoth tournament is held annually. London and its neighbourhood boasts over fifty clubs.

The Construction of the Bowl

Of late years bowls has received a decided impetus by the reservation in public recreation grounds of spaces for the establishment of greens under the London County Council. Bowling greens, with rinks varying in number from four to eight, have been provided—free of charge—for use by the public at Battersea Park, Brockwell Park, Clapham Common, Clissold Park, Dulwich Park, Finsbury Park, Hilly Fields, Island Gardens, Ladywell, Mountsfield Park, Blackheath, Ravenscourt Park, Ruskin Park, Sydenham, Victoria Park, and a few other places. At each of these greens one rink is reserved for the use of ladies. The local authorities in other parts of the country have provided similar facilities, while in Scotland there are many public greens, a small charge being made for playing.

The only restrictions are that a mat must be used and rubber-soled shoes or boots worn. Players have to provide their own bowls.

The cost of a complete set may appear somewhat expensive, but it must be remembered that a good set of bowls will last for the owner's lifetime. Sometimes very good second-hand sets may be obtained. The cost of a new set, eight bowls and the jack, will vary from 25s. to 40s.

The bowls are invariably made of *lignum vitæ*, turned by a lathe into a more or less round but not exactly spherical shape. Scarcely any two bowls are precisely similar in dimensions. There is a top and bottom, one being flattened somewhat, the other more prominent. More wood is pared away from the bowl towards either top or bottom, thus making one end lighter than the other. It is this difference between the weight of the two ends which confers the "bias," or tendency of the bowl not to run in a perfectly direct line from the point of delivery, but to describe a line with greater or lesser curve.

Delivery of the bowl. A mat should be used for the right foot, the left foot being advanced, about twelve inches in front of the right toe. The knees are bent and the greater part of the weight is taken by the left foot. The delivery is an underhand one.

The bowls vary from about 2¼ lb. to 3¼ lb. Four weights are usually included in a set, and it is usual for the two lighter pairs to be handed over to the ladies taking part in a game. But the 3 lb. bowl will not be found too heavy, so easy is the method of delivery.

The jack is made of boxwood, is quite

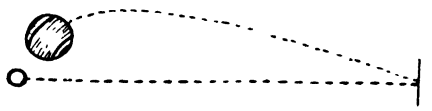


Fig 1. Showing the curve that the bias lends to the bowl. The bias is to the outside of the hand, and the aim should be towards the right of the jack.

round, and much smaller than the bowls. Sometimes it is painted white.

It is at the jack that the bowls are delivered, the object being to send them as near as possible.

The Bowling Green

The usual length of a green is forty yards. This is divided into eight rinks, each of 20 feet in width. But pedantic adherence to stated distances is not absolutely necessary, and with the regulations governing match bowls the ordinary player for recreation need not worry herself. Twenty feet is certainly wide enough, and the length of the green may be anything from 90 feet to 150 feet. The former is quite enough for ladies, and a very good game may be played on a stretch of level turf of even smaller dimensions.

The making of a proper bowling green is a work of years, involving much labour and attention; also it is a costly business. But a well-rolled, well-cut, and level lawn will sufficiently serve the purpose of the average bowler.

The method of delivery is shown in one of the illustrations. It is underhand, and the hand should be brought so low that the bowl glides from it along the turf without any bumping—which would materially affect the direction taken. It should reach the ground not more than twenty-four inches in front of the advanced foot.

The Method of Delivery

Let the bowl lie on the palm of the hand, with the top and bottom over the edges of the palm. If the bowl be held with the top pointing to the jack and the bottom to the bowler, or *vice versa*, the bowling of it will be across the bias, which is quite contrary to the idea of the game, and is not permitted. The hand needs to be slightly cupped, but the fingers should lie together, and not spread abroad. Particularly does this apply to the little finger. The thumb should not be bent, but lying along the bowl. The side of the top joint should be just below the centre of the end.

In delivery—a mat should be used—the left foot should be advanced (unless the delivery be left-handed), the toe of the right about twelve inches behind; the knees are bent, and the major part of the weight is taken by the left foot. Only the fore part of the right foot should rest upon the ground. The hand in sending the bowl on its journey should be brought back just behind the right knee. To steady the position, the left hand or forearm may be placed on the left thigh.

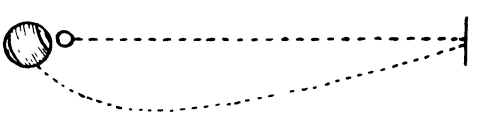


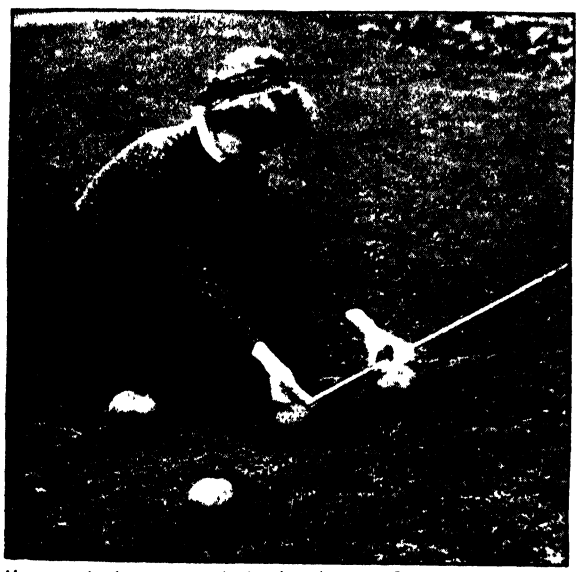
Fig 2. The bias to the inside of the hand. In this case the bowl is aimed towards the left of the jack.

To set the bowl directly at the jack will result in failure to get really close to it, owing, of course, to the bias, which prevents travelling in a straight line. No amount of instruction can teach the novice just how far to the right or left it is necessary to aim in order to lay the bowl alongside, in front of, or behind the jack, only practice is of use. But not so much of this is necessary as the first attempt at bowling might lead the tyro to suppose.

Bias

It may be pointed out, however, that if the bowl be held so that the heavier end is to the outside of the hand, it is necessary to aim at the right of the jack, to which the bias will carry it when it comes to rest if the aim be accurate (Fig. 1).

If the bias be reversed—*i.e.*, the heavier end inside the hand, then the bowl will be aimed towards the left of the jack (Fig. 2). Right or left curving may be made use of, according to circumstances. The degree of force to be put into the delivery cannot be gauged except by trial. Most novices bowl either much too short or much too far.



Measuring the distance from the bowl to the jack. Points are scored by the bowls nearest to the jack, twenty-one points usually make a game

Match Games

Match games are played four a side, alternate players of each team delivering one bowl. Twenty-five "ends"—that is, twenty-five full rounds from each end of the green—constitute the game; the jack being set up from each end alternately. A team consists of leader, second player, third player, and captain, or skip.

Games can also be played two a side, each player taking two bowls. Or two or three players may play together, each for herself. In this case twenty-one points usually make game. Points are scored by the bowls nearest to the jack. With two players, only two of the four bowls sent down count; with three players three.

The game is started by the leader, or the winner of the toss, who sends down or "sets" the jack, and in match play the distance the jack is sent must not be less than twenty-five yards from the player, and not less than three feet from the edge or boundary of the green. In lawn play the length of the turf will determine how far the jack may be sent.

The setter of the jack then sends down a bowl as near as it can be contrived, after which the play is alternate.

How and where to play the bowl depends upon circumstances. It may be necessary to block the jack—that is, lay the bowl immediately in front of it (Fig. 3), to go round an opponent's bowl, to strike one's own bowl, or one belonging to a friendly player so as to take it nearer the jack; to knock an opposing ball away from the jack; or, in some circumstances, to "ride the jack"—that is, strike it right away from the opposing bowls lying near which would score. And sometimes it may become necessary for the last player to try to scatter all the bowls around the jack, with the intention of robbing the opponents of whatever points their bowls would otherwise score.

The winner of an end usually sets the jack for the next round.

Bowls as a Game

In team play one plays entirely for one's side, and all players are supposed to do whatever the captain, the last, and usually the best, player on each side, may direct. The two weakest are generally second and third players, and, as a rule, the former keeps the score of her side; while the latter's duty is to measure the distance between the jack and such bowls as may appear to lie so nearly equidistant from the jack that it is doubtful which is entitled to score the point.

It is not forbidden that the second player, her bowl delivered, should go to the end where is the jack and signal to following fellow players the lie of the bowls.

Bowls is a fascinating game, and of all outdoor recreations is one of the most suitable for women. For garden-party purposes, and very hot days, it is indeed ideal, for it is not too strenuous, nor need it necessarily absorb the players' whole attention. In fact, as a game it is essentially sociable, and, although it may not be easy to play, the rules certainly are not difficult to understand. And the beginner need not be timed. Expert players are comparatively rare.

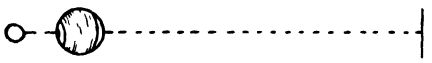


Fig 3 The jack blocked—that is, a bowl has been laid immediately in front of it

WALKING HOLIDAYS

By FLORENCE BOHUN

Continued from page 2972, Part 24

How to Carry a Change of Clothes—The Necessary Outfit—Planning the Tour—Training—The Question of Board and Lodging

The question of clothing depends on the length and manner of the tour—a holiday of this kind may be only for a week-end, or it may be for a month or more It may be a leisurely walk each day from some central town to others of interest in the neighbourhood, or it may be the genuine walk of twelve miles or more a day in all weathers But all of us have some common-sense, and this must decide the minor points It is impossible to take an entire change of clothes; in fact, baggage has to be kept down to the minimum If you get soaked through and keep walking, there is no fear of taking cold. But as soon as possible, the wet clothing should be removed and dried, and not worn again till it is perfectly dry. For a fortnight's tour or longer, at least two extra pairs of stockings and a pair of tennis or some light shoes should be taken.

Carrying Kit

Most people on a walking holiday send a bag with some clean clothes to some place which they will reach within a certain time, change when they get there, have the clothing washed and sent on again to another place or back home.

A bundle is the very best way of carrying one's "kit"—a bag has angles that after a time become very persistent, and the strain of keeping one's arm at a wider angle than usual grows very trying A bundle adapts itself to its contents, and has the extra advantage of serving as a dry seat when occasion demands The ideal outer wrapping of the bundle should be a cycling waterproof cape.

In my opinion, not only is a walking-stick unnecessary, but extremely inconvenient One wastes energy in putting the stick to the ground at every step. Its only real service is when rooting up plants or gathering blackberries, and the woman on a walking tour does not, as a rule, spare time on either of these exercises. And when one is tired, a stick is horribly in the way, and does not assist one over the ground

Besides clothing, I should advise that the following small but important articles be packed: 1, sticking plaster; 2, needles, cotton, pins; 3, scissors and pocket-knife; 4, notebook and pencil; 5 ordnance map (scale one mile to an inch preferably); 6, guide of the district; 7, a compass

From very considerable experience the writer can say that a one mile to an inch Ordnance map is an inestimable help and consolation to the walker. With it there is never any fear of losing one's way, for, though the number of signposts about the country has greatly increased since motors came into existence, there are still very many unnamed and bewildering cross roads. Besides this, one has the comfort of knowing if there will be an inn or a post-office at the next village one passes, as well as whether the village contains a church or anything else of interest Many extremely interesting old houses and churches and ruins may be passed by unnoticed unless one has a map to consult occasionally A county guide is really preferable to a small guide of the immediate district, for very probably it is more accurate and gives one a more thorough idea of the whole area through which one is walking. A light linen bag attached to the waistband under the jersey can hold the map, guidebook, notebook, and pencil, and then they will be ready at a moment's notice

A Circular Trip

There are two kinds of walking holidays, and, for the woman who has not done much walking, I should suggest that she attempt first the one which I may call a "circular" holiday. This is a walking tour with some place from which many roads converge as its headquarters Such a place can soon be found by a glance at an Ordnance map Naturally this kind of holiday does not entail nearly the same amount of fatigue and the same possibilities of discomfort from rain or heat, or—greatest of all—the worry of finding lodgings every night, but it is a very good preliminary to a real walking tour. Even a week-end can be spent in this way at very little cost and with healthy results Breakfast at eight and dinner at seven gives one a good long day in which to see a great deal, and prevent, if the walk is chosen wisely, any unpleasant hurrying back Lunch should be taken—in a tin box for choice—as it is risky to depend on coming across a village shop where this need can be supplied. In some scattered districts village shops are far apart, and often only very unsatisfactory food can be procured from them Biscuits are practically the only articles of food one can really rely on, though, of course, it is possible one may pass through some small towns where there are excellent grocers' shops

If one is not accustomed to walking, it is a good plan to choose walks that do not go very far away from a railway line, and, in most counties of England, the railway is generally fairly handy But one must be prepared for the possibility that trains only run at the most four times a day

The other kind of walking holiday is what may be called a "progressive," and must be taken more seriously. It is an easy matter when one sits at home planning out the tour to average exactly how far to go in a day, and so arrange the stopping place for the nights. Many railways publish a list of apartments at various towns on their lines; these always include villages at some little distance from the stations A list of this kind is a great help, for the apartments are almost always reliable

In planning the walks every day it is best to err on the side of too short a distance than too long, especially for the first three or four days Even the woman accustomed to exercise is sure to feel the strain of walking many miles every day, and the woman who is accustomed to sit still a great deal will be extremely foolish to attempt too much. It is not only the walking that tires, but even more the occasional stopping to wander round some church or ruin or to pluck flowers

Training

As I have said before, a woman with training and in good health ought to be able to walk as far and as well as a man At least three months before a progressive walking tour is arranged, not less than five miles should be covered daily. But these five miles must be walked in the correct manner or they will only do harm. In walking, the shoulders should be held well back and down, and the chest expanded The arms should be swung easily The legs - and this is a most important point—must move directly from the hips and be kept straight at the knees. It is surprising that this elementary rule of walking is so often ignored It very largely proceeds from the narrow skirts which fashion inflicts on woman, but probably the fear of "striding," that many women have, is an active cause

Because walking from the hips is a natural means of progression, it can only be beautiful The feet should be slightly turned outwards If a woman finds she does not walk in this manner, she should make an attempt every time she goes out, whether in town or country, to accustom herself to the correct style. At first she will find it difficult and tiring, but, if she persists, it will soon become a habit, and she will be pleasantly surprised to find greater ease and increased activity. It will not be long before the desire comes to walk longer distances, for each of the bodily organs will receive the natural stimulus that means improved health The straightened back relieves the constriction of the lungs, and breathing is made more free and deeper, and the more natural poise of the whole body gives every organ more ease.

Since each county has its own attractions and differs very considerably in supplies and accommodation, it is impossible to do more here than lay down general rules. The tourist, however, is advised to study the district to which she is going from a good guide-book and a map, noticing the frequency or not of the villages, the heights and valleys and other things, which will prepare her somewhat for the county

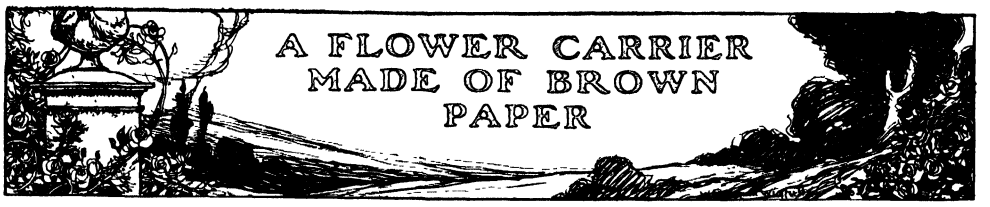
General Hints

There are a few little things which may at first sound unimportant but on which, in reality, comfort and pleasure depend. For instance, a cold bath, or a lukewarm one, in the morning is an excellent beginning to the day, and a good rub down after the day's tramp is likely to prevent stiffness For the first few days, a little ointment rubbed into the thighs and legs and shoulders will prevent much aching of the muscles When on the road, if the feet are very warm and tired, it is always restful to take off the boots and stockings and change them If there is the slightest blister or chafing of the feet, it should be attended to at once, for continued walking with any soreness is very likely to increase it and so prevent walking altogether

There is not very much to be said about food and drink, except to avoid heavy meals and much rich pastry, and to be careful what you drink Mineral waters are to be avoided, and anything alcoholic is likely soon to cause fatigue Milk is the best drink, as it satisfies and does not cause much heat; and water is good, if one can be sure it is perfectly pure. But the best rule to be remembered is, never take too much liquid of any kind, though it will most probably be found that a greater amount than usual is desired, for the body perspires considerably when walking Chocolate (of the hard rock kind) is a good stimulant if one is getting tired, but, of course, it is apt to cause thirst. Oranges, which now can be procured nearly all the year round, are the best thirst quenchers

Probable Prices

Of course, prices vary in different counties and at different seasons. The Lake District has the reputation of being very dear, while many parts of Wales, the more wild parts, are known to be very reasonable, and the people extremely hospitable. Most of the smaller hotels will charge 3s 6d. for bed and breakfast, and one ought to get a good dinner, lodging, and breakfast from 4s. 6d. to 5s. 6d. For two people one reckons to give 6s to 8s for tea, bed, and breakfast, and there are just a few lodging-letters who charge 1s. for a bed and 1s. for each meal. These are very reasonable terms. and in many counties almost impossible to get. Very often where one stays the night one can have a parcel of sandwiches and cake made up for the midday lunch at the cost of the materials, and milk nearly everywhere will cost 1d. a large glass



How to Fold the Paper—Convenience of Carrying when Empty—A Dainty Holder for Violets

A VERY novel and inexpensive receptacle for flowers can be made from a piece of stout brown paper, rectangular in shape, folded and fastened together with ordinary paper fasteners. With the help of the accompanying illustrations, it is a simple matter to fold the paper.

Take a sheet of paper measuring, say, 20 inches by 10

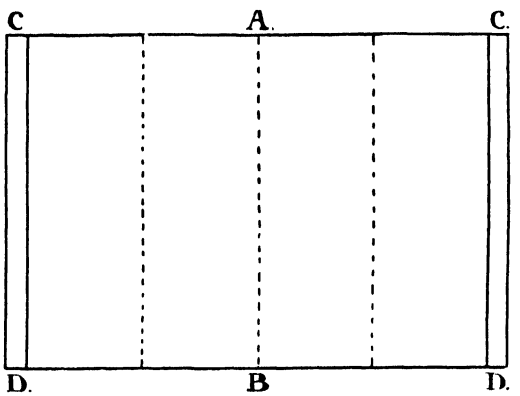


Fig 1. Diagram showing how the brown paper for the carrier should be folded

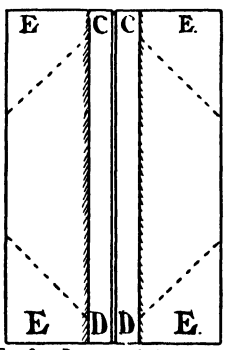


Fig 2. Position of the paper after it has been creased and folded

inches, and crease it down the centre from A to B. Open out flat, and fold back each end about an inch and a half, C to D. Bring the folded ends over to the centre crease, so that the folded ends meet on the line A to B (Fig. 1). The paper will then be in the position shown in the second diagram (Fig. 2).

Make the next folds at the dotted lines, so that the cut edges E come under the folds C to D.

Diagram 3 shows the paper ready to be opened out as a basket, the folded parts "O" forming the sides of the basket (Fig. 3).

For the handle take a strip of the paper, 36 to 37 inches long and 5½ inches wide, and fold into three lengthwise.

Overlap the ends together for about 6½ inches, and fix across the bottom of the basket, with paper fasteners. Fasten again with clips at the top edge, taking care to catch in the folded corners and folded-over edge. A double pleat held in position by clips at the top of the handle will give firmness for carrying.

The foregoing directions are for the basket shown in the illustration, but made in smaller sizes in white paper, such baskets are most useful for carrying fruit, sweets, violets, and many light objects.

It is well not to use a thin paper, or when folding the basket into shape it will be found to tear.

When empty the basket can be folded up quite flat, and carried in the pocket or hand without being the least in the way.

A brown paper carrier of this kind will last quite a long time, especially if it is not allowed to remain damp from the moisture of the flowers or plants. Placed near a fire it will quickly dry. For taking fruit or flowers to an invalid suffering from any infectious complaint these carriers are invaluable.

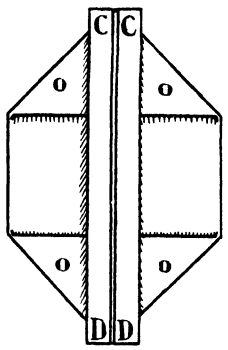
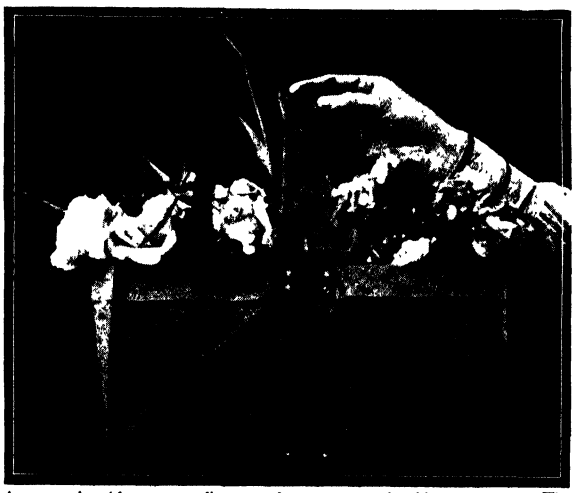


Fig 3. The paper ready to be opened out as a carrier. The folded parts "O" will form the sides of the carrier



A practical and inexpensive flower or fruit carrier made of brown paper. The carrier can be folded up flat when empty and placed in the pocket

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats—Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

SIAMESE CATS

By FRANCES SIMPSON

Author of "The Book of the Cat" and "Cats for Pleasure and Profit"

A Popular Breed—Its Distinctive Points—Ancestry—Delicacy of the Breed—The Two Types of Siamese Cats—Character of the Breed—Well-known Owners

THIS fascinating breed of cats was first introduced into England about thirty-five years ago, and since then Siamese have become very popular amongst fanciers and are exhibited in fairly large numbers at our various cat shows

There is no more distinctive-looking breed than the Siamese Its chief beauty consists in the sharply defined brown markings and the light cream of the body colour The deep blue of the eyes gives an almost human look to these quaint cats The ears, tail, and legs should be a dark seal brown, with a mask of the same tone over the face, but not carried up to the ears The body colour should be a pale cream, perfectly even in tone, without any blotchings or markings. The tail is generally straight, but sometimes has a kink In England it has been asserted that this is a defect, but in Siam it is highly prized

There is a legend that these cats were kept exclusively and with great care in the King's palace in Bangkok, and therefore the title of "Royal" has been given to them, also that they receive the souls of their owners after death It must be understood that there is no definite royal breed as such, but the palace breed seems to have originated by selection The Siamese, as a nation, are lovers of anything quaint and uncommon, and the cream-bodied cats in Bangkok seem to have been given to, or bought by, the inhabitants of the palace, until they have established a breed of their own, and thus have reproduced the cat that fanciers know to-day as the royal cat of Siam.

We have a parallel case in the "King Charles" spaniels

A peculiarity of the Siamese is that the kittens are born quite white, and at about a fortnight old the points begin to look rather grey, turning at two months to a seal brown, which gradually becomes darker in tone, while the rest of the body remains cream in colour. The colouring process resembles that of a meerschaum pipe.

A Delicate Breed

There is no doubt that Siamese kittens are more difficult to rear than both the long-haired Persians and the other short-haired varieties The damp and cold of the English climate proves very trying to their constitutions, and if attacked with any of the ills that cat flesh is heir to, they do not appear to have any stamina to bear up against the ravages of the disease. Their recuperative powers are almost nil, and they rarely pull through a severe illness

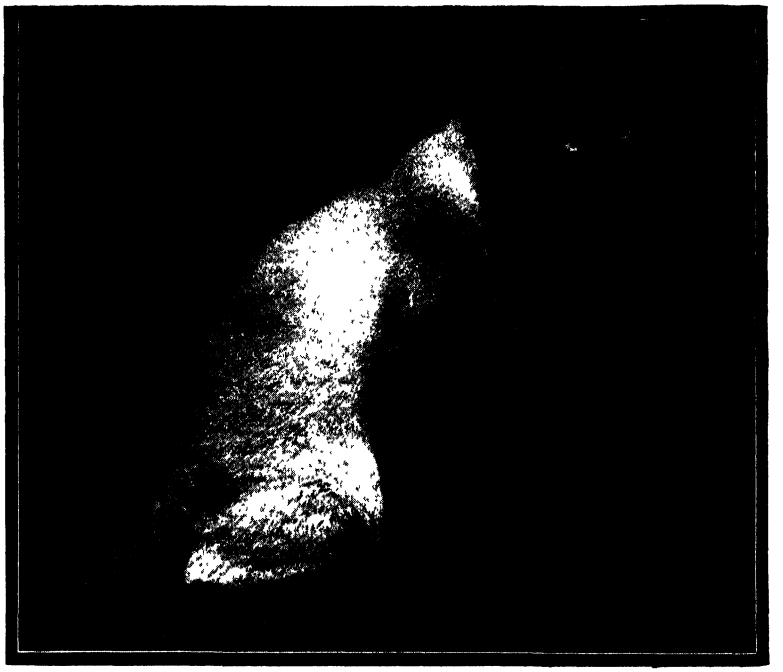
It is a matter of regret that as Siamese cats grow old the beautiful cream colouring of the body coat becomes cloudy and dark. There are very few exceptions to this rule.

It is generally admitted that these cats are wonderfully intelligent, and are much more dog-like in their nature than ordinary cats.

There are two types of Siamese cats in England. The one is compactly built, short

in body, low on legs, and round in head, with rather thick and not very closely lying coat. The other type is longer in body, with a wedge-shaped head and face, and the coat is more glossy and the limbs more lithe and sinuous, This is the foreign variety, which, however, does not find so much favour with fanciers as the cobby type of Siamese.

A Specialist Club for Siamese was started in 1902 by several enthusiastic admirers of this breed, and the members have certainly done much to improve the classification at our shows and to encourage the breeding of these cats. Mrs Robinson, of 22, Edith Road, West Kensington, is the hon secretary, and has been a very successful breeder and exhibitor for many years Lady Marcus Beresford has always been faithful to this breed, and Mrs De Vere Brooke has owned some fine show specimens. Miss Forestier-Walker and Mrs Vyvyan were amongst the earliest owners of Siamese, and still keep one or two as pets.



Mrs De Vere Brooke's Siamese cat, Champion Sancho. Siamese cats are charming and most intelligent pets. They are, however, difficult to rear in this climate, and consequently expensive to purchase

Photo, Russell, Crystal Palace

Siamese will never become common in England for various reasons These cats are expensive to purchase, difficult to rear, and fanciers are very afraid to risk them in the show pen They make splendid neuter pets, and can be taught to do tricks more easily than other cats The chief, and perhaps only, objection to a Siamese in the house is the trying nature of its loud and unmelodious voice.

THE PEKINGESE

By E. D. FARRAR

Breeder and Exhibitor

How the Breed Came to England—"Sleeve Dogs"—Specialist Clubs and the Standard of Points—Character of the Pekingese—The Cost of a Puppy

In the gardens of the Summer Palace of Pekin, in the fateful year of its capture by the allied forces, 1860, were found five frightened little dogs of the highly venerated Sacred Temple breed, and they resented in dignified Pekingese fashion their capture by some of the "foreign devils."

Pets of High Degree

In such romantic fashion our most costly and popular toy dog was introduced to the race that was to cherish them. General Dunne, Admiral Lord John Hay, and another naval officer, cousin of the then Duchess of Richmond, were the first to find these hapless mites, who, as their Imperial mistress had committed suicide, had probably been forgotten in the sudden flight of the Chinese Court.

General Dunne presented his dog Looty to Queen Victoria, by whom it was tenderly cherished, and a fine painting of it is still extant, showing how well the true type has been preserved Two were made the chief pets at Goodwood, and account in their descendants for the principal stars of the modern show bench Fruitless efforts to add to their numbers were made from time to time, but proved unavailing, even in the case of such great personages as a Rothschild. The only exception seems to have been in the case of Mrs Douglas Murray's Ah Cum and his mate Mimosa, which are said to have been smuggled from the palace in a box of hay inside a crate of Japanese deer! The names of these two specimens occur in the pedigrees of almost all well-known dogs, for Ah Cum was

mated to two of the Goodwood bitches, the result being the famous Champion Goodwood Lo and Goodwood Put-Sing. Later came those pillars of the breed Champion Goodwood Chun, the present peerless Champion Chu-Erh of Alderbourne, Marland Myth, Champion Gia-Gia, and others

The above remarks as to the impossibility of procuring the small genuine Palace dog do not contradict the fact that the larger type of Pekin spaniel can be obtained with little difficulty from China The term "imported dog," seen in advertisements, therefore, must not mislead the novice The little "sleeve" specimen, so called because it can easily be carried in the flowing Oriental sleeve, has always been a rarity, even in its Eastern home

To foster the interests of this smaller dog the Pekin Palace Dog Association was formed, which reduced the generous weight allowance of the Pekingese Club from eighteen pounds to ten pounds, specimens of from five to six pounds being the ideal weight.

Mrs F Becker's prize-winning Pekingese, Howbery Ming, a beautiful specimen of this highly fashionable breed Ming excels in coat, body, and head
Photo, Sport and General

Points

The points, as laid down by club standards, are briefly these:

The head should be massive, with a broad skull, and possess the typical point of being *flat*, not domed, between the ears, differing thus from all other toy spaniels

The eyes should be wide apart, dark, prominent, and lustrous, the nose black, very short, flat, and broad, indeed as little in evidence as possible Hence the term "noseless" is often applied as commendation to a good specimen

The ears should be heart-shaped, not set on high, nor reaching below the muzzle, well feathered (that is, fringed), and carried drooping

The muzzle should be very short, broad, and wrinkled, and neither pointed nor underhung.

The dog should carry a profuse mane that extends beyond the shoulder-blades and forms a ruff or frill round the front of the neck.

The body is most characteristic in shape, being lion-like—that is, broad-chested and heavy in front, and lighter behind. It should not be too long in back. Hence the Chinese name "the lion dog."

The coat should be long, with a thick undercoat straight and flat, not curly or wavy; coarse yet soft, with profuse feather on thighs, tail, and toes.

The legs should be short; the forelegs strong and bowed, the hind legs lighter, but firm and shapely The feet should be flat, and the dog should stand up well on its toes, not on its ankles

The tail, which should be abundant, should be curled, and carried well up on the loins.

All colours are allowed, including brindles and parti-colours Black masks and spectacles round the eyes, with lines to the ears, are desirable An effort is being made to penalise noses other than black, though, as in many breeds, when out of health, even black noses are apt to go off colour. The dog should not then be shown, as to do so would be courting disaster

In size the smaller the dog the better, provided type is not sacrificed In weight classes, dogs over ten pounds and under ten pounds should be divided, over eighteen pounds should disqualify entirely

Action is most important It should be free, strong, and high Weakness of the joints should penalise a dog, though crossing the feet or throwing them out in running does not do so.

Character

In disposition, the Pekingese is essentially a most interesting dog, and belies his name of "toy," for he is no whit behind the hound in dignity, the Scottie in reserve and quaintness, the spaniel in affection, and the "Irishman" in spirits and courage He is truly a very engaging little dog He is hardy, and stands our climate well if given plenty of fresh air, good food, and adequate exercise. Indeed, he may safely be treated as an ordinary terrier, only avoiding excess in any way and undue damp Worms, as a puppy, seem to trouble him even more than other breeds, and the matter should receive the breeder's attention in good time.

Cost

The Pekingese is, so far, a very costly little dog A very ordinary puppy, not a show dog, of good breeding will fetch anything up to £20. For one famous champion, the great Chu-Erh of Alderbourne, whose fee is 30 guineas, it is generally believed that £3,000 was vainly offered.

The following is a good firm for supplying Foods, etc., mentioned in this Section Messrs Molassine Co., Ltd (Dog Foods)

WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPEDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

WALL CABINETS AND BRACKETS

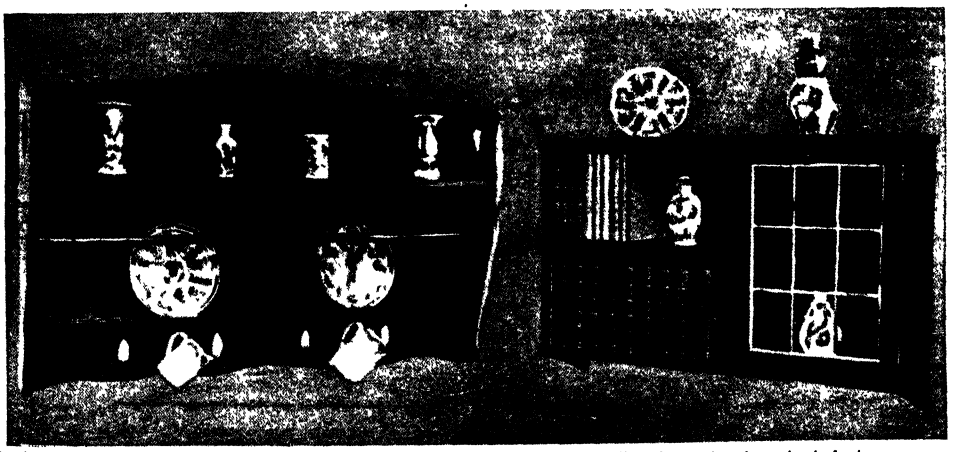
By MRS. F. NEVILL JACKSON

An Old Invention—Chippendale Wall Cupboards—How to Utilise Old Carving in a Wall Cupboard—Beautifying a Modern Cheap Specimen—The Best Form of Cabinet for Small Collections—Wall Cupboards for Bedrooms—The Hall—The Nursery

THE wall cupboard, as distinct from the cabinet or wardrobe which reaches to the floor, dates back to the days when a sliding panel revealed a shelf or recess which could be used for holding valuables. Sometimes an ornamental boss in the carving concealed the spring, sometimes the wooden peg used in those far-off days instead of iron nails served to hide the mode of entry.

The wall cabinet or hanging bracket is never a very spacious affair, being designed, as a rule, for holding small and choice specimens rather than a large store of more utilitarian articles.

Chippendale devoted much care and thought to the designing of hanging cupboards, and the matchless designs in his book show examples both in the Gothic



On the left is shown a set of wall shelves, fitted with a bar to prevent plates from falling forward and cup-hooks for hanging jugs or cups. On the right is a pretty little china and book shelf, fitted with a glass door

and also in the Chinese style. Pagoda patterns group themselves with facility in the roofing of such cabinets, and examples are occasionally to be found that have richly carved upper portions with the characteristic sloping roofs of China, whose upturned corner pieces are sometimes hung with tiny wooden bells.

Such cabinets have shelves with fretwork edges, and in the rare examples where glass encloses the shelves, the panes are latticed with excellent effect.

Though the use of glass is very desirable in a hanging wall cupboard, the panes must be small, for the essence of the wall cupboard is that it should hang, and overweight must be carefully avoided. Should we suspect that the glass-plates or pendent cords are insufficient to bear the strain, then we may be sure that the wall cabinet is designed on unsound lines; its effect will be inartistic, and we should not buy it. All furniture that gives us a vague feeling of insecurity when used for the purpose for which it is designed is wrongly built, and we do well to reject it.

Well-designed shelves with grooves for plates and hooks for cups are both useful and ornamental, and, if they possess a suitable background, are suitable repositories for pretty china

A Pretty Wall Bracket

It is sometimes possible to pick up a few sections of three or four inch wide carved wood. Such pieces are extremely decorative if screwed into the edge of a narrow shelf. Uprights of wood hold them together at convenient distances, and glass-plate fittings are sufficient to hold them securely to the wall. A valuable addition would be a backing of some artistic material. Old brocade of rich colouring, powder blue, rose, or myrtle, show up any china, brass, or copper *bibelots* to perfection. This simple wall bracket, when arranged with taste, will give a certain *cachet* to any room; though it has not the dignity of a glass-panelled cabinet, it is a useful decorative asset.

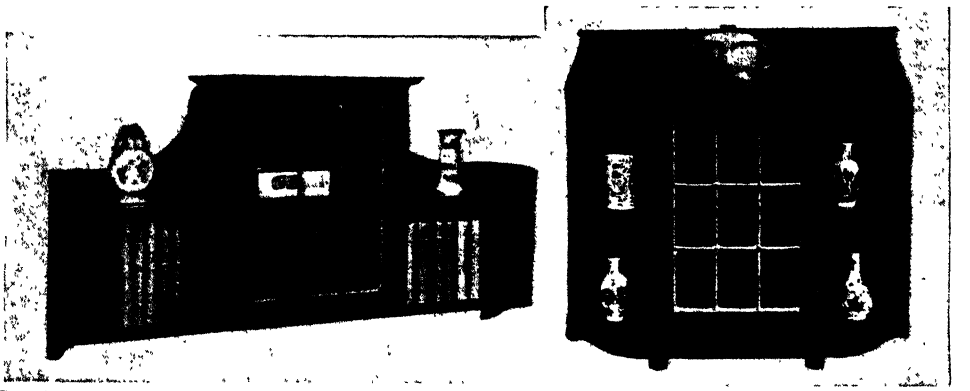
It is always wise to have backing to shelves or hanging cabinets. Without such wall protection, the constant use of the duster inevitably marks the walls, and even though the backing be but brocade, the additional solidity is important.

Beautifying the Commonplace

Many people like to have a bar as is here illustrated as well as the groove into which the plates fit on the shelf. This bar renders impossible the falling forward of the china, and is therefore of distinct advantage; especially where the vibration of heavy traffic or railways is a real danger to valuable works of art.

It is sometimes possible to beautify a commonplace purchase by some simple means, thereby making it *en suite* with other decorative features in the room. Even the cheap white wood medicine-chest may be painted a tender duck-egg green to match green walls, and lead-coloured strips be placed behind the glass to simulate leaded panes. The addition of a fine old drop handle of brass will also help to redeem such a little wall cabinet from the commonplace, and a few brass hooks of old Dutch pattern, with elaborately carved tops, may be hung beneath the cupboard for the holding of cups, mugs, or jugs.

In choosing a wall cabinet, the buyer must remember that it should partake not only of the nature of a store-closet, but also of a wall ornament. It is well to decide what curios or decorative pieces are to be placed in it, and to choose the cupboard which is most suited for their display. If Oriental or antique plates are to be shown, then simple shelves, narrow in width but grooved so that



Two glass-fronted wall cabinets admirably suited to a bungalow or country cottage. If made in white wood, they can be enamelled or stained to accord with the general colour scheme of the room in which they are placed *Photos, Silvey*

the plate may stand firm, will be sufficient. Such shelves may be edged with a narrow reeded frame wood, to be bought at any picture-framer's. Another way of beautifying the ordinary white wood wall cupboard is to decorate it with poker work or fine etching. A bold design which is conventional in feeling is eminently suitable. When burnt in, a burnt background of cross-hatching poker work, or point work, may show up the pattern, which should be left white.

In a small dining or breakfast-room, some well-designed shelves on a brocade-hung background may be used above a chest or dinner-waggon as a makeshift side-board. The tablecloth and napkins can be stowed in the drawers, plates ranged dresser-wise on the shelves, and cups and jugs can hang below with decorative effect. There is a charm of simplicity about such an arrangement that is eminently suited to the country cottage or bungalow.

If painted in white enamel, or the colour of the other painted wood in the room, these shelves look very well. I have the pleasantest recollection of three white shelves placed one above the other. Three feet in length and 2½ inches wide, they held four large and eight small Faience rose-plates, and made an agreeable wall decoration in a rose chintz drawing-room.

A dainty little wall cabinet suitable for displaying a few pieces of good china It should be fixed on a level with the eye

Another wall cabinet, which struck a charming note of colour in a cool, cream-tinted morning-room, was a more elaborate affair in dark carved mahogany. Behind its small glass doors was preserved a complete dessert service of Wedgwood in the old green vine-leaf pattern. Centre dish, raised *compotières*, and a dozen plates were there, and all in miniature; for this interesting little service was a doll's set that had survived the risks of much nursery handling and schoolroom feast days.

Some Small Collections

Wall cabinets are very suitable for small treasures in jade netsukes, carved in ivory, showing with inimitable skill episodes in the everyday life of the Japanese artist carver. Little pieces of Venetian glass, cups, and beads show like jewels on the shelves of a wall cupboard, where the sunshine strikes the wall. A store-house which is conveniently on a line with the eye is specially convenient for the holding of small treasures which invite close examination.

Amongst minor modern collections, that of Goss china is specially suitable for the wall cabinet. Those for whom antiques hold no attraction are sometimes at a loss how to bestow their treasures. Goss nick-nacks, with their correct heraldic emblems, serve as dainty reminders of pleasant journeys and the visiting of fresh towns, but their minute size and fragility call for special care. The wall cabinet is excellent for their display.

Useful Wall Cupboards

Many useful, but not beautiful, articles may be stowed away in small wall cupboards. There is a type of medicine cupboard, measuring about 18 inches by 22 inches, which can be obtained at any small furniture shop in any kind of wood or in coloured enamelled paint. It consists of a small shelf, and beneath this is a cupboard with glass or solid wooden doors.

With such a cupboard in a bedroom or dressing-room, the unsightly row of lotion or toilet bottles, tooth-powder boxes, and other inevitable but ugly receptacles can be kept at hand but out of sight. Such a small cupboard makes quite a nice little gift to a girl who is beginning to take a pride in her own room, and teaches neatness in the bestowal of unattractive but useful belongings.

Occasionally such a cupboard has a mirror above in place of the shelf; this is useful for placing in a bathroom or near a washhand stand.

It should be so placed as to be in a good light but out of the reach of splashing

The subject of hanging cupboards combined with a small mirror inevitably suggests the hall, where such a piece of wall furniture is useful, not only on account of the bestowal of gloves or hat-brush, but also because, in a small hall or passage, floor space is usually so valuable that it is best to hang whatever can possibly be hung.

Another sphere of usefulness for the wall cabinet or cupboard, though one that has not as yet been universally adopted, is to serve as a museum for children The passion of collecting is strong in children, in girls as well as in boys, and in schools of modern type this taste is encouraged and provided for by the school museum

But there is a peculiar joy in having a thing "to oneself," which is also characteristic of childhood, and a little wall cupboard, with glass front and shelves painted white, makes a delightful home for the treasures that keen eyes and busy hands acquire so happily in holiday rambles In this case, of course, the cupboard must be hung on a line with the young "spectator's eye," or its utility will be lost. It is best left unlocked, as keys, in childish keeping, are apt to be lost.

ECONOMY IN LIGHTING

By W. S. ROGERS

Continued from page 2864, Part 24

Economy in Installation—How the Different Rooms in a House Should be Lighted—The Best Positions for Switches—Electric Fittings—Management of Electric Light—Other Systems of Lighting—Acetylene—Petrol Gas

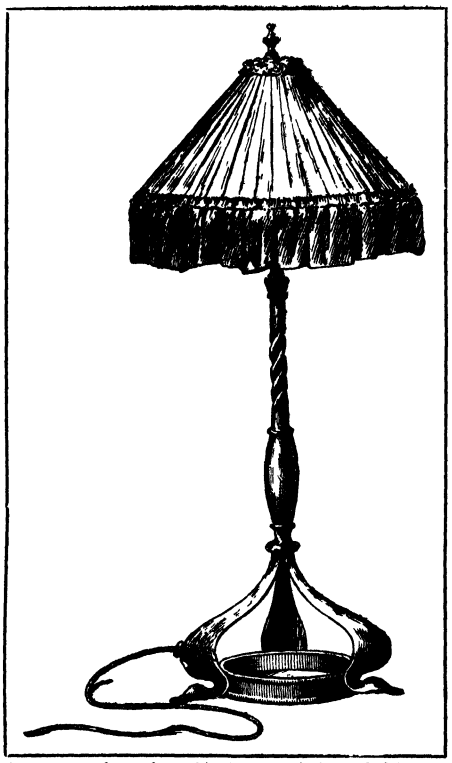
In arranging a domestic installation, considerations of economy arise in connection with the placing of the lights, and with the globes and shades.

Whilst overhead lights give the pleasantest illumination, as also the most natural, it is not advisable to fix the lamps higher than some nine feet from floor level, or light will be lost, for the quantity of light received on a given surface, say a newspaper, falls off rapidly with the distance from the source of illumination. Thus, if placed higher than nine feet, it may be necessary to instal more lamps to obtain the same amount of useful light.

The wall surfaces assist in diffusing light, and if dark in colour the general illumination will suffer. Ceilings, of course, are concerned also in the same way, but, as usually they are white, or very light in tint, the point does not often come under consideration

The character of the globes or shades used will have a considerable effect on the amount of useful light produced. Opal glass intercepts quite 50 per cent of the light, and frosted glass from 15 to 20 per cent.

Lights placed high up may be used naked, and in that case should be reinforced by the use of a reflecting surface, unless in close proximity to a ceiling, in which case the latter will serve to diffuse the rays that escape upwards.



A convenient form of portable electric table-lamp. Wall-plugs should be fixed at points where it is desired to use these lamps

It is very important, therefore, to make a careful study of the different types of fittings available when installing the electric light, so as to obtain not only those which are elegant and best adapted to the rooms, but also those which are best suited for diffusing the light with a minimum of loss. A few remarks on this matter will be useful.

Sitting-rooms

The amount of light for a sitting-room will depend on the tastes and requirements of the occupants. It may, however, be taken as a rough guide in fixing the number of lamps that one 16-candle power light, or its equivalent, should be allowed to every 50 square feet of floor area, in rooms of ordinary height.

This would give an efficient general lighting where the ceilings are white and the paper not too dark in colour. With a dark ceiling and walls it might be necessary to increase the allowance by half as much again.

The best results are obtained when the lights are so arranged that they are not seen directly.

The most pleasing effect of all is attained by an arrangement which screens the lamps entirely, but allows them to throw their light up to the ceiling, whence it is diffused throughout the room. This, however, is not an economical method.

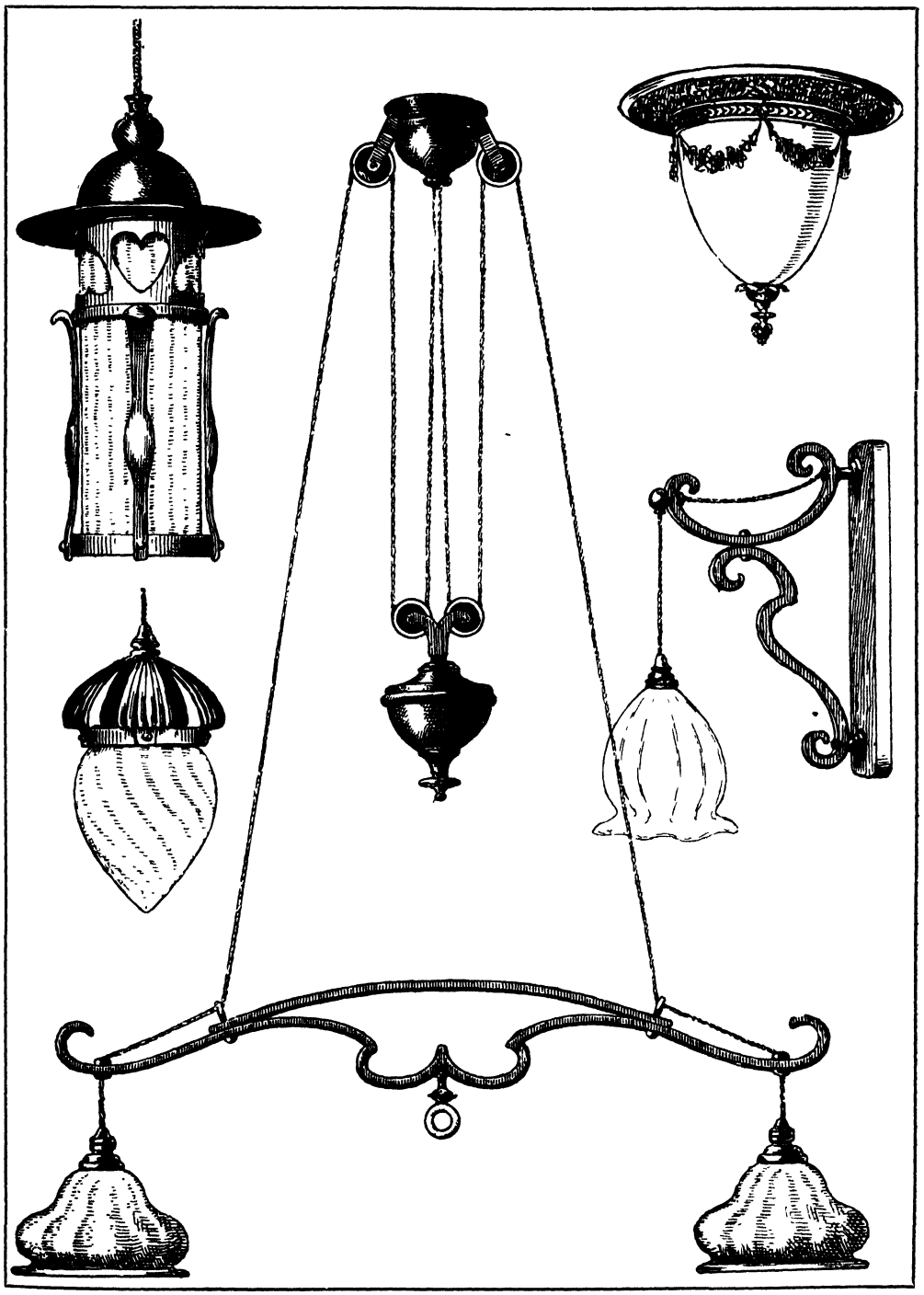
In dining-rooms a cluster of lights over the centre of the table, preferably contained in a "rise and fall" fitting, with silk shade, is indispensable, and supplementary lights may be added in the form of wall-brackets, say, one on each side of the fireplace and one or more over the sideboard

An alternative plan, which secures a more general lighting, is to have a cluster of lights in the centre of the ceiling, close to it, with four or more single lights symmetrically placed in the ceiling area around it. This is the best arrangement where pictures form a conspicuous feature in the wall decoration, and it keeps the lights well out of the eyes.

The switches should be arranged so that the centre group and supplementary lights may be turned on and off independently.

The position for the switches should be at a height of four feet from the floor, and just inside the door on the opening side, so that they may be conveniently found and manipulated by a person entering the room in the dark.

In the drawing-room, where a more general lighting is desirable, single lights, placed on the ceiling in neat rosette fittings, are very effective. Wall-plugs should also



Some simple but artistic electric light fittings. The pendent electrolier is admirably adapted for use in a hall. The wall bracket lamp will be found useful in a passage, and the lantern-shaped design lends itself to an antique decorative scheme. Two excellent types of bulbs are also shown

2

be provided at convenient points for connecting to piano and portable standard lights. An alternative arrangement is the one already alluded to, by which the whole of the lighting is effected by reflection and diffusion from the ceiling, and this is best arranged by placing the bulbs along a moulded cornice fixed some 18 inches from the ceiling, and of just sufficient width to conceal the lamps from the eye.

Libraries, studies, and rooms for special purposes must be treated as circumstances demand. In most cases portable table standards will be useful adjuncts, and wall plugs to supply them should be fixed at all points where it may be convenient to use them.

Bedrooms

In the principal bedrooms two lights should be fitted above and one on either side of the dressing-table, preferably in fittings adjustable in height. The best position is in a line drawn about midway between a sitter placed in front of the dressing-glass and the latter.

A light over the bed-head is a great convenience, and it should have a switch so placed as to be within reach of a person occupying the bed.

In smaller bedrooms a single light over the dressing-table will generally serve all requirements.

Passages, lavatories, and other like places may be lighted by pendant fittings attached to the ceiling or by wall-brackets. In most cases lamps of 8-candle power are sufficient for such places

Halls are generally lighted by a central electrolier, which should be placed high enough to clear the tallest person's tall hat.

An excellent and convenient arrangement of switches for the hall light is one which permits of turning it on and off from either of two positions—one in the hall itself and the other on the first-floor landing. This is done by the use of what are called 2-way switches.

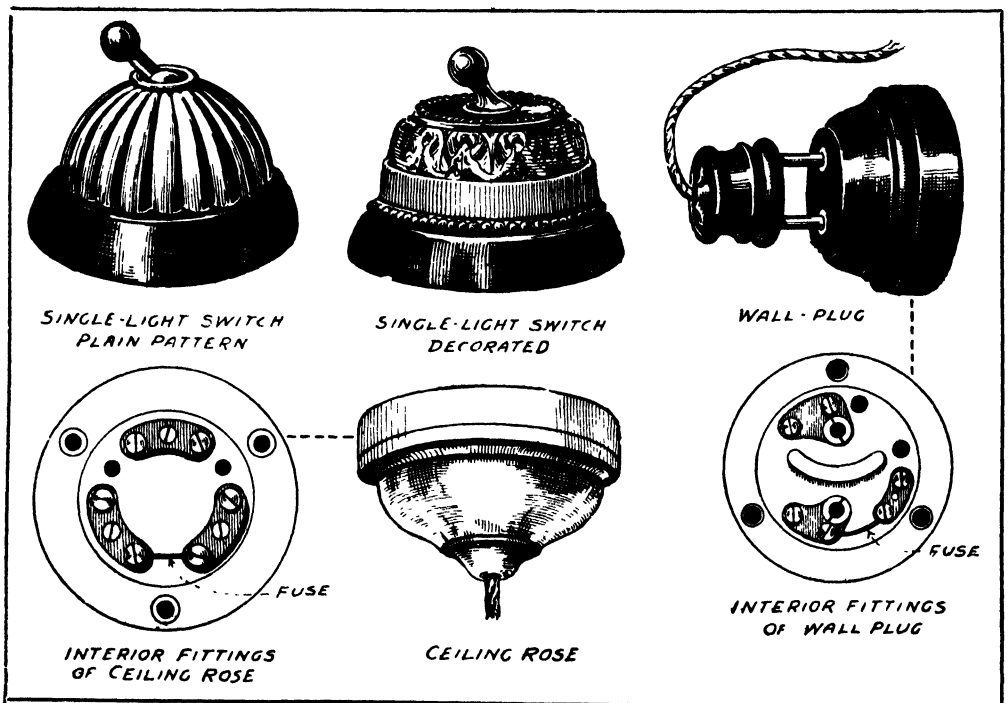
Every single light should be provided with a switch, and in large groups of lights, say, exceeding three in a group, it is convenient to have switches arranged to permit part of the group being on or off as required.

The small extra initial expense of a full equipment of switches is well-justified by the subsequent economy which is effected by their use, there being then no excuse for leaving lights burning when not required.

The electrician may generally be relied upon to do his work efficiently, but when he is working to contract he may be tempted to economise by omitting some of the items to which attention has been drawn, unless the householder tie him to a specification; and it should be the householder's business to see that the specification covers all that is necessary for safety and convenience.

Lamp-fittings

An infinite variety of designs in electric lamp-fittings is available Generally, the best effect is obtained from those of simple character, in which the brass-work is solid and well-finished, and not over-decorated with scrolls, leaf-work, and other intricate



Some excellent types of electric light switches, wall-plug, and ceiling rose. Such fittings are best when of simple character

ornament, which gathers dust and is difficult to clean.

Fittings for dining-rooms, halls, and passages may be finished in steel, bronze, or oxydised silver-plate, or may be of bright or dull brass, or of beaten copper. The choice will follow the taste of the purchaser. For drawing-rooms nothing looks better than dull gilt or brass "scratch-brushed" (*i.e.*, dull-polished) and lacquered.

The switch covers should be finished in similar style to the lamp fittings. When, from necessity, the lights are fitted at so low a level that they come below the line of sight, the shade should come below the lamp-bulb or enclose it altogether Crinkled and ribbed and fluted glass throws unpleasant shadows upon adjacent surfaces, and for this reason is best avoided in favour of a plain glass.

Silk shades should never be allowed to be in actual contact with the lamp-bulbs.

Management

The management of electric light is simplicity itself, so long as all goes well, and the best security for a reliable installation is good materials and workmanship, for which a fair price must be paid.

The worst disaster which can happen to the domestic system is what is termed a short circuit. This may arise in many ways, amongst which may be enumerated:

Driving nails into the wire casings.

Friction and injury to flexible wires.

Cutting through of the wire insulation by sharp edges in the lamp-fittings.

Water finding access to the wire casings

Whatever the cause, the result would be a short cut for the current, local heating, and extinction of the lights on the section in which the short circuit occurs. Cases are not unknown in which a fire has been started. This usually results from badly designed cut-outs, or from culpable negligence on the part of the workmen in substituting a piece of wire for the usual tin fuse.

In such event water should never be thrown on the flames, as it only intensifies the trouble. The proper plan is to at once turn off the current at the main switch. The flames may then be dealt with in the ordinary way.

A Simple Repair

The householder, unless he be an expert in such matters, cannot well undertake repairs to damaged wires, but he should be capable of renewing a connection, which generally only consists of re-inserting the bare end of the wire under the nut or screw of the switch or cut-out, as the case may be, and clamping it up securely with the help of a screwdriver. This should never be done without first switching off the current.

Should all the lights become extinguished, before taking action it is well to see whether the lamps in your neighbour's house are burning. If not, the trouble is most likely in the company's system, in which case you can only wait patiently until their workmen have remedied it, but it is as well to send them an early intimation of what has occurred.

When a lamp begins to show a black deposit in the interior of the globe, and the amount of light it emits becomes sensibly diminished, it is more economical to replace it by a new one than to go on burning it.

Householders should always remember to switch off the lights when vacating a room. It is surprising how great an economy is effected by a rigid adherence to this practice, and how difficult it is to enforce Guests and servants are equally culpable in their negligence of this simple habit.

In lighting by gas, its deleterious effect on ceilings and decorations through the free carbon emitted with the products of combustion is often noticed. A similar effect, though not in so aggravated a form, is sometimes seen when electric lamps are placed near the ceiling. It has been traced to the upward current of air, induced by the heat of the lamp, carrying with it dust particles, which are deposited on the ceiling surface.

A shade placed over each lamp is effective in spreading the dust stream, and thus minimising its effects, but this is not possible where the lighting is to be diffused by reflection from the ceiling. The deposited dust, however, may be removed by rubbing the soiled surfaces with pieces of stale bread.

Other Systems of Lighting

The whiteness and brilliancy of the acetylene flame fit it admirably for domestic lighting in cases where no more suitable alternative is available. It requires very small pipes. The generating apparatus is simple and easily managed. The cost of a 30-light plant is about £35.

Acetylene is not cheap compared with coal gas (incandescent). The cost per 1,000 candle power per hour, with calcium carbide at 15s. per cwt., works out at about 1s., against 2½d. with gas at 3s. per 1,000 cubic feet. But it is no more expensive than coal gas when the latter is burnt with the batswing burner.

Petrol Gas

Various systems of burning petrol vapour have been devised, the best and safest probably being that known as "The Safety-Light," the main feature of which is that the petrol vapour is mixed with air in so dilute a form that it becomes practically non-explosive.

It is burnt in the ordinary incandescent burner with mantle, giving a light equal in all respects to coal gas similarly burnt.

A 30-light plant, exclusive of piping, costs about £45.

The cost per 1,000-candle power per hour, with petrol at 1s. 3d. per gallon, is 2d. only. This will be found to compare favourably with the cost of gas, acetylene, and electric light, at the average rates given above.

THE ROMANCE OF OLD CHINA

LIVERPOOL POTTERY AND PORCELAIN

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

Early Attempts to Manufacture Porcelain—The Discovery of Transfer Printing—An Invention that was Suggested by Children—Punch-Bowls—Amusing Verses

WE gather from the writings of local historians that pottery had been manufactured in Liverpool from an early date.

The late Mr. Joseph Mayer found amongst the list of town dues payable at the Port of Liverpool in 1674 documents which clearly prove that pottery was then being made, but it was during the eighteenth century that the industry flourished and that a number of potters were established in this seaport, where they manufactured Delft and other wares; indeed, it is recorded that "every merchant of note was concerned in it."

A plate of buff-coloured Liverpool ware, with brown transfer printed centre, surrounded by a wreath of raised vine-leaves enamelled in green. This transfer printing was the most popular form of ornamentation used at the Liverpool potteries

Upon the site of some of these factories wasters have been discovered which show that salt-glaze ware was made here, and that the wares of Astbury, Whieldon, and other Staffordshire potters, were copied, also tortoiseshell, agate, and cream ware.

The principal Liverpool potters were Richard Chaffers, who died in 1765, the Shaw Brothers, Philip Christian, whose works were the largest and most important, of the oldest pieces of earthenware may be found to be decorated with a design in which appears a bird (probably the Liver bird) with a sprig in its beak. Some such pieces may be seen in the British Museum.

Amongst early productions were large Delft drug-pots, such as are now much sought after. The ware was copied from Dutch Delft, which it greatly resembled, and the body was covered with a white enamel, on which a design and the name of the drug were painted in a rich shade of blue.

Tiles for hearths and for other purposes were also manufactured in large quantities, and were decorated in blue and other colours.

Many of these were ornamented with Biblical subjects, with chapter and verse placed below, a favourite design being one which depicted Jonah emerging from the mouth of the whale. Others were decorated with flowers, figures, animals, and land and seascapes.

It would seem that as early as 1769 attempts had been made to manufacture porcelain. In an old notebook a recipe, dated January, 1769, has been found, which contains the following: "Christian's China body 100 parts of rock; 24 parts of flint; 6 parts best flint glass; to every 20 lbs. of above, 1 lb of salts." Of course, these ingredients would not make a porcelain body, but they were, no doubt, used for earthenware of fine quality, possibly that which so greatly resembled Wedgwood's cream ware.

Another recipe in the same notebook, called "Pennington's body," reads thus. "Bone ash, 60 lbs.; Lynn sand, 40 lbs.; flint, 35 lbs.; fritted together; to every 60 lbs of the above, 20 lbs of clay." The kind of clay is not specified; it may have been Cornish clay or merely pipeclay. These ingredients would have given an almost translucent body, and they, no doubt, formed the nucleus of the porcelain body afterwards manufactured.

Liverpool porcelain closely resembles that of Worcester, but, when pieces made at these two places are seen side by side, it shows a very distinct characteristic in the grey shade of the body. This is accounted for by the glaze, which is of a cold grey tone. Porcelain services and mugs and jugs were decorated in blue under-glaze and in colours and gilt; but the most popular form of ornamentation used at Liverpool was that of transfer printing in various colours and black.

A Liverpool porcelain mug ornamented with a transfer printed outline, filled in by hand This work was usually done by young girls
From the South Kensington Museum

The discovery of the art of transfer printing upon porcelain has been claimed by Worcester and also by Sadler & Green, of Liverpool It is more than probable that the process was discovered independently at about the same time at both places Handcock's printing upon Worcester china became famous (page 1300, Vol. 2), and the process had previously been in use at the Battersea enamel works

The story of the beginnings of transfer printing upon porcelain by Messrs Sadler & Green, at Liverpool, is an interesting one, and is related by the late Mr Joseph Mayer in his "History of the Art of the Potter in Liverpool" He says that, in "The Liverpool Guide," published in 1799, it is stated that "copper-plate printing on china and earthenware originated here in 1752, and remained for some time a secret with the inventors, Messrs. Sadler and Green." But Mayer adds: "Mr. Sadler gained his first idea of applying the art of printing to the ornamentation of pottery from seeing some children stick waste prints, which he had given them, upon broken pieces of earthenware that they had brought from the potteries to ornament their baby house with. This Mr. Sadler kept to himself, and seeing the value of the art thus suggested to him by that circumstance, after many fruitless trials, he at last succeeded in accomplishing his object"

He next communicated his discovery to Mr Guy Green, and they decided to apply to the King for a patent. This, however, they never took out, "feeling that so curious a discovery would not easily be found out," and that a long time must elapse before others could injure them by competition Mr Mayer also says that this firm printed 1,200 tiles in six hours, and that they had been more than seven years in perfecting the discovery.

Transfer Printing

The process of transfer printing upon pottery and porcelain may shortly be explained as follows The impression from a copper plate taken upon paper was applied to the ware or porcelain, which had previously been heated and sized This was firmly pressed and carefully rubbed, and the ink being made with linseed oil, the impression remained when the paper was removed

In the articles on Wedgwood (pages 2505 and 2620, Vol 4), was shown how this potter sent his wares to Liverpool to be printed At first these were carried by pack-horses in panniers, and later in waggon loads, and were returned to be fired in the kilns at Etruria Sadler and Green charged very moderately for their work, and a large dinner and tea-service printed for Wedgwood upon his cream ware, which was made for David Garrick, was decorated by this firm at a cost of £8 6s 0½d Several colours were used at first, but after a time all were abandoned except black and red This did not suit Wedgwood; nor were the early patterns to his liking. In May, 1770, he wrote to Bentley: "I have had a good talk with Mr Sadler, and find him willing to do anything to improve his patterns" He also mentions a "sett of landskips with childish scrawling, sprigs of flowers," and adds that he has persuaded

Two Liverpool tiles, printed by Sadler & Green One is in brown transfer, the other in green. These tiles were remarkable for their clearness of outline and beauty of design

Sadler to try "purple and a sett of red chalk style."

In 1772 John Sadler retired from business, and from that time there was a marked improvement in the patterns and more colours were used Some designs were printed in outline and were filled in by hand, young girls being employed upon this work Shells and seaweed were favourite patterns.

Tiles printed by Sadler and Green were remarkable for clearness of outline and beauty of design These may often be found to bear the name of the printers, sometimes the name Sadler alone occurs The colours used were black, green, brown, puce, and red

Seth Pennington's Work

Seth Pennington made both pottery and porcelain at Liverpool Some very fine earthenware vases and beakers decorated in under-glaze blue, in exact imitation of Chinese Nankin porcelain, with covers surmounted by a Chinese lion, are said to have been made by him He carried on a flourishing trade with America, principally in jugs, mugs, and punch-bowls. These latter were frequently of very large size, some being over twenty inches in diameter They were generally ornamented with such subjects as "the death of General Wolfe," pictures of Washington, and the Washington monument, printed in transfer upon cream ware. Small labels in Liverpool earthenware may still be picked up; they were used on decanters, and were marked "Madeira," "Brandy," "Rum," "Gin," "Cyder," "Wormwood," "Peppermint," etc

A factory which carried on the largest trade in Liverpool was founded in 1790 by Richard Abbey It became famous for its tea-services, mugs, jugs, and bowls, some of which were ornamented with transfer A special feature of this factory were jugs known as "arms jugs," which were made for the members of various guilds In years gone by there were a hundred guilds in England; to-day the number is seventy-six, some of which represent trades long extinct. A strange instance of the curious conservatism of our countrymen.

The arms found upon these jugs comprise the bakers' arms, with the motto, "Praise God for all"; the blacksmiths, with the motto, "By hammer and hand all acts do stand." The bucks' arms, with hunting trophies and stags, with the paradoxical legend, "Freedom and Innocence", the hatters, with the motto, "We assist each other in time of need."

One of the finest of these jugs bears the "farmers' arms," and a teapot having the same design may be seen in the South Kensington Museum. On the reverse side is the following verse.

May the mighty and great
Roll in splendour and state,
I envy them not, I declare it;
I eat my own lamb,
My chicken and ham,
I shear my own sheep and I wear it.
I have lawns, I have bowers,
I have fruits, I have flowers,
The lark is my morning alarmer;
To you, jolly dogs, now
Here's to "God bless the plow,"
Long life and content to the farmer.

Richard Abbey died in 1801, whilst leading the choir in his church, at the age of eighty-one.

Marks on Liverpool Pottery

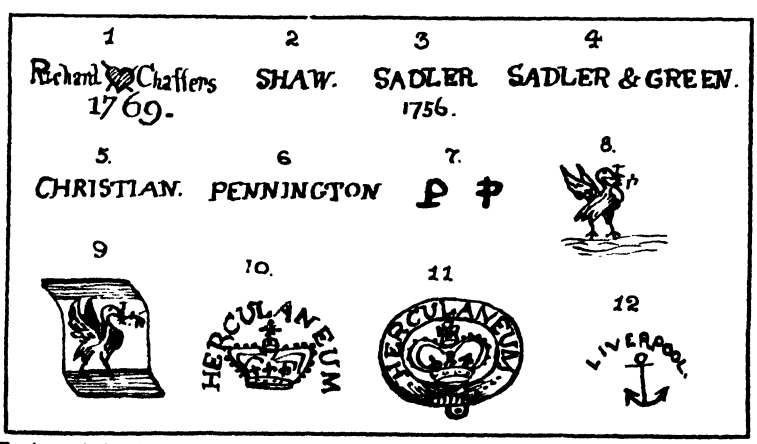
Some Liverpool jugs and mugs bear very quaint mottoes and verses, and a collection of these articles is recommended to the woman who is on the look-out for some hobby with an interest wider than that of collecting mere old pottery and porcelain

On a gallon jug the following appears:

Come, my old friend, and take a pot,
But mark me what I say.
Whilst thou drinkst thy neighbour's health,
Drink not thine own away.

Upon a mug these appropriate words, which go right to the point, may be found:

Call freely,
Drink merrily,
Pay honestly,
Part quietly



...made found on specimens of Liverpool pottery and porcelain. The bird mark probably represents

The marks used at Liverpool include the word Herculaneum, which is impressed or transfer printed on the ware; the Liver bird, with a branch in its beak; the names Richard Chaffers, Pennington, Christian, and Sadler and Green; also the word Liverpool, surmounting an anchor; and the letter P in various forms.

THE MODERN FLAT

(continued from page 2982, Part 25

Good and Bad Flats—The Question of District—Aspect—Rents—Convenience—Plans of Flats—The Points that Distinguish a Good Flat

IN selecting a flat for a permanent home, one cannot be too careful in considering the various questions which make for comfort, convenience, and health

In some cases the question of district will be determined by the necessities of the case, but where the choice in this respect is not limited, it is well to take into account the immediate surroundings, both as regards the general character of the neighbourhood and the presence or not of open spaces. The latter point is important when the household includes children.

Having decided the question of district, the next consideration is aspect, and there is much to be said in favour of a flat facing south, as in this case the sun shines into the living-rooms An east or west aspect is next best, and a north aspect undesirable, as being almost or entirely sunless It is true that the bedrooms may secure some sun with a north aspect, but more often than not it is cut off by a projecting wing, or by the presence of a second block

The question of "which floor?" is one that may not affect every tenant in the same degree The rentals are usually fixed on a scale which is a rough indication of the relative desirability of the various floor levels Basements and third and fourth floors are the lowest in rent

Generally speaking, basements are undesirable, being dark and cheerless On the other hand, second, third, and higher floors involve the climbing of many steps, unless there is a lift. Ground floors save stair climbing, but where the outlook is across a street to high buildings opposite, they are usually sunless, even with a south aspect, and the front rooms are under the observation of passers-by. The latter objection applies also to first floors in main thoroughfares served by omnibuses and trams Everything considered, the first and second floors are usually the best levels in any block of flats unprovided with lifts

Where passenger lifts are installed, the choice may extend to the higher floors, which have the advantage of better light and purer air, but they usually lack such features as bay windows, and the rooms are less lofty

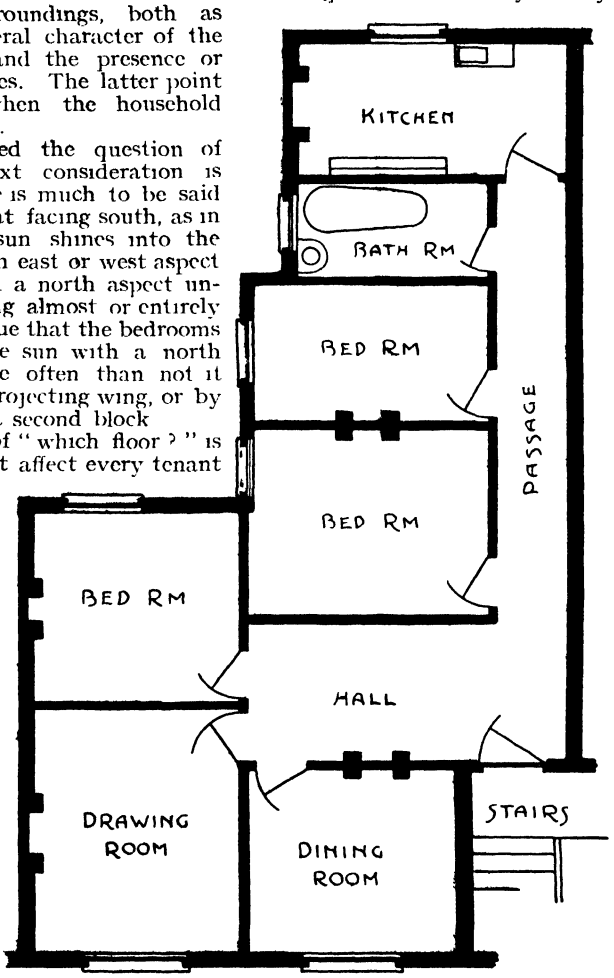


Fig 1. A typical London flat in which all the reception rooms are on the frontage

As a rule, flats, the principal rooms of which face a well-opening or a narrow court or thoroughfare, are to be avoided on hygienic grounds

Coming to the internal arrangement of the flat, the entrance hall should be roomy, and if of the square type, is to be preferred. Economy of space is so well practised in the other parts, that the hall becomes the depository for many things which in a house could be placed elsewhere—hence one of the advantages of hall space. At the same time the roomy hall, apart from its practical convenience, always adds to the good appearance and general sense of roominess of a flat

In designing flats, it is not usual to place the rooms of adjacent flats in immediate juxtaposition It is generally contrived that the staircase, halls, and passages are interposed, a plan which secures that a minimum amount of sound shall pass from one flat to the other on the same level. This point should be

looked for, as it is not universally observed. Those who value quietude should inquire as to the nature of the floors Concrete floors are greatly superior to wooden joist floors as obstacles to the passage of sound

Flats with glass-panelled front doors constitute a temptation to those who " break

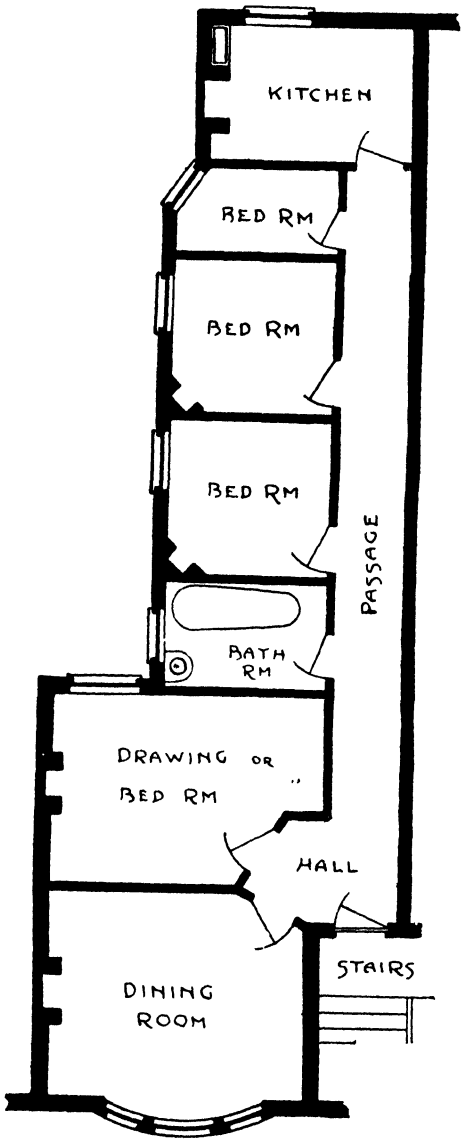


Fig. 2 Another usual type of London flat in which the arrangement of the reception rooms entails too much space devoted to the passage

through and steal," many flat robberies having been effected by pressing a hole through the leaded-glass panels and opening the latch from the inside in the temporary absence of the tenants.

Another point that should claim the attention of the prospective tenant is the

This should never be less than nine feet, and it is better if it is at least a foot more. Very high ceilings, in conjunction with small rooms, however, have not a good appearance, and on sanitary grounds are no gain

The amount of accommodation will necessarily be in accordance with the requirements of the household ; but, with a given number of rooms, it is better to have at least one large one, for use as general living-room, than an extra room and all of the same size. The convention of a separate drawing-room can usually be dispensed with in a flat of moderate size Sitting-rooms with bay windows are not only more cheerful, but the extra space provided by the bay is a valuable addition to the capacity of the room.

The kitchen, always an important feature in a flat, should be far removed from the other rooms, and should be well lighted on the side opposite to that which carries the range Servants' bedrooms are sometimes made to open off the kitchen, but this is not a desirable arrangement Kitchens which are furnished with an outside landing served by a lift, by which coals

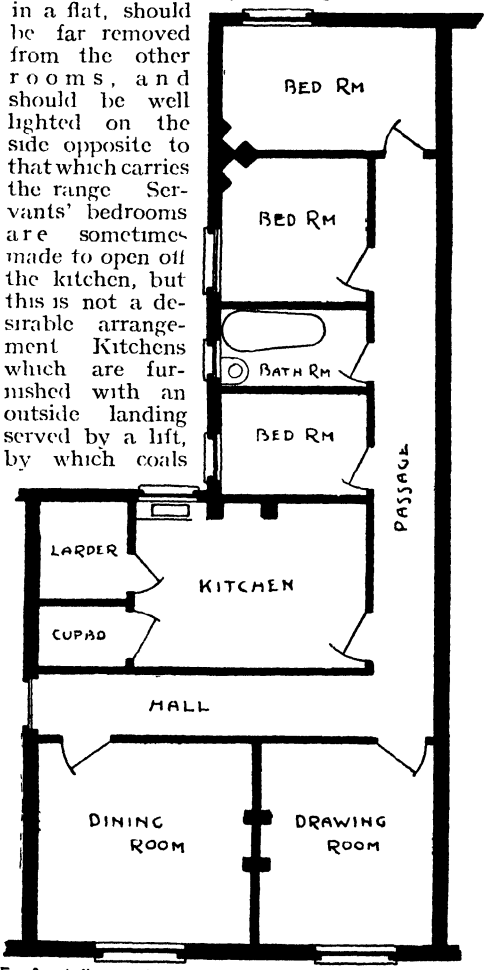


Fig 3. A flat in which the kitchen is placed too near the reception rooms, a serious drawback to comfort and fresh air

and tradesmen's wares may be hauled up without the necessity of using the staircase and front door, are a distinct advantage, and are becoming more general in flat design. A capacious coal bunker should be fitted in the kitchen or on its outside landing.

A small ventilated larder cupboard is a

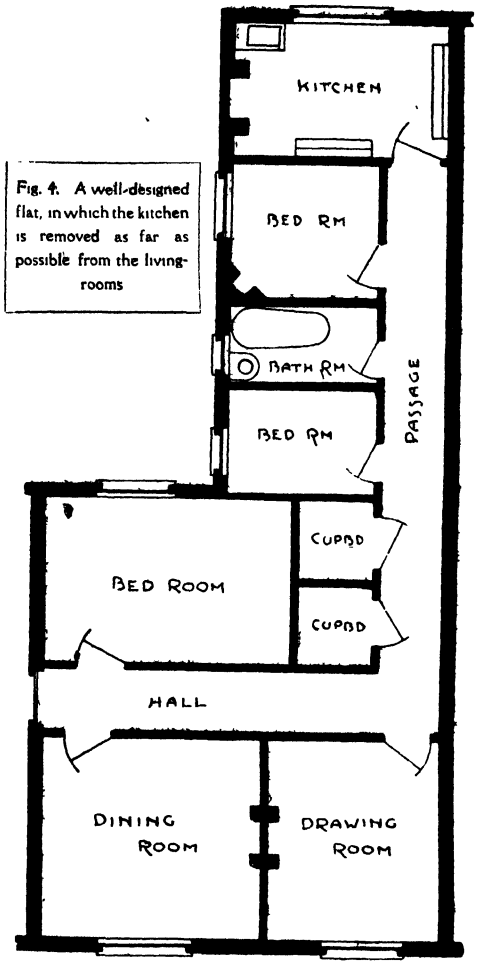


Fig. 4. A well-designed flat, in which the kitchen is removed as far as possible from the living-rooms

feature to be looked for, but is not always in evidence

A light, well-ventilated bathroom and w c, preferably not combined in one apartment, are indispensable; and it is an advantage of appreciable value if the hot water service is provided from a common source under the control of the landlord. This advantage is particularly welcome in summer, when it is not always necessary for other purposes to keep a fire in the kitchen range.

Flats vary much as regards the treatment of the common staircase and its degree of accessibility to strangers. The permanently open front door is an invitation to undesirable persons to invade the building. A door, fastening with a latch, which may be opened from outside, is preferable, because, although it offers no real barrier to undesirables, it often deters them from entering and ascending the staircase

Staircases which are well lighted, both by day and night, and which are papered or otherwise decorated, are in practice found to be less favoured by the class which constitutes a nuisance to flat-dwellers

Flats with wooden staircases should be avoided, in view of the possible danger from fire. There should be an efficient means of exit to the roof in every block of flats, to serve as an alternative means of escape in case of fire, and tenants should acquaint themselves with its position and the means provided for opening it

The points which should distinguish a good flat may be thus summarised

1. A roomy entrance hall, well lighted
2. At least one large sitting-room with south aspect
3. All rooms well lighted by daylight
4. A constant hot water service, independent of the tenant's kitchen range.
5. A passenger lift.
6. A coal lift and bunker.
7. A rear balcony
8. Access to a common garden or proximity to a public open space.
9. A quiet neighbourhood, free from heavy or omnibus traffic
10. Concrete floors
11. Optional gas or electric lighting.
12. Staircase and entrance under the control of an attendant.

Some Typical Plans

As a rule, the woman who decides to remove her household to a flat has to content herself with more limited accommodation

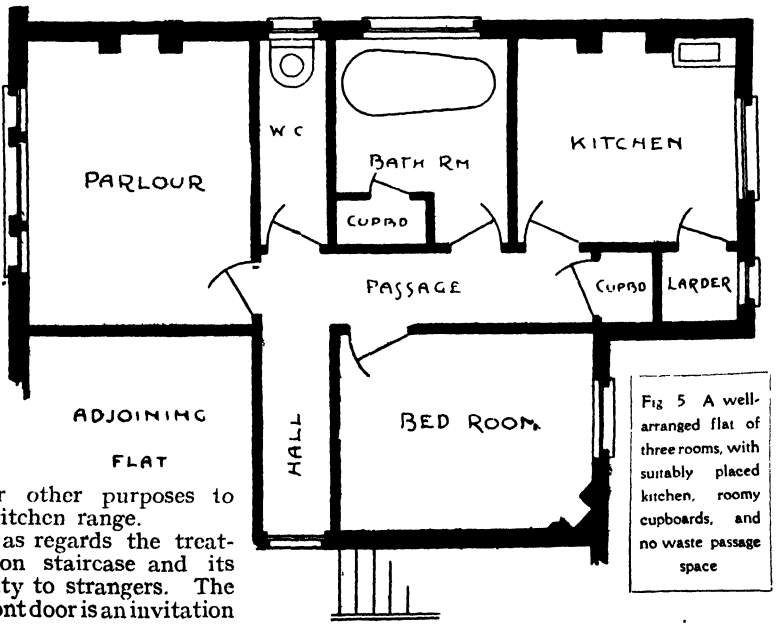


Fig 5 A well-arranged flat of three rooms, with suitably placed kitchen, roomy cupboards, and no waste passage space

for the same rent. The number of necessary rooms will be determined by the number of persons who require separate sleeping accommodation, the probable number of visitors who may join the household, and the number of sitting-rooms which will serve for the family's ordinary needs

Apart, however, from the question of the number of rooms, there is that of the general plan of the flat.

When more than one room is used for sitting accommodation, those flats in which all the reception rooms are on the frontage are preferable. The arrangement of the sitting-rooms in this manner generally affects the whole plan of the flat favourably, by diminishing the amount of passage space.

This point is illustrated in the accompanying plans (Figs. 1 and 2), which are typical examples of London flats of about the same rental value. A glance shows the advantages of the first over the second arrangement.

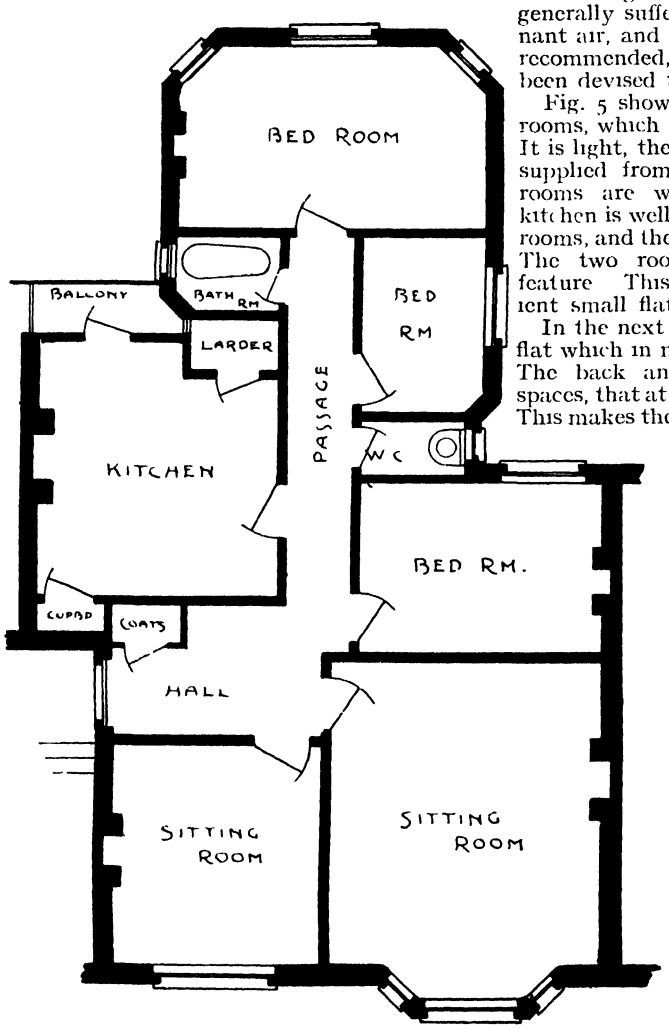


Fig. 6. A well-planned flat with large hall, light rooms, and small passage The more the plan of a flat approaches a square form the more conveniently are its rooms arranged

It is always desirable that the kitchen should be removed as far as possible from the sitting-rooms, any advantage that may be supposed to accrue in serving meals being more than overweighted by the presence of kitchen odours in the living-rooms.

The next illustration (Figs 3 and 4) shows the same floor plan in each case, but in the first figure the kitchen is situated in too near proximity to the living-rooms.

Flats grouped round a well-opening generally suffer from bad lighting and stagnant air, and on that account are not to be recommended, unless some special means have been devised to overcome these objections.

Fig. 5 shows a well-arranged flat of three rooms, which lets at about £65 per annum. It is light, the ceilings are high, hot water is supplied from a common service, and the rooms are wired for electric light The kitchen is well placed in relation to the other rooms, and there is little waste passage space. The two roomy cupboards are a useful feature This is quite typical of a convenient small flat at a reasonable rental.

In the next illustration (Fig. 6) is shown a flat which in many respects is well planned. The back and front both overlook open spaces, that at the back being a tennis ground. This makes the whole flat very light, and gives a pleasant, large back bedroom The hall is roomy, the bathroom and w.c. are separate, the passage space is small, and there is an outside balcony with tradesmen's lift. The rent is from £75 upwards.

Generally speaking, the more the plan of a flat approaches a square form, the more convenient is the arrangement of the rooms.

Are Flats Healthy ?

Regarded strictly from the sanitary standpoint, there is no doubt that the flat, however well-designed and provided with sanitary conveniences, is less healthy as a residence than a dwelling house at its best.

The cause may be a composite one—partly a question of insufficient light and air in the flat, and partly one of inadequate facilities for the children to run in the open.

It should be understood that these remarks, which apply to the broad question of the healthiness of flats compared with dwelling houses, are in no sense condemnatory of the flat. The advantage is certainly on the side of the house, but the general experience of those who dwell in flats points to no serious effects on health, such as could be urged as a reason for avoiding that type of dwelling altogether.

The following is a good firm for supplying materials, etc., mentioned in this Section Messrs. Price's Patent Candle Co. Ltd. (Clarke's "Pyramid" Night Lights)

To be continued.

WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manuure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

THE REMARKABLE DUCHESS OF KINGSTON

By PEARL ADAM

ELIZABETH CHUDLEIGH was the possessor of quite remarkable good looks.

Her mother occupied the position of housekeeper at Windsor Castle, and whether it was due to the influence of her beauty or the influence of her good mother, the fair Elizabeth had no difficulty at all in obtaining a post as Maid of Honour.

She was soon besieged by all the Court gallants, who flocked like bees around the remarkably lovely girl of twenty-three. She was tall, witty, bold and vivacious. She was not one of your melting, languishing, dreamy, wilting creatures, but was vain, proud, ambitious, and much concerned with the necessity for obtaining rank, wealth, and power. She made good use of the opportunities afforded her through her position at Court, and a year after her appointment she had accepted the advances of the young Duke of Hamilton.

The engagement was kept a profound secret, and as the course of true love never does run smooth, her lover, almost immediately after the declaration of his passion, had to depart, in 1744, upon the grand tour, which was the necessary finish to the education of a nobleman. They made their plans carefully. She departed to Lainston to stay with relatives in the purer atmosphere of family life, leaving behind her all the tempting influences of Court life. There she was to await the return of her Duke, keeping strict silence regarding the engagement until he was once more with her.

Their parting was sad, as lovers' partings are, and ended with solemn undertakings by the Duke to write to his dear one by every possible post and courier.

Day after day, week after week, did Elizabeth tremblingly await the promised news from her lover, but none came. She began to doubt, she grew angry. Her pride was hurt How, she asked herself, dared he wander around Europe leaving her behind aching for a word from him? All this growing feeling of resentment was skilfully fanned by her relatives, and particularly by her aunt, Mrs Hanmer, who found in the person of a naval lieutenant, Hervey, one of the many victims of Elizabeth's beauty, a pleasing contrast Lieutenant Hervey had followed her from Windsor to the village of Lainston, and lost no opportunity of urging his suit He had many things to recommend him He was seventeen years of age and quite a man of the world. He had great prospects of succeeding to the earldom of Bristol, half the estates of the Earl of Portsmouth, and the barony of Howard de Walden.

Elizabeth, full of pique and pride at the neglect of her ducal lover, remembered all this Only a beautiful girl brought up at Court in a humble position could realise how attractive were these worldly honours Only a woman slighted can understand the fire of anger smouldering in the heart of the proud and quick-tempered Elizabeth In the end all these conflicting forces of self interest, hurt pride, and vanity, won the day for the young but ardent lieutenant.

They married secretly at eleven o'clock at night, in the presence of Mrs Hanmer and three other witnesses, in the village church at Lainston. Three days later Hervey returned to his ship, and the Maid of Honour returned to her duties at Court

She and her mother lived in a house in

Conduit Street, and there Hervey, when his naval duties permitted it, paid her secret visits. Elizabeth bore him a son, and as the marriage could not be announced without the loss of her post at Court, her reputation suffered

One day the Duke of Hamilton returned home, and demanded to see her. He declared himself ready to marry her in spite of the scandal busily talked about her in every gossip centre of the town. He loved her still, and yet he feared, as he had heard nothing from her when he was on his travels, not even an acknowledgment of his letters, that her affection for him had disappeared.

The remarkable Duchess of Kingston who finished her amazing career of fascination by being convicted of bigamy in the House of Lords

Then explanations revealed the fact that Hervey had heavily bribed Mrs. Hanmer to destroy all letters from the Duke to Elizabeth and all the letters Elizabeth wrote to him. Hamilton had been faithful all the time Of course, she had to refuse him without giving any reason, and he shortly afterwards married one of the famous Miss Gunnings (see page 19, Vol. 1) Elizabeth, unable to bear the humiliations and the growing scandal of London, went abroad. She had no desire whatever to meet her husband, the man who had ruined her love affair with Hamilton. After a stay in Germany, where she was made much of by all from the King of Prussia downwards, she returned to London, to find her notoriety somewhat abated, and her charms, if anything, increased.

The courtly, grey-haired Duke of Kingston paid her his addresses, and Elizabeth, her ambitions thoroughly aroused, determined to marry him. She dashed off to Lainston, went to the church, fainted in the vestry, and while the gallant clerk was busy fetching her a glass of water, ripped out the fatal entry of her marriage to Hervey. She returned exultant to London, to find that Hervey her husband had succeeded to the earldom of Bristol and a staggering rent-roll, and, moreover, that he was dying. All her trouble thrown away, and worse beside, the Duke of Kingston began to show coolness. At once this extraordinary woman flew back again to Lainston, called on the vicar who performed her midnight marriage, and explained to him that she was being vilely used, that certain odious persons were endeavouring to dispute her claim to be Lady Bristol, and that she had come to obtain a copy of her marriage lines The vicar, sympathetic man, hurried off to the vestry, only to find all record of the marriage gone Elizabeth fainted. What more can a woman do? Her good name gone, her reputation ruined—and simply because some villain had destroyed the evidence of a ceremony which the vicar himself, of course, remembered perfectly. The vicar, confronted with all this beauty in distress, did what many a man had done before for the sake of lovely woman—he hesitated and was lost He forged a fresh certificate of the marriage. Confusion and ill-luck, however, were not to leave Elizabeth so quickly The ink was hardly dry upon the good vicar's forgery which made her again irrevocably the prospective widowed Countess of Bristol than the Earl of Bristol refused to die, and the Duke of Kingston put the question with renewed ardour. The position was really becoming too complicated to be tolerable to either Bristol or Elizabeth. They were both anxious to be rid of one another An ecclesiastical court was summoned to declare the midnight marriage null and void. She gained her freedom, and at once informed the Duke of Kingston that she would be happy to become a duchess. A period of peace enabled Elizabeth to enjoy to the full the distinction of being both a

duchess and the most beautiful woman in England. The Duke died and left the bulk of his fortune to her.

All seemed pleasant, but in the darkness of past years trouble was brewing One of the witnesses of the midnight marriage with Hervey was dissatisfied with the treatment she received at the hands of the Duchess of Kingston, and communicated with Evelyn Meadows, the man who lost most by the Duke of Kingston's infatuation for Elizabeth. His legal advisers were quick to see their profit in what she told them, establishing as it did, beyond doubt, that the marriage with Hervey was legal, and that therefore when the lovely Elizabeth married the Duke of Kingston she had committed vulgar bigamy, and also that the Duke of Kingston's will, leaving the greater part of his enormous portion to his wife, was thoroughly invalid, since he had no wife to leave it to The necessary steps were taken to bring the matter to trial, and perhaps the most historic of the *causes célèbres* which make our legal history was the result Elizabeth, Duchess of Kingston, was arraigned before the House of Lords on a charge of bigamy. The scene in the historic chamber was worthy of a more joyous occasion

The proceedings opened with an imposing procession from the door of the chamber to the dais on which stood the throne Two and two marched the Lord High Steward's attendants, judges, peers, bishops, archbishops, all in fullest panoply of cloak and robe and heraldic symbol, and then the Lord High Steward, Lord Chancellor of Great Britain, walking alone, his train borne by pages, and lastly, in similar state, H R H the Duke of Cumberland, the King's uncle.

With stately ceremonial of numbered paces and low reverences the Duke was escorted to the throne, and the Chancellor to the Woolsack, and the herald's voice rang out, " Oyez, oyez, oyez ! Elizabeth, Duchess Dowager of Kingston, come forth ! "

For five days the peers of England listened to the recital of the amazing romance of love, ambition, cunning, and despair which was the life of the accused woman. At the end of the proceedings there was no doubt as to the verdict. It had been proved beyond all doubt that the midnight marriage had really taken place, and that the ecclesiastical court which had declared the ceremony null and void had been duped by collusion between the Earl of Bristol and Elizabeth into so doing.

One by one the peers rose in their places, uncovered, and with their hands upon their breasts found the prisoner guilty of bigamy. Some who had loved her remained silent.

The Duchess was summoned before the peers and acquainted with the verdict. The woman who had fascinated half the crowned heads of Europe and nearly all the aristocracy of England stood unmoved under the shock The Court had found her guilty of bigamy, in that her marriage with Bristol was valid when she went through the ceremony of marriage with the Duke of Kingston The Court therefore had declared her to be the lawful Countess of Bristol, and as a peeress of the realm she claimed her right to exemption from punishment. The claim could not be resisted If she were not Countess of Bristol then she was Duchess of Kingston, and had committed no bigamy Being Countess of Bristol she was exempt from punishment

Though she escaped punishment England became impossible for her She went abroad, and continued, in spite of her years, to add to the number of her devoted admirers. She died in France at the age of sixty-six

THE ART OF HAIRDRESSING

By DAVID NICOL, Diploma of Honour at the Paris Exhibition. Coiffeur by Appointment to H.M. The Queen

Continued from page 2613, Part 22

Preliminary Steps to a Good Coiffure—Studying the Hair—French Combing—The Correct and Incorrect Method—The Foundation and its Uses—A Few Directions

THE majority of ladies are, of necessity, their own hairdressers, therefore all women should know, at all events, a little about the *correct* way to dress the hair.

Hair is a valuable adjunct to personal appearance that should never be anything but beautiful. Some ladies manage to ruin their own *coiffures* through ignorance of various essential preliminaries that alone ensure a perfect result.

Men, as a rule, dress hair far better than women. A man knows how he likes a woman to look. A woman only knows how she *likes* to look, and never pauses to consider if the effect that pleases her gives the best result ultimately. A man always looks at the *tout ensemble*. A woman looks chiefly at details. They only look at the hair, not at the face, neck, and figure below it. To decide on the most becoming style of hair-dressing, a woman should study the *size and shape* of her head in conjunction with her body, not apart from it. If the fair sex did this, we should not see wide hair arrangements on the top of small necks, or pudgy little knots perched in the centre of a long, thin scalp.

A good hairdresser never dresses hair twice alike. Though employing the same means—curls, coils, plaits, and so on—he achieves a very different end. There are some *perruquiers* who master five or six styles of hairdressing ; one high, *à la* Pompadour, one low, one with a centre, one with a side parting, and one in the Grecian style These he applies indiscriminately to every customer. The *dressing*, taken by itself, may be perfect, and worthy of a prize—on a barber's block. But on a living woman, with character and

individuality such stereotyped work is useless.

No woman can afford to neglect or disregard the importance of a good *coiffure*. She may be exquisitely dressed, naturally beautiful, with glossy, luxuriant hair, but if that hair is badly dressed, her appearance is spoilt. A dowdy head can ruin the smartest frock, while a smart, *chic* head improves an old frock out of recognition. The world looks first at a woman's face, to which her hair is a frame that either detracts or adds to its beauty Every woman, especially every young girl, ought to know the elementary rules of hairdressing. Once mastered, let fashion change as it will, the well-grounded woman has always the happy distinction of being *bien coiffée* New styles are often ruined at the outset by

The foundation. Every style of hairdressing needs a foundation, which varies in position according to the type of coiffure chosen

incompetent amateurs, who attempt difficult effects without knowing the A B C of hairdressing In these articles it is my desire to give some hints to ladies who dress their own hair regarding the easiest and correct way to set about an operation that at the best of times needs considerable skill.

Why is it that ladies with a moderate quantity of hair are heard envying others with tresses to their knees? If the grumblers only knew, short-haired women have the best of it. Long hair rarely, if ever, dresses well. It is heavy, awkward, and usually very straight. Pads are difficult to fix, and back combing is almost impossible. Nowadays, an enormous quantity of false hair is used in small pieces; so the woman with a moderate allowance is far better off than one with "tons" of hair. The front, back, and sides always look nicer with short hair, and the additional curls, etc., are easily fixed. Entire transformations are seldom used nowadays, but feather-weight adjuncts are in great demand. Pads, also, are not so popular as they were, for French combing is an admirable substitute.

French Combing

"French combing" is the first thing to be learnt in hairdressing, for it is employed with pads or without. There is a great deal of art in this French combing, back combing, or fluffing—to give it its various names. It can be well done, when it is a great help. Or it can be—and often is—ill done, when it not only produces a bungled, matted appearance, but breaks the hair. To start French combing, divide the hair into strands or small sections. Hold the section to be combed firmly in the left hand, a few inches from the roots of the hair Therein lies the whole secret of good French combing. The reason is simple French combing is done in order to move all the short hairs in each strand or section *nearer to the scalp*. These hairs come in lengths—those nearest the scalp, those a little longer, and so on to the end It is impossible to back comb hair that is all one length, as the result is a tangled mass. The only way to gain a beneficial result is to move the short hairs scalpwards *by degrees*.

Having grasped the hair a few inches from the head, take a comb in the right hand, and push it lightly but decidedly through *the underneath of the hair*, moving always towards the scalp Be careful to hold the hair firmly, or the next-shortest ends will slip out Having done this once, slide the left hand an inch or so farther down the hair, and repeat the process The small teeth of the comb must be used for French combing, as they catch the fine, short hairs; and there must be *no roughness*, but plenty of decision in the movements

This is repeated right down the strand of hair, until a short distance from the end. The hair is then reversed, and brushed or combed lightly on the other side. When French combing that portion of the hair to be used for the front and side puffs, the "fluffing" is always done on the *underneath*—reckoning from the parting—and it is afterwards necessary to smooth the side that will eventually show. An amateur would be better advised to use a small brush for this purpose, as a comb, unless manipulated with great care and discretion, is apt to take away the "French combing." A brush lightly used could not have that effect. Every time the left hand moves, care should be taken to grasp the tail of hair again quite firmly.

The careless method of French combing is to seize the hair anyhow, anywhere, push the comb in roughly, and send all the different lengths backwards together. The result may well be imagined; but it is when

THE ART OF HAIRDRESSING

French Comban,—see page 3014

the brushing or combing-out stage arrives that the damage is most severe, for all the odd lengths are matted together, and break terribly in the amateur hairdresser's efforts to disentangle them. On the other hand, when French combing has been done in the correct and harmless way described above, the combing-out is as easy and painless as possible. Starting at the *bottom*, the comb is drawn lightly through the hair downwards, and as each group of shortened hairs is reached, it is easily straightened out one at a time. Not one woman in a thousand can dress her hair really well without French combing some part of it. So this important preliminary deserves attention.

Foundations

In hairdressing, as in house-building or any other craft, nothing can be done without a *foundation*. Few ladies apply this precept to hairdressing, with the result that many admirably conceived and well-constructed *coiffures* are hopelessly "wobbly" and wretchedly uncomfortable directly a hat is pinned on or the head moved. This is solely through lack of a proper foundation. Every style of hair dressing needs a foundation, which is always the same, and arrived at in the same manner. It only varies in *position*, according to the particular type of dressing chosen

There are three positions for the foundation: (1) For a high dressing—right on the top of the head. (2) For a medium dressing—halfway down the head. (3) For a low dressing—as near the neck as possible. Thus it will be realised that the built-out portion of the *coiffure*—which gives it both shape and style—comes *immediately* over the foundation.

To make a foundation for any style of hairdressing, first make a centre parting, which can be afterwards obliterated, if necessary. From the top of that parting, on the crown of the head, again divide the hair, on both sides, right down to the ears. This hair can be again divided at need. The hair is then partly thrown over the face; the remainder, from the top of the head to the ears, hanging down Next the foundation is started, the hairdresser taking a comb, and, from the centre of the partings, describing a semicircle downwards, on either side.

These semicircles meet at the back of the head, leaving a fringe of hair hanging below them. The hair thus enclosed in a circle is then gathered firmly in the left hand, and becomes the foundation. When this point is reached, the hair should be hanging all round the head with a circular piece, distinctly isolated from the remainder by a parting. This ring of hair is then ready for tying or other usage. Great care must be taken to make the semicircular partings *swiftly and decidedly*. If the comb wobbles, or is moved slowly, the hair will come away, leaving two or three odd hairs pulling from either side.

Such a zig-zag parting means that when the hair is finally dressed, the feeling will be painful, solitary hairs pulling several ways at once. If a clear line is made, the foundation stands alone, and no amount of pressure from combs, pins, or the front hair will give it that horrid "dragging" feeling.

Having gathered the foundation in one hand, it can be *tied*, if the hair is long enough to be of any use for curls, etc. If not, it should be gathered up, coiled, and pinned flatly on the head in the desired position. This leaves a flat coil of hair, perfectly firm and solid, and *pinned to itself* On to this foundation the front, side, and back pieces can be raised and fixed with perfect safety. Once that framework is complete, any

How the hair is taken back over the Pompadour frame. This shows the effect of the finished foundation, on which any style of coiffure desired can be built

Special designs by David Nicol, 50, Haymarket, London

amount of ornamental hair can be added Should the foundation tail be long or thick enough to make into curls, it must be tied firmly, and the ends pulled outwards, this pushing the tie closer to the scalp

The hairdresser then has a circular ring of thick hair, independent of the front or back pieces, upon which to fix combs or other hair. And the lump caused by tying the hair makes a raised centre to the foundation, to which any type of dressing can be attached With such a foundation on which to build her *coiffure*, a lady can have her hair dressed in any way she pleases, with the comforting assurance that, whatever else it does, it will not drag, fall down, nor "wobble."

To be continued.

BEAUTY CULTURE FOR WOMEN

Continued from page 2872, Part 24

The Way Faces are Formed—Beauty and Health—The Influence of Heredity is Small—The Importance of Environment—What Hazlitt Says

THE face is formed as the character is formed Every gain made by the intelligence is recorded on the character, which, in its turn, makes record upon the outer case of its being. Thus face-forming is the work of years.

A mother looking at her baby tries to read something of this young being committed to her care by its face. She anxiously waits for the eyes to open that she may read them, and, to the wonder of everybody not intimately connected with the baby, she manages to cull much information not to be read by an outsider. How much of this "information" is fact and how much imagination?

Family Likeness

It is a matter of congratulation that very little is fact. There are the little mosaics of family likeness to be picked out as they suddenly predominate in the expression, but these contributions to the whole are subservient to a waiting individuality which is, to all intent and purposes, a stranger.

When it is admitted that every person is responsible to a large extent for her own countenance, because it is the index to her mind, the possibility of face-forming for good or evil is admitted. There is much philosophic truth in the costermonger's slang term for "face," which he will humorously call "a dial."

The most important face-former is health, since upon health depends the outlook upon life. Can we alter temperament? A study of the matter is very hopeful, and there does not appear to be any scientific basis for many of the ideas on heredity which some of us have formed. There is, for instance, no such thing as "a family temper," and not the slightest reason why a child should be sullen because some previous member of the family was sullen. Many of these inheritances—none the less objectionable because they are imaginary—ought to be banished.

The Influence of Heredity

Technically, such a thing as temper is an "acquired character"; it is the habit of the mind exercised under certain conditions, and habits are acquired, developed, or suppressed according to the course of training. When it is realised that scientific investigation says that this training must begin all over again with each individual, as an "acquired character" is not handed down, it is at once seen how much may be done in life towards forming the features of each individual. Of the few really inherited traits, little need be said, because little can be done to alter them should they need altering.

For all practical purposes the character—and the face—is plastic material upon which experience will work for good or ill.

Mr. L. Doncaster writes in "Heredity" this passage suggestive to a beauty culturist: "But it is well known that the continued use of an organ or structure, or the prolonged action upon it of some external stimulus, may alter its form or cause it to assume a condition different from that which it would have had if these influences had not acted. In general, an organ tends to adapt itself either to the uses to which it is put or to the action of the environment which surrounds it. The muscles of a limb used for strenuous work increase in size and strength, or a part of the skin continually exposed to bright light develops a deeper colour than if it is covered. The converse process is also true; an organ which is not used or exposed to its normal stimuli tends to diminish and become less adapted to the use to which it is put. Such characters as these, arising in response to a stimulus, and not appearing in its absence, are technically called acquired characters."

Environment

All this is of the utmost importance in body-building, and in face-forming, so far as faces can be formed by outward application. But the basis of beauty of face is undoubtedly expression, and this expression is the expression of character. Moreover, as the character develops—or deteriorates—the features of the face will be influenced. Environment has its importance in face-forming, but not quite in the way it would at first sight appear

For instance, there is a certain expression and appearance of a seaman's eyes never acquired by a landsman. How is this? Because the constant gazing over a stretch of water influences one way, and the constant need for alertness and scrutiny of crowded objects influences another. Partly, perhaps, but the essential difference lies in the kind of thought engendered by environment. The seaman has faith or fatalism, and a serene or dreamy eye, because he has ever before his gaze a power which renders his highest effort as nought at times. The city man has a more alert and independent expression, because he is always able to overcome trifles, and is seldom face to face with any overpowering force. Environment, therefore, provides food for thought, and it is not quite true, as has been said, that it unconsciously affects the physiognomy.

"A man's look," said Hazlitt, "is the work of years. It is stamped on the countenance by the events of his life."

To be continued

The following are good firms for supplying materials, etc., mentioned in this Section Messrs Antipon Co (Obesity Cure), T. J Clark (Glycola), De Miracle Chemical Co. (Removal of Superfluous Hairs); Margarette Merlain (Bust Treatment); Potter & Clarke (Asthma Cure).

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises Without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

NATIONAL DANCES FOR CHILDREN

Continued from page 2999, Part 25

By MRS. WORDSWORTH, Principal of the Physical Training College, South Kensington

No. 5. GREEK

Greek Character in Dancing—Sacred, Martial, and Theatrical Dances—The Gods and Heroes, their Special Dances—Music and Dancing as Educational Factors in Greece

No people of antiquity were more addicted to dancing than the Greeks.

In Greece dancing was an actual language, interpreting all the sentiments and passions of that highly artistic, beauty-loving race

Aristotle speaks of the Saltators, whose dances "mirrored the manners, affections, and actions of men." In Greece, as in Egypt and Palestine, dancing always held a prominent place in religious ceremonial. It was also included among gymnastics, was accounted a military exercise, and, in the time of Aristophanes, was frequently prescribed by physicians as an antidote to various ills.

Dancing lent a charm to banquets, and gave animation to every type of festivity in Greece. Athenian festivals were innumerable, and dancing was a prominent feature of them. All the feasts of Bacchus began with dancing and rhythmic leaping; while, according to Strabo, no sacrifice was offered at Delos without the accompaniment of

Fig. 1. The first position
Photos, Martin Faiolette

dancing and music. The very poets danced as they sang or recited their verses, whence they came to be called "dancers."

Simonides said, "Dancing is silent poetry." That is an epigram which the dancers of Greece turned into an actual fact, speaking volumes for their skill and artistry. In the Pythian Games—representations of which may be regarded as the first utterances of the Dramatic Muse—dancing played a prominent part. These games were divided into five acts, composed of poetic narrative, imitative music performed by choruses, and, finally, dances. Lucian declares that if dancing held no part in the programme of Olympian Games it was because the Greeks thought no prizes could be worthy of the art. At a later period the Colchians admitted it into their public games, and thenceforward this custom was adopted by the Greeks, Romans, and nearly all other nations. The gods and heroes of ancient Greece were largely connected with dancing. Homer is responsible

for the assertion that Vulcan, the lame god, to please the gods—who loved dancing—forged some wonderful golden figures that danced of themselves. While dancing at a festival of Diana, beautiful Helen was carried off by Theseus and Pirithous. On Achilles' shield, engraved by Vulcan, were seen young men and maidens holding hands, as they danced with cunning, rhythmical steps. The girls wore light textured draperies, and the men—all ashine with oil, rubbed in at the gymnasium — had thicker tunics From their silver baldricks hung swords enriched with gold, while every girl wore a garland of flowers. They danced in a ring, imitating the circular motion of a potter's wheel before it is turned rapidly. Then, breaking the circle, they performed various figures. Round them stood a vast concourse of people; and in theirmidst two Saltators executed a special dance, interspersed withsongs.

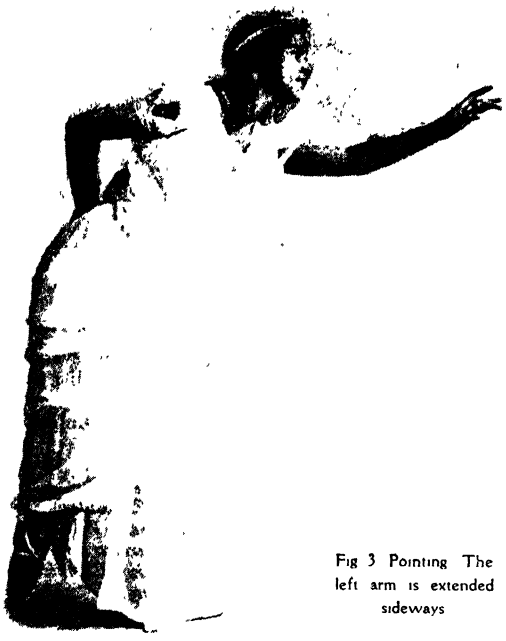


Fig 3 Pointing The left arm is extended sideways

Fig. 2. Pensive attitude, in which the right arm

The Greeks danced everywhere, on any pretext. In the temples, the woods, the fields; while every event of family birth, marriage, or death—was the occasion of a dance. The returning seasons, the harvest, and the vintage were all welcomed with dance festivals. The art was so highly esteemed in Greece that chorusmasters, or leaders, were recruited from the foremost citizens of the Commonwealth. The Greeks referred to skilful dancers as "the sages of the foot and hand" —because their steps and gestures expressed the mysteries of nature. No dance in Greece was purposeless. Everything demonstrated a *real and definite* action, feeling, or passion. This is undoubtedly the reason why the Greeks are rightly considered the greatest dancers of the world.

Grecian dances sprang from three fundamental types—the sacred, military, and profane. Paintings on vases, bas-reliefs in marble, stone, and brass, the Tanagra statuettes, in all their grace and purity of form, have transmitted to us the various forms of Greek dances. Sacred dances, of which Greece owned many, were originally inspired by Orpheus on his return from Egypt, and their grave and mysterious style long preserved the impress of their origin. According to

Fig. 4. Bending. The body is bent backwards,

Fig 5. Adoration. Both arms are raised, the eyes being cast upwards

Deseat, they had much in common with the Branles and Rondes of the Middle Ages. Their nomenclature is extensive; the most important dances, round which the secondary ones were grouped, being the Emmeleia, the Hyporchena, the Gymofaldia, and the Englymatia. The Emmeleia was the title of a group of dances which Plato describes as "full of gentleness, gravity, and nobility, suitable to the expression of those sentiments with which a mortal should be impregnated when invoking the gods." These dances had an heroic and tragic cast, and were performed without the support of chorus or music.

Funeral dances were frequent, the entire community on these occasions keeping step and singing hymns as they escorted the victims to the altar. Before the *cortège* went the chief priest, dancing, followed by mourners, usually robed in white. At the head of the party marched groups, who advanced to the sound of instruments reserved for such solemnities. Then came priests and "keeners"—old women dressed in mourning, hired to simulate grief and tears. Relations were allowed to take part in funeral dances, though in all other religious ceremonies the dancing was confined to professionals.

Orpheus transmitted the laws of choregraphy to Greece, after his journeys to Sais and Colchis. But his enchanted lyre must have modified the primitive cadences, creating new rhythms and movements more in accordance with the genius of his race. The Greeks learned eagerly, and soon surpassed their masters.

War Dances

War dances were common in Greece. Priapus, one of the Titans, educated the god of war; and before instructing him in swordsmanship taught him to dance. The heroes followed the example of the gods. Theseus celebrated his victory over the Minotaur with dancing; and the Thessalians gave their magistrates the title of Prooechesteres—"dance leaders." The nation raised a statue to Elation for having danced the war dance so admirably, and Sophocles danced round the trophies taken at the battle of Salamis, accompanying himself on the lyre.

Strategy was taught through the Pyrrhic and other war dances. To modern minds the teaching of the art of warfare through the art of dancing seems absurd; but the Greeks practised it with enormous success. These war dances were sometimes peculiar to one province or city, celebrating a god, a victory, or a memorable deed. The Pyrrhic dance illustrated the movements of attack and defence, and was first instituted by Pyrrhus at the funeral of his father, Achilles. It was especially popular at the Panathenæa, a festival in honour of Minerva, being then performed by three young men and maidens. It lingers to this day among Greeks; and, though a war dance, was not only for male performers, as the Amazons excelled in it.

Dancing on the Greek Stage

The dance consists of rapid, decided movements, illustrating the avoiding of blows and missiles, springs to one side, leaping back and stooping, the posture of a warrior letting fly an arrow, hurling a spear, etc. In the Karpaia, another martial measure, the dancer imitated a labourer sowing seeds, and, attacked by enemies, despite his courageous defence, being eventually seized and carried off with his plough. This half rustic, half warlike dance was peculiar to the Magnesians. In the Hormos, a dance in honour of Diana, all the youth of Sparta met. This national dance became celebrated owing to the beauty of the dancer's attitudes. It wound up in a brisk and spirited fashion, the performers, led by a young couple, dancing gaily through the public streets. Gesture and vocal accompaniment animated its movements, and it had some points of resemblance to the

Fig. 6. Rejection. The dancer springs sideways, both hands extended as if pushing something away. The figures are now danced to a quick tempo

modern Branle. Its steps were directed now in an easterly, now a westerly direction ; for which reason Butteux considers that it was an astronomical dance

" To gain and keep as long as possible agility, suppleness, strength, and vigour—this, in a few words, was the aim of the Greeks in their bodily exercises," says Desoat. " It was by dancing in fighting gear that the Greeks, a nation of heroes, trained themselves in the art of hand-to-hand combats. Does not the dancing step with which they advanced in war suggest our ' balance ' step ? It may be added that many movements of modern bayonet exercises recall those of ancient Grecian military dances."

On the Greek stage dancing was popular from earliest times. Greek playwrights, Aristophanes, Sophocles, and other famous bards, danced in public in their own plays. Among the Greeks the limbs and body spoke as graphically as the tongue, and in the theatre plays were acted as much by this same " silent poetry " as by actual dialogue The best dancers were recruited from the Arcadians, a fine, strong race In the theatre female characters were acted by men, the dancers wearing masks adapted to their various *rôles* For a long time stage dancers sang their own accompaniments ; but at last the chorus was instituted, and thereafter singing and dancing went hand in hand. Greek theatrical dancing did not develop much elegance until after the repression of the buffoons who parodied the verses of the great poets. Once these would-be comedians disappeared, stage dancing made wonderful progress.

FIG. 7. Searching. The hands are extended as if towards an object in the far distance

Some Characteristic Poses

It will be gathered that any detailed fixed outline of a Greek dance is impossible. On the other hand, nothing is better for children than to attempt, to suitable music, various movements in the true Grecian style, illustrating moods and feelings. Such a dance is easy, delightful, and very valuable practice ; the dancer should light dress, in which her arms and body are allowed perfect freedom. Starting in a slow, stately rhythm, she passes through different attitudes, expressing, for example, adoration, searching, sorrow, and worship Each movement is connected with the others, the whole forming a series of beautiful postures The music then changes to a rapid *tempo ;* quick, springing movements, and sharply defined attitudes succeed the slow ones, ending in a posture of complete subjection.

Slow Tempo

FIG 1 *Introduction.* Arms slowly raised.

FIG 2. *Pensive.* Right arm raised above head and dropped across left arm

FIG 3. *Pointing.* Left hand extended sideways, as if pointing.

FIG 4. *Bending* Body bent backwards , right arm drawn across body.

FIG. 5. *Adoration.* Both arms raised , eyes looking upwards.

Quick Tempo

FIG. 6. *Rejection* Spring sideways, both hands pushing something away

FIG. 7. *Searching.* Hands reaching towards something in far distance.

FIG 8. *Subjection.* Kneeling, with head hidden in hands

These remarks explain briefly the most important poses which form the essentially characteristic and fundamental part of all Greek dancing These the child must learn to perform perfectly before attempting more advanced movements, for Greek dancing is by no means an easy accomplishment to master

The Greeks regarded dancing literally as the poetry of motion They made it a fine art. And undoubtedly it is impossible for an art wholly to be learned , the pupil must at the outset have a natural aptitude For it is the wonderful blending of action and attitude with human moods and human emotions which has won for Greek dancing its undying fame, and has given it a popularity of which it can never be deprived.

[illegible] her head hidden in her hands

GIRLS' CHRISTIAN NAMES

Continued from page 3002, Part 25

P

Pallas (*Greek*)—"Brandisher," or "maiden." This was the Greek name for Minerva, the goddess of war and wisdom.

Palma (*Latin*)—"Victory."

Pamela (*English*)—"All sweetness."

Pamphyle (*Greek*)—"A sorceress." There were two celebrated bearers of this name—one, a witch-woman who possessed the power of transforming her neighbours into animals, and herself into an owl; the second, the daughter of Apollo, who first taught women to embroider with silk.

Pandora (*Greek*)—"Every Gift." From two Greek words: "pan" (all), "doron" (a gift). According to the legend, Pandora was the first mortal female that ever lived, and was made with clay by Vulcan at the command of Jupiter. When life was given to this clay statue all the gods vied in presenting gifts to her. Venus gave her beauty and the art of fascination, the Graces added the power to charm, Apollo brought the gift of song, Mercury eloquence, while Minerva arrayed her in most rich and valuable ornaments. Finally, Jupiter presented her with a wonderful box, which she was not to open, but give as a present to the man who married her. Thus provided, she was taken by Mercury to Prometheus, for whose punishment she had really been created. But this wily being suspected some plot, and hardening himself against her charms, let her marry his brother Epimetheus. When the latter opened Pandora's gift, there issued from it all the troubles and diseases which have ever since afflicted mankind. But, lest despair should overtake the human race, one wondrous gift remained at the bottom of the fatal box—Hope, the star which shines through the darkest night, and without which life would be but a dreary wilderness indeed.

Panope (*Greek*)—"Giving every assistance." She was of the Nereides (sea maidens), whose aid mariners invoked in storms and tempests.

Panna (*Hebrew*)—"Grace." The Hungarian variant of Hannah.

Pansy (*English*)—"Thoughts," or "remembrance."

Paola (*Latin*)—"Little." From Latin "Paulus" (small). This name furnishes us with Paul, Pauline, and a variety of derivatives.

Paoletta and **Paolina** are Italian forms.

Parascha (*Russian*)—"Good Friday child."

Pascha—Contraction of above.

Parnel (*Greek*)—"Stone." This is one of the very large number of variants of Peter, Pierre, and Pedro, all coming from the Greek "Petros" (a stone). The Hebrew equivalent of Cephas, by which St. Peter was sometimes called.

Parthenope (*Greek*)—"A maiden of Naples."

Parysatis (*Persian*)—"Fairy-born."

Paschina (*Italian*)—"Easter child."

Pasiphae (*Greek*)—"All-shining." A daughter of Helios, the sun-god.

Pasithea (*Greek*)—"Brightness." One of the Graces.

Patience (*English*) — "Bearing up," or "Patience (under trials)." One of the "holiness" names, sometimes called "abstract virtue" names.

Patricia (*Latin*)—"Noble," from "Patricius" (noble), and allied to the word "patrician" Most popular in Ireland. Patrick is the masculine form.

Patrizia—Italian form.

Patty—English contraction of Mary ("bitter").

Paula—"Little." Spanish and Portuguese feminine forms of Paul.

Paule—German form.

Paulette—French diminutive.

Paulina—English and Spanish variant

Pauline—French and German form.

Pauliska—German diminutive.

Paulinschen—"Little darling." Pet diminutive.

Pavla, Pavlika, and **Pavlina** are all Russian variants.

Peace (*English*)—"Peace." Akin to Patience, Hope, etc.

Pearl (*Persian*)—"Child of light."

Pegasis (*Greek*)—"She of the fountain."

Peg and **Peggy**—Scottish contractions of Margaret ("a pearl").

Pelagia (*Greek*)—"Of the sea."

Penelope (*Greek*)—"A weaver." From two Greek words—"penel" (thread on the bobbin), and the verb "to wind thread off", thus, literally, "stripper-off-of-thread." The story of Penelope, the faithful wife of Ulysses, who, during her husband's long absence of twenty years kept her suitors at bay by promising to make her choice as soon as she had finished weaving the piece of tapestry upon which she was then at work, has furnished us with a wondrous example of wifely constancy as well as the proverb "Penelope's Web," meaning something unending, since this loyal woman unpicked by night all she had woven during the daytime. Spenser's twenty-third Sonnet tells how:

> Penelope for her Ulisses' sake,
> Deviz'd a web her wooers to deceive,
> In which the work that she all day did make,
> The same at night she did againe unweave

Penny and **Pen**—English contractions of above.

Penelophon is another variant, and the name borne by the beggar-maid beloved by King Cophetua.

Pentecoste (*Greek*)—"Whitsuntide (child)." This quaint name was formerly used in England in early Reformation days, and bestowed principally upon children born at the time of this festival, as Noel is still given to Christmastide babies. The literal meaning, of course, is "fifty days."

Penthesilea (*Greek*) — "Fair Courage." A queen of the Amazons who fought against the Greeks before Troy, and was slain by Achilles.

Pepita—Spanish form of the Hebrew Joseph—"addition." The feminine Josepha easily changed into Pepita.

Perdita (*Latin*)—"Lost."

Perette—French variant of Petros (Peter)—"a stone."

Peridia (*Greek*)—"Very divine."

Persephone (*Greek*)—"Death." The daughter of Ceres and Jupiter and wife of Pluto, who carried her away to the lower worlds as she was gathering flowers in the meadows of Sicily.

To be continued

A HALLOWE'EN PARTY FOR CHILDREN

Wish-Carrying Boat-Race—Ducking for Apples—Hiding the Ring—Trials by Candle—The Chestnut Test of Friendship—Tilting at the Apple—A Corn-Popping Competition—Who Will Journey—Throwing the Apple Peel Act—William Tell Competition

Touching one of the three magic plates

Ducking for apples in a tub of water

William Tell competition The children shoot at floating apples

[illegible] down an apple suspended by a string

ALL children love to celebrate All Hallows' Eve, which falls on the last day of October, with a frolic. On that particular night the elves and fairies are said to be abroad to take an active, if unseen, part in the affairs of mortals. Moreover, wishes expressed and fortunes foretold on Hallowe'en are sure to be realised if the rites connected with them are duly observed and strictly carried out, according to pixie law, with the pomp and ceremony befitting the occasion.

Water plays take such a large and fascinating part in All Hallows' Eve celebrations, that the little guests should be specially requested to come clad in nursery clothes, and wearing overalls; and a wise hostess will further arm against the possibility of colds by providing a number of small Turkish bath towels, which the small competitors can have fastened round their necks, bibwise, before they are allowed to duck for apples, or sail boats

Hallowe'en pastimes—in a large tubful of water.

Half the mystery and charm surrounding Hallowe'en rites would be lost were they to be performed by daylight, so the party should begin with tea in the dining-room soon after four o'clock, and at five the nursery lights may be lighted, and

curtains drawn, ready for the frolic to begin in earnest.

The little ones will be all impatience to see what surprises are in store for them.

Throwing the apple peel

Shoes being used to detect the traveller

Hiding the Ring, Thimble, and Penny

This is a game in which everybody can join, and it will serve to prevent any possible initial shyness.

The three emblems, the ring, the penny, and the thimble, should have been concealed about the nursery, in places where it will be not too difficult to find them, before the children come up from tea. The search for the hidden treasures, therefore, can begin at once.

Hang the ring round the neck of some small china figure; put the thimble, as a cap, on the head of any doll which happens to be sitting propped up in some corner of the nursery, and let the penny peep out from beneath the nursery hearthrug, for instance.

It is to be supposed that the child who finds the ring will marry, the one who gets the thimble will be an "old bachelor" or "old maid," and he or she who gets the penny will inherit future wealth.

If a toy ring from a cracker, and a child's silver thimble be provided to play the game with, the finders can keep their treasures, thus adding doubly to their pleasure.

Who will Take a Journey and who will Stay at Home

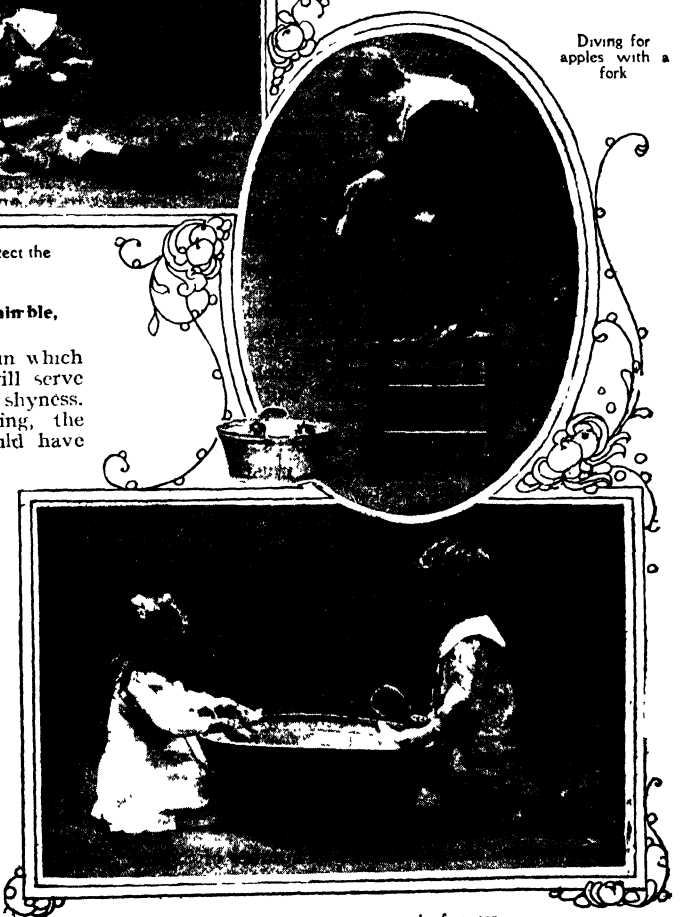
To play this game, all the children must sit on the floor in a row, rather far apart, and, taking off their right slippers, hold them in their right hands. After swinging the slippers round their heads three times, they must drop them over their left shoulders.

Those of them whose shoes point *away from them* will travel during the following year, but those whose shoes point *towards them* are destined to remain at home.

Ducking for Apples

This is a most exciting game, and to play it all that is required is a tub half full of water, with half a dozen rosy apples bobbing about in a tantalising way upon its dancing surface.

The children take it in turns to dive into the tub, chasing the



Diving for apples with a fork

Fanning paper boats across a tub of water

apples round and round until they can transfix an apple with their sharp little teeth, and come up dripping, but triumphant.

The tub should be a rather shallow one, because then the pluckier boys can dive to the bottom to corner their prey without getting too hopelessly wet.

For little girls with long hair, ducking for apples is a horribly wet game, but an excellent variation, and really just as much fun, can be provided by standing the children on high chairs and making them dive for the apples with old-fashioned, steel-pronged kitchen forks.

Plenty of apples should be provided, so that the children can keep all those they succeed in pronging with the fork.

William Tell Competition

This is really but another variation of the apple game. In this case the child is provided with a bow and arrow, and with this weapon endeavours to shoot the apples in the tub.

Throwing the Apple Peel

For this game, each competitor is given an apple, which he or she must peel in such a way that the skin comes off in one long strip. The child then swings the peel round three times above its head, and drops it over the left shoulder.

The initial formed by the skin when lying on the ground will be that of the future husband or wife.

Wish-Carrying Boat-Race

In this race, each child must be provided with a tiny paper or nutshell boat, and a small paper fan. In addition, each must write a wish on a scrap of fine paper, which can be placed into his or her boat, as cargo, before the races begin.

The competitors race their boats against each other in couples, kneeling side by side at the end of the tub, or at opposite ends of it.

At a given signal, they launch their boats, and proceed to fan them across the water into port—rather a difficult feat when the boats start from opposite ends and meet with cross fan-winds somewhere in the middle of the course.

The owner of the boat which first reaches the opposite end in safety, and without capsizing, will have his or her wish come true, but the losers in the race are entitled to try again. Each boat should have a distinguishing number written on the prow, to avoid possible confusion of ownership.

Test of the Three Magic Plates

As materials three soup-plates must be provided, of which one contains clear water, another soapy water, and the third is left empty.

All the little girls should be brought forward one by one to try their fortunes, blindfolded; then they should be turned round three times, and told to walk forward with right arm outstretched, with directions to dip a finger into one of the plates.

She who finds her finger in the plate containing clear water will marry a young man, while the soapy water denotes an elderly widower, and she who dives into the empty plate will have to become an old maid.

For the boys, the plates, of course, denote "young girl," "elderly widow," and "old bachelor" respectively.

Trials by Candle

These are carried out as follows: A number of candle-ends, all of exactly the same length, and each one stuck on to a saucer or plate, are [illegible] and lighted simultaneously, while all the other lights in the room are put out.

The children then are told to think of a wish, and to wish it as hard as they can while watching their candles burn. The child whose candle burns longest will have its wish granted first. The wishes of those who finish second and third also come true, but at a later date.

When the last candle has flickered out, light up the room again, and pass round tiny sheets of very thin paper and pencils to the children, telling them to write down some other wish which they want to come true soon, and having written it, to fold it up and put it on the fire.

If a paper flutters up the chimney, the wish expressed on it will come true, but if it gets burnt, the fairies will not grant it.

If the nursery door is unostentatiously opened by the hostess, a much larger percentage of wishes are likely to be gratified, owing to the creation of a strong updraught.

The Chestnut Test of Friendship

For this game, the children should be gathered round the hearth, the lights turned low, and three chestnuts given to each little guest.

The nuts are next arranged on the hot bars in sets of three by the children, who previously have been told that the middle nut of each trio represents its owner. The children then proceed secretly to name the nut on either side of themselves after some relative or friend, and crowd round the fender and watch how the nuts will behave to one another.

Two nuts blazing up together indicates violent friendship; smouldering together means a slow acquaintanceship, which may ripen into friendship if the nuts later on begin to burn briskly, or may die out altogether, but if the nuts hop apart, the friendship will soon be broken.

Cutting Down Apples Blindfolded

To play this game, light up the room again, and proceed to tie an apple on a long string from a projecting nail against the wall, so that it hangs at about the height of the children's faces.

After swinging the apple gently to and fro, blindfold a child, and, handing it a pair of blunt-pointed scissors, direct it to go and try to cut the apple down.

The rest of the children should watch the proceedings from the other side of the room, to avoid the chance of accidents with the scissors.

Tilting at the Apple

This is an amusing Hallowe'en game, and provokes much merriment amongst the onlookers.

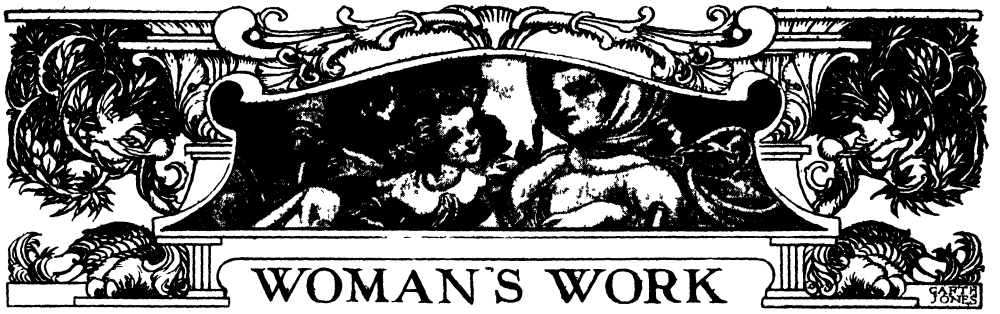
A short string is hung from the middle of the ceiling, and to this a stiff stick is attached in such a way that it balances horizontally.

At one end of it an apple is suspended by a string, and at the other end a well-burnt and blackened cork is tied, to hang at exactly the same level as the apple. The apparatus should be so arranged that it can be raised and lowered at will to suit the heights of the various competitors. It should just reach the player's chin.

Each child tries in turn to take a bite out of the apple, and failure in the attempt sends the cork spinning round to hit the player in the face, leaving a black mark there.

Each failure leaves a fresh mark, and the number of marks on the player's face before triumph is secured, and the apple duly bitten, indicate the number of years which he or she must wait before they can hope to be wed.

If the apple entirely eludes the player for ten successive attempts, he or she will remain an old bachelor or old maid.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

WOMAN'S WORK IN HOTELS

No. 1. HOUSEKEEPERS

A New Field of Employment for Women—Hotel Housekeepers, their Position and Duties—How to Qualify for a Post—Salaries Paid—The Daily Routine

THERE is a vast branch of employment open to women, both lucrative, lasting, and pleasant, and yet practically unknown to the general run of women workers In hotels, of which there are thousands throughout Great Britain, women are largely employed as workers, quite apart from chambermaids, to which class of work these articles do not refer.

The highest branch of women's work in connection with hotels is as housekeepers This position is highly responsible, and needs a reliable, clear-headed woman to fill it properly Every hotel, even the smallest, has a lady housekeeper, and in the mammoth buildings so numerous in London and our chief provincial cities they vary in number from two to six or seven The usual case, as in the chief London hotels, is a head housekeeper, an assistant housekeeper, and a third housekeeper.

Duties of Hotel Housekeepers

In these circumstances, the work is divided in the following manner. The head housekeeper is absolutely "top" in everything All affairs relating to the chambermaids or other women working in the hotel come under her immediate notice; and she, in turn, refers in cases of need to the manager. The manager expects her to be accountable for all that goes on beneath her, and deals, in every case, *directly with her*, and never with her assistants The head housekeeper, being the general overseer, has no specified number of rooms or floors under her care. Her two assistants divide that part of the work The assistant housekeeper is directly responsible for the four—or fewer—lower floors of the building; and the third housekeeper for those floors above In this way the work is shared, the "head" keeping in touch with everything.

A head housekeeper needs to possess a continual wide-awakeness, also a capacity for rising early, and for organising and directing. An hotel housekeeper in a large establishment is like the general of an army, served by valued lieutenants. First, then, a little may be said regarding the steps leading to a housekeeper's position. Let it at once be stated that in no case does a chambermaid rise to be a housekeeper. The women who are qualified for such work are of a very different class, and need very different training. Such training can only be gained in hotels, and not as a chambermaid. Every hotel employs a certain number of women in the "office" department. By this is meant, not actual clerks, but women who work in the reception bureau.

Here they allot rooms, receive and arrange for fresh visitors, see to the outgoing bills, the telephone, and various other duties of that nature. Though in the largest London

hotels men are found in the reception office, in nearly every seaside and big provincial hotel women do this part of the work—and do it very well. That is the way to qualify for a housekeeper; to live in the hotel, and become familiar, from daily experience, with every branch of hotel life Knowledge comes of the way in which to treat guests, to treat servants, and, above all, to be in touch with the hundreds of departments that go to the making of the vast machine called an hotel. The general public who spend a casual week in some comfortable hostelry little dream of the complex mechanism and management that has to be kept working with perfect smoothness to ensure their comfort and ease

How Promotion Comes

After a few years in the office department, a girl stands a good chance of promotion, if not in the same hotel, in another under the same management Or, if she leaves, she is far more likely to become a *head* housekeeper in a smaller hotel, after such valuable experience in a large one There is no other way of learning, and it may be authoritatively stated that no housekeeper in an English hotel has risen to her present position in any other way Also, once a woman gains such work, she will find herself retained, unless she leaves of her own free will to be married, or for other reasons Married women are not employed for this work, but many widows of men of high standing find such employment greatly to their liking A friend at court is sometimes useful to help in obtaining a start in the office department, with a view to rising. But no amount of influence can procure such a post without previous experience. Once gained, the work is not at all arduous, but, like all work in hotels, is simply a question of routine and arrangement

The hardest work is done in the morning, all the housekeepers having to be up at six o'clock The head housekeeper then oversees the army of charwomen who clean and sweep the lounge, drawing-room, writing-room, music-room, and so on; while her assistants see that the work upstairs goes on smoothly. During the morning there is always something to be done, or someone to be seen; but in the afternoon housekeepers have several hours "off" duty, when they are absolutely free to go out or do whatever they like Their working hours actually end at nine o'clock in the evening; but it is an understood thing that they may go out whenever they wish in "off" hours, and they also have an entire evening or afternoon free every week

In the biggest hotels the housekeepers share a large, comfortable sitting-room, where their meals are served. They have the choice of three or four courses from the full *table d'hôte* menu at both luncheon and dinner. In some cases the housekeeper is [illegible] o'clock the meals of the but she always has her own meals afterwards in her private sitting-room. Each housekeeper has a bedroom to herself, and all her washing is done by the management. The salary of a head housekeeper varies from £100 to £120 a year, sometimes to £150, always with full board, lodging, and laundry provided. Her only expenses are the simple black dresses she wears. An assistant housekeeper gets £80; and the third, £60 a year, under the same advantageous conditions.

Responsibilities of the Post

In some hotels there is a head housekeeper, and under her a housekeeper to every floor In this case, naturally, such positions are not nearly so good as when there are only two or three housekeepers; the responsibilities are not so great, nor the salaries so high But the other arrangement is the most usual nowadays

A bare list of the paraphernalia attaching to the upstairs floors of any hotel gives some idea of a housekeeper's responsibilities. Every chambermaid comes to her "head" for whatever is needed, and is expected to report at once such things as damaged water-cans—when the housekeeper either has them repaired or throws them away as useless, and draws from the stock at her disposal. Every day at a certain hour the third housekeeper attends the store-room. To her comes every chambermaid, and she then distributes whatever is necessary. Soap, candles, matches, carpet-sweepers, brushes, pin-cushions, toilet-covers, and hot-water-cans are but a few of the myriad things in the store-room. Each chambermaid writes in a small book exactly what was given to her, and is expected to return used pieces of soap, candles, half-empty match-boxes, etc, to the housekeeper, as this is the only method by which the output can be checked

An Autocratic Ruler

The word of the head housekeeper is law to everyone under her; and only in the rarest cases does she refer to the manager, her authority in her own domain being supreme. As may be gathered, the lucky women who occupy these positions have to keep their wits about them, and know when to put their foot down firmly. But, on the whole, the work is interesting, well paid, and not particularly arduous, except where the books kept in connection with such big organisations are concerned. As a whole, ladies do not realise what an opening there is for clever, adaptable women workers in hotels They imagine that such work only refers to chambermaids and waitresses. That is a big mistake.

Every week new hotels are being opened; and every new hotel means a new woman housekeeper—perhaps two. In the following article some particulars will be given regarding various other branches of women's work

HOW TO BECOME A KINDERGARTEN TEACHER

By MARY WESTAWAY, Associate of the National Health Society

The Modern Demand for Trained Teachers—The Qualities Essential in a Teacher of Young Children—How to Train as a Kindergartner—The Bedford Kindergarten Training College—Curriculum and Fees—Prospects Offered by the Career of Kindergartner

TEACHING is no longer regarded as the last resource of incapable women, for we now fully recognise how much depends upon educational training during the early years of childhood.

Teaching is not merely a pouring forth of knowledge, if that were so, the best teachers would be those who know most, and personal character would count for nothing On the other hand, it must not be imagined that because young children can acquire but the rudiments of knowledge, those who themselves have only gone a few stages beyond their little pupils are qualified to act as their instructors

Kindergarten children at work in the carpenter's shop Manual training forms a most important part of the Froebelian system of education
Photos, J. & G. Taylor

The first steps in knowledge are the most important, for if they are taken with tearful pain there springs up a distaste for further achievement, but if they bring pleasure, there is a hastening forward along the path until the highest summits are reached

Modern educational ideas accord with the theory and practice of the early educationists, whose custom it was to put the best teachers in charge of the youngest pupils Dignity is thus lent to the work of teaching young children, and in consequence it offers itself as a suitable employment for educated girls who are possessed of certain qualifications.

Without going fully into the details of the life of Froebel and the inception of the Kindergarten movement, it is interesting to note that since the introduction of the Froebelian system of education into England in 1854, the movement has gone steadily forward, and at the present day there is an increasing demand for Kindergarten teachers

It has been proved that Froebelian methods are the most successful in the education of the young, and although some of the occupations devised by Froebel have been set aside as unsuitable for young children, and others greatly modified, the spirit of the Froebelian system has been retained. The activities of childhood are directed to educational ends so that through these properly directed natural instincts the child develops physically, mentally, and morally

As will be shown presently, the teacher of young children should possess certain academic qualifications, but what will tend more to success in the work is motherliness of character, for although young children are very lovable and fascinating in ways and speech, there are times when they prove trying to anyone who is not blessed with patience and good temper

The Kindergarten teacher must also possess a deep fund of sympathy, for this is the key to successful dealing with children Froebel himself realised the power of the sympathetic nature, and chose as motto for himself and his followers: "Come, let us live with our children,"

Playing the Game of Life

Though actual age must increase with the passing of years, the Kindergarten teacher must keep young in spirit She must "play the game of life with her young pupils," a saying which tersely expresses the real aim of her work, since through their play instincts young children can be prepared for the serious work of later life.

As in all other departments of women's work, success falls to those who are best equipped, and the one who can produce certificates as a guarantee of competence has the chance of obtaining a good post.

Kindergarten children at play. Ordered games find their place in the curriculum, and are so arranged as to combine amusement and physical exercise

The National Froebel Union, founded in 1887, grants certificates of two grades, both of which are recognised by the Board of Education. Holders of the Elementary certificate are qualified for assistantships in public elementary schools, while holders of the Higher certificate may be appointed as head-mistresses of special schools. In addition to such posts, trained Kindergartners may carry on private schools for young children, may teach in Kindergartens, in colleges and classes for the training of Kindergarten teachers, in schools for mentally defective children, or in private families, while those who prefer posts in the junior departments of mixed schools find that their knowledge of child nature is of service in dealing with older children.

How to Train for the Work

The Froebel Union certificate can be gained through private study, but at infinite labour, which is greatly lightened by a course of correspondence lessons. Classes are organised by the Froebel Society so that those engaged in ordinary teaching who desire further qualifications, and those who wish to become Kindergarten teachers, may qualify for the Froebel Union certificate.

The value of a Kindergarten certificate is greatly enhanced if the teacher can likewise show that she has been trained. There are many colleges throughout the country which undertake the training of Kindergarten teachers, and a complete directory of such colleges can be obtained by applying to the Secretary, Froebel Society, 4, Bloomsbury Square, London, W.C.

An account of the work done in the Training College will serve to show what is required of those who wish to become Kindergarten teachers.

The College occupies modern premises at The Crescent, Bedford, and includes a hall capable of seating two hundred persons, large lecture-rooms and classrooms. Special rooms are set aside for the transition and school classes for older children, while ideal rooms accommodate the tiny children who are educated entirely on Froebelian principles. A large gymnasium and a workshop for manual instruction and handicrafts occupy nearly the whole of the lower floor, while an asphalted playground lends itself to children's games and out-of-door lessons.

The training college provides accommodation for over seventy students, who practise teaching and master its theory in the building just described, as well as in a branch Kindergarten and school, known as Froebel House, in a new and growing suburb of the town.

The students reside at one or other of the college houses of residence, known respectively as Shenstone Lodge and Osborne House, both of which are situated within easy walking distance of The Crescent. Both Kindergarten and training college are under the able direction of Miss Amy Walmsley, a keen educationist and formerly head-mistress of the Kindergarten and training departments of Sheffield High School, and Lecturer on Kindergarten methods at University College, Sheffield.

Students are admitted in September, at Christmas, or at Easter. The college year begins in September, and is divided into three terms. No candidate can enter for a shorter period than one year. The complete course includes the work of two years and one term, or three years and one term. Under ordinary circumstances, students are expected to sit for the National Froebel Union Examinations.

For the course leading to the Elementary certificate, students must be above seventeen years of age. They must possess any Senior Local certificate of the University of Oxford or Cambridge, or an equivalent examination. Candidates for the Higher certificate must give evidence of adequate general education by producing a certificate of having passed one of certain examinations which are of about the standard of the Matriculation Examination of a British University.

The fees for courses of instruction are . (1) Full course, two years and a term, or three years and a term, £5 5s. per term. (2) One year, or a year and a term, £7 7s. per term.

Unless students can live with parents or legal guardians in the town, they are required to reside in one of the college houses, for which there is a boarding fee of 42 guineas a year. In addition to these fees students should be prepared to spend at least £5 per annum on books and materials.

Each student must have special dresses for gymnastics and hockey, also shoes with low heels.

The Curriculum

The course of study for the Elementary certificate includes biographies of Froebel and Pestalozzi, principles and methods of the New Education, educational handwork, natural science (botany, zoology, and hygiene), practical geometry, drawing and brush-work for blackboard illustrations, tonic sol-fa singing, the art of class teaching and discipline, knowledge of child nature. Swedish gymnastics.

For Part I. of the Higher certificate there are required mathematics, nature study, geography, literature, child hygiene, Swedish gymnastics, singing, educational handwork, method of teaching school subjects, and practice in class teaching

For Part II. of the same certificate the candidate must be prepared with the theory, practice, and history of education, class teaching advanced blackboard drawing and brushwork, Swedish gymnastics

Even this long list of subjects does not exhaust all the benefits of a college training, for the students at Bedford Kindergarten College receive much individual training in connection with the Kindergarten Festivals, Exhibitions of Work, and Children's Entertainments, which are organised yearly.

Outside the academic course, and yet of value to it by enlarging ideas and increasing interests, the students attend lectures which are given monthly on various subjects by expert lecturers They also keep themselves keen and alert by means of a debating society. The town possesses an excellent subscription library, and affords special opportunities for swimming and boating. A smaller library, of a professional character, is provided within the college, and in the gardens surrounding the college houses are tennis-courts.

The practice afforded the students is of an exceptionally high order, for Miss Walmsley's methods are progressive, and she keeps abreast of the latest scientific teaching in matters physical, physiological and psychological. The school is provided with a potter's wheel with which the students illustrate their lessons Originality and resourcefulness are encouraged, for these are most useful assets to the teacher of young children Among the many handicrafts which the students both learn and teach are carpentry, clay-modelling, toy-making, basket-making, weaving, and raffia work, and in connection with the last two it is of interest to find that the students make their own looms, and experiment with plants so as to produce their own dyes

Old Students

The college is proud of its old Students' Association, which now numbers over three hundred members, working in all quarters of the globe Many changes of name show that the college training has won appreciation, and suggests that many former students find a sphere of work in their own homes and among their own children

A study at Shenstone Lodge, one of the houses of residence of the Bedford Kindergarten Training College. The full course of training occupies from two to three years, and is a most valuable education for a teacher of children

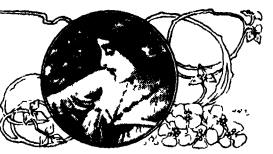
There is a registry in connection with the college, and thus we can gather some idea of the remuneration offered as the fruit of this training With good academic qualifications a Kindergartner who begins as an assistant in a school or Kindergarten can command from £80 to £100 per annum, or from £40 to £55 per annum if board and residence are included, as is the case in many private schools, and families.

After several years' experience as assistant, many old students open Kindergartens of their own, charging from 30s or two guineas to as much as five guineas per pupil per term, according to the class of neighbourhood selected

In starting a Kindergarten, the choice of a neighbourhood is of great importance A new school has very little chance of flourishing as rival to a successful well-established school. The best neighbourhood to choose is a suburb or a rising watering-place In such districts the rise of large schools is gradual and only takes place when there is an urgent need for them Until the need is met, the older children of a new neighbourhood attend schools in the nearest town or city and make their daily journeys to and fro by tram or train Such journeys would be tiring and fraught with too much risk for very young children, and yet they need the discipline and educational training of school life In such a neighbourhood the opening of a Kindergarten is appreciated, and when the district becomes so large as to lead to the establishment of secondary schools, the Kindergarten, if well organised and successful, will serve as a "feeder" to the senior schools

It is impossible to state exactly what profit is likely to arise in connection with a Kindergarten. Much depends upon the neighbourhood, and still more depends upon the personality and the business capacity of the owner of the school It is not advisable to open a school immediately after the completion of training An insight into the internal working of a school should be gained by several years' experience in an established school There are numerous points connected with the finance and organisation of a school which are outside the scope of the certificate course, but which must be mastered if the Kindergarten is to prove a financial success as well as a useful educational work

PUBLIC SPEAKING FOR WOMEN



By MRS. MARLAND BRODIE

A New Career for Women—The Importance of Training—The First Steps to Success—The Day of Small Things—Presiding at a Meeting is Useful—Advantages of the Trained Speaker—How to Practise

PUBLIC speaking has in past ages, and even in recent years, been confined to the male members of the population, and women have had to take a subordinate position

Eloquence, however, is not the exclusive property of the dominating sex, and of late women have been slowly coming to the front as public speakers. Regarded from the point of view of numbers, the women engaged in the work can be said to compare favourably with the men. So far as the latter are concerned, there is evidence to prove that there is a lack of efficient public speakers, both on the platform and in the pulpit, and the failures are not a few. Women speakers form a very small proportion of the whole, and, taking woman for man, do not come badly out of the ordeal.

Some Training Necessary

We read that in the ancient republics of Greece and Rome men were not orators by nature or accident, but became such by education and training Dr. Ware states that "they exercised themselves frequently before equals and in the presence of teachers, who criticised, reproved, rebuked, excited emulation, and left nothing undone which art and perseverance could accomplish. The greatest orators of antiquity, so far from being favoured by natural tendencies, except, indeed, in their high intellectual endowments, had to struggle against natural obstacles, and instead of growing up spontaneously to their unrivalled eminence, they forced themselves forward by the most discouraging artificial process."

Cicero failed at first through weakness of lungs and an excessively vehement manner, which wearied his hearers and defeated his own purpose These defects he conquered by study and discipline.

Demosthenes, afflicted with an impediment in his speech, overcame it by unwearied application.

Modern orators have found it necessary to undergo a course of training, and the woman who desires to become an efficient platform speaker will do well to follow their example To speak well is one thing, but to express oneself clearly before an audience in public is another. One must have an aim in one's studies, some object to attain, a belief in some cause, for which one should be filled with enthusiasm. Nine out of every ten people might be taught to speak in public with a certain amount of training, but more than this is required in platform speaking. To be eloquent one must be sincere, and throw both heart and soul into the speech.

Given this interest in the work, training may begin. Study well the subject chosen, and take a course of general reading in addition. The more information the speaker has stored in her brain, the better for her when she is face to face with her audience.

Public speaking is usually associated with some movement having an organisation. Let us assume that one has become a member, and desires to be put on the list of speakers. As a first step, it will be enough to be entrusted with the very simple duty of seconding or moving a resolution or a vote of thanks to the speakers or chairman.

Doing Small Things

One must not object to doing small things like this again and again. It is all part of the training that one has to go through. The task requires little, if any, preparation, and it will indicate to the speaker whether she is subject to what the theatrical profession call "stage fright," a dreadful feeling, which few novices escape. Some never do escape it entirely, indeed, many of our best speakers suffer continually from it. As a rule, however, constant practice will in time overcome it.

After a feeling of confidence has been gained, one may proceed from moving votes of thanks to moving or seconding a resolution. This is a task that requires preparation. Never make the mistake of trying to deliver a long speech. Compress what you have to say into as few words as possible and do not occupy more than five or ten minutes.

From doing this, one may go on to supporting a resolution. This gives one a wider range, and may occupy ten or fifteen minutes. The matter may be arranged for this occasion, a point that will be treated of later. Do not repeat anything the other speakers have said. Should you discover that preceding speakers have taken up your ground, dispense with the points altogether, and cut your remarks short. Nothing is more trying to an audience than to listen to speaker after speaker using nearly the same words and the identical arguments of those who preceded them.

Presiding at a Meeting

If good progress has been made, it may become the duty of the aspirant to preside over a meeting. This needs a cool head, courtesy, and determination, as well as a knowledge of the rules of order. It also requires considerable self-restraint.

The secretary will supply an agenda upon which the first item usually is "Chairmen's remarks." The words of a chairman should be few and clear. State the object of the meeting, and, if any questions are allowed, announce that these will be taken at the end of the meeting. No chairman should go into details or make a long speech if other speakers are there competent to deal with the question. It is regrettable to say that some chairmen are great offenders in this respect. The chairman should merely make a few introductory remarks, and call upon the first speaker.

Any manifestations of disorder that show themselves should be suppressed. This can be done by announcing that questions will be allowed at the close, and those disagreeing with the speaker can then receive satisfaction. Interruptions must not be taken too seriously. Any person interjecting a harmless and humorous remark should be ignored and left to the speaker, who, if experienced, can usually score off the interrupter. By following this advice, the post of chairman will be adequately filled, and the holder may earn a reputation that will be no small feather in her cap. One may spend several years at this sort of work, and be laying the foundation for subsequent employment as principal speaker at a meeting.

With this preliminary training much will have been accomplished. A few remarks can now be made on the art of speaking and the arrangement of matter.

Advantages of Training

It may be taken for granted that a good elocutionist has an advantage as a public speaker over one who has had no voice training (see page 2842, Vol. 3). The correct use of the voice is a problem that has to be faced. A person with a piping voice wrongly pitched is distracting at a meeting. The humorous propensities of the audience will be aroused, and at a serious meeting this is almost intolerable.

The possession of a good voice is a valuable asset, yet many owners of this valuable gift of nature have no idea how to make use of it. There are others who, while possessing a vocal organ of only mediocre quality, yet make impressive and effective appearances on the platform and outshine their neighbours, in spite of their superior natural equipment. No pains should be spared, therefore, to bring the voice into such a condition of vitality that it can be made to do its work without being a strain on the speaker.

The speaker should strive in her natural tones to reach the person furthest away in the audience. By addressing herself to that point she will be able to tell whether she is audible to the whole of the assembly. If she has any doubt on the matter, she must not try by pitching the voice unnaturally high to overcome the difficulty. Better that the speaker should be only partly heard than that she should degenerate into a shrieker or a shouter in order to try to reach the ears of all.

How to Practise

If the help of a friend brave enough to give a truthful opinion can be secured, a preliminary rehearsal in an empty hall or schoolroom might be arranged. The friend should represent the most distant part of the audience, and insist upon every syllable reaching her ears without the slightest strain upon the attention. If a few more persons can be secured and placed at various points, an even better opinion can be obtained.

To be continued.

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

HUSBAND MANAGEMENT

By ELIZABETH STENNETT

The Storm in a Teacup—The Grievance Habit—Nagging—Gentle Persuasion versus Aggressiveness—The All-important Sense of Humour—The Secret of Cheerfulness

IT is after the first novelty of married life has worn off, and the new house, possessions, and routine have become a little monotonous, that matrimonial mistakes most frequently arise.

Differences of character and temperament are inevitable between husband and wife, however ideal the marriage may be. Jars and discords must arise because men are human, and women very far removed from archangels.

But there is one thing sure about most of the disagreements that come into the home—they are mere froth on the surface, which never touch the genuine love and affection underneath. That is what young wives do not realise when they allow themselves to become unhappy over matrimonial discords. The mistake, of course, is in permitting their existence at all. The "storms in teacups" are responsible for more unhappiness than all the tragedies and sorrows that exist. And if wives would only try to understand that matrimonial differences could be abolished altogether by the exercise of tact, cheerfulness, and understanding, what a difference it would make to their happiness.

The Right Attitude Towards Life

What most women need is to cultivate a happier personal attitude towards life, especially married life. As a sex, they are more disposed than men to dwell upon annoyances, to cherish small slights and worries, to waste themselves in useless repinings. The cure for annoyances that are inevitable is to ignore them.

The Grievance Habit

The greatest matrimonial mistake anyone can make is to get into the grievance habit. So many wives are always brooding over things that cannot be helped. They get tired of constant housework, because they do it in the wrong spirit. They feel they are neglected when their husbands become absorbed in work, and have to concentrate themselves on business or professional work more than in the early days of marriage. In some cases they resort to nagging, which is so fatal to married happiness.

There is no more pathetic individual than the man with a nagging wife, who has to go to work every morning with his thoughts full of his wife's grievances and complaints. Grumbling is such a confession of failure. Granted that husbands are sometimes difficult, casual, and forgetful, nagging will never cure them.

The woman who knows how to manage her husband, by suggesting to him that he likes to do things she likes, will get her own way half a dozen times over compared with the woman who simply nags.

Sympathy is at the root of all husband management. The best of men need it and deserve it from their wives. Even the inferior types, the grumblers, the unappreciative husbands, the careless, casual better halves will improve under a judicious course of sympathy. Nothing pleases a

man more than to feel that his wife is interested in him, and the woman who makes up her mind to exchange nagging words for kindness and consideration and a cheerful temper will never regret her resolutions. There is an old saying that a kid glove, a fire, and a man are three things that can only be managed by coaxing. And there is no doubt that the gentle, persuasive woman gets her way in nine cases out of ten. There is far too much talk nowadays about women's rights. Aggressiveness is not a sign of strength of character, and the woman who knows when to give way easily, gracefully, who never sulks or harbours grievances, but who is invariably cheerful, will make a success of her marriage and avoid many a pitfall of matrimonial life.

We all expect too much from life and other people. It is so easy to see the mistakes of the other person, so feeble to say, "The fault is not mine." It is really appalling to contemplate the amount of unnecessary unhappiness that exists. The world is full of charm and beauty, and we shut our eyes to it when we absorb ourselves in the petty annoyances and ridiculous quarrels which are at the root of most matrimonial mistakes.

The Power of Good Humour

More than half the troubles of married life that exist could be wiped clean off the slate if women would cultivate cheerfulness, and try to bring a happier atmosphere into the home by personal effort. The habit of cheeriness and laughter would soon dissipate the fog of quarrelling about nothing which is the biggest matrimonial mistake that exists. Married happiness depends so much upon the wife. If she plays her part well there is very little chance of marriage turning out a failure, unless for tragic reasons. Life, especially married life, is made up of little things, little sacrifices and unselfish acts, kind words, a cheery welcome, a dainty dinner-table. To be a good wife, a successful housewife, an ideal mother, takes all the energy a woman possesses, and she has none to spare for self-pity and repining over grievances real or imaginary.

A sense of humour will help a woman often to face the annoyances of everyday life in the right way. The woman who has a sense of humour and an understanding of life's meaning makes up her mind to do her best, and leaves it at that. She can see the amusing side, when a smaller woman sees only the disagreeable, learns to laugh when she can, even if the laughter is directed against herself.

Habitual Good Humour

One of the qualities of the ideal wife is the habit of good humour. We all know that the most trying people of all are those who are always fretting and sulking because life is not cut out in the pattern they want. Most people want to do their duty and have a good time, but they fail to see that they can have a good time here, at this very moment, if they are only in the right humour. It is not what we do that matters in the least. It is our mental and spiritual attitude towards what we happen to be doing for the moment. And if husbands and wives will carry this principle into everyday life they will avoid most matrimonial mistakes altogether. The habit of good humour makes the daily round interesting, just as cheeriness dissipates the cloud of dullness which hangs over so many homes. It is a good thing for a woman to be popular in her own house, and it depends entirely upon herself, as the wife brings sunshine into the home.

The Greatest of Gifts

Some women seem to live a shining life. They radiate happiness and bring out the best in other people. Often they have very little of the material prosperity which we so wrongly associate with happiness and success, but they have the greatest of all gifts—a cheerful spirit, the secret of which is very often unselfishness.

There are many thousands of women who would not only be happier themselves, but would bring sunshine into their homes, if they would give up the habit of fretting. Cultivate cheeriness, and stop fretting, and you have formed a resolution which, if you can carry it out, will bring more happiness into your life than you imagine. Whatever work we have to do, let us do it cheerily, and be glad of the chance of contributing our share to the world's work. To get busy and occupied and keen in the everyday tasks of life is one cure for moping.

Infection of Cheeriness

A certain amount of despondency amongst women is due to laziness. They won't make the mental effort which the cultivation of cheerfulness and courage entails. They won't rouse themselves to attack their daily work with keenness and enthusiasm, and get through with it. They are selfish and lazy, and, like spoilt children, fret and grumble over what cannot be altered. The cheery habit is the best antidote that exists for this sort of thing. Practise looking on the bright side of life, and you are immediately happier. Give up fretting, and somehow or other annoyances and worries and even real trouble are easier to bear. Your outlook upon life alters the whole tone of the house, and cheerfulness is just as infectious as grumbling, and just as far-reaching in its consequences. A happy spirit exists in the household when parent and child, brother and sister speak kindly and cheerful words as a matter of course. The quarrelling habit is very easy to establish. The cheery habit pervades every corner of the home, makes jars and discords disappear, and changes the atmosphere to one of happiness and content. Like some much advertised nostrums, it needs but a trial to prove its value.

THE MOTHER-IN-LAW

A Maligned Relationship—A Beautiful Example from Ancient Days—The Mother-in-Law's Sacrifice—A Difficult Position—Jealousy's Evil Part—What the Relationship Might and Should be

THERE is no class of person more undeservedly maligned than the mother-in-law. To ridicule her has become a sort of fetish, she is made the butt of the pantomime, the laughing stock of the comic papers, and the principle jest of the low comedian, and the tragedy of it is that this mimicry is only the exaggerated echo of what occurs in real life It is the smart thing in certain sections of the community for a man to talk of his mother-in-law with a shrug of the shoulders and to treat her as someone antagonistic to his interests.

It is very deplorable that this state of affairs should have arisen, that a relationship that might and should be a delightful one should have become strained and in some cases intolerable

Ruth and Naomi

Many young people absolutely fail to recognise the duty they owe to their mothers-in-law; they consider their treatment of her to be a matter entirely for their own discretion, and do not entertain the idea that she has any claims upon them beyond those that they themselves allow. This is the root of the whole evil, and till the younger generation recognise their obligations, it will be difficult for the state of affairs to be altered

In the Old Testament there is a wonderful example of devotion between a mother and daughters-in-law, and if in these modern days people would endeavour to follow it more closely, much misery and unhappiness might be saved.

If only there were a few more Ruths and a few more Orpahs, we should discover that there were still many Naomis left among us. "Thy people shall be my people and thy God my God"—strong, passionate, loving words are these, spoken from a passionate and loving heart It seems as if the love that has been given to the husband who was dead had been transferred to the mother who had borne him

"Entreat me not to leave thee," cries Ruth. "Where thou goest I will go" Oh, if we could only have a little of this spirit nowadays, what a difference it would make! Mothers would feel that, when their sons and daughters married, instead of losing them they were gaining other sons and daughters; they would welcome the advent of wives and husbands instead of dreading their incoming to the family circle.

One wonders if prospective daughters or sons-in-law ever realise the tremendous sacrifice they ask of a mother when they desire to take away the child she has brought into the world and reared and upon whom she has lavished the love of her heart.

Want of Deference

Do they ever try to understand or sympathise with the mother who has to stand aside, to relinquish the first place, the place that has hitherto always been her own? To do this comes in the natural sequence of events, but it is none the less hard to bear; the knowledge that it has happened thousands of times before, that it will happen thousands of times again, makes it no easier; it is inevitable, but it is bitterly hard. Those who have ever been called upon to take a second place in the affections of one they love, and who have felt the bitter heartache that the displacement occasions, can be sure it is nothing to the anguish of the mother called upon to relinquish a son or a daughter.

A mother is wonderfully heroic; the pain will be there, but it will be kept hidden, for she will not damp the joy of her offspring; she recognises that the inevitable has come, and she prays that her child may find happiness with the partner she has chosen. In the majority of cases never a thought is given to the woman who is rendering up that which she loves best on earth.

Of course, that little differences should arise between mothers and sons or daughters-in-law is only natural, but that they should be allowed to assume the proportions they sometimes do is both unnatural and deeply regrettable, and is caused by a want of sympathy, a lack of understanding, of tact, and a little deference on the part of the younger generation.

That Lurking Demon, Jealousy

To a certain degree, in these modern days the circumstances of the relationship between mothers and children-in-law militate at first against real affection between them. They are suddenly thrown into intimacy; their characters, likes, dislikes, tastes, and opinions may be totally dissimilar; they may differ in every point except the one which has brought them together. Their affections will be centred on one object, but the probabilities are that their ways of showing that affection may be as different as are the other elements of their characters; and in every sentient being is the lurking demon of jealousy, ever ready to raise his head and plant a sting or do a mischief.

Greater, much greater, allowances should be made for a mother-in-law. It is a difficult and most unenviable position, especially if the two households are situated in the same neighbourhood.

By a certain change of events a mother is suddenly called upon to relinquish an authority which has become second nature to her. Her child leaves the parental abode and goes to a home which is bound to be different in many ways from that to which she has been accustomed; there may be changes and customs of which the mother does not approve, does not consider wise, but upon all these points she must hold her tongue, lest she be considered interfering.

Have you ever experienced the difficulty of standing by and watching someone you love doing that which you deem, to put it lightly, to be inexpedient, while you have been forbidden to offer a word of warning, to proffer a hint of wisdom? Yet this is the daily task of the mothers-in-law, to be full of loving counsel which they must perforce withhold.

The Husband's Mother

Perhaps at the bottom of most of the trouble lies that little spark of jealousy which it is so easy to fan into a flame. A husband is often jealous of the influence of his wife's mother, he forgets that old chains are not so easily broken, and that, for many reasons, the young wife will turn to her mother for the advice and counsel which she alone can give. Sometimes, too, a man marries a girl with the inner determination "not to marry the rest of the family," which really means that he intends to try and separate his wife from her own people. This is not likely to conduce to pleasant relationships between them, and the mother can hardly be blamed if she fails to acquiesce willingly in the separation designed by her son-in-law.

Then, too, the daughter-in-law knows that hitherto her husband has been accustomed to look up to his mother as a model of all that a housewife should be, and she is conscious that, whatever he may say on the subject, he will mentally compare her reign with that of his mother, and if the elder woman should be so unwise as to offer a little advice out of the abundant store of her larger experience, it will probably be resented as an unwarrantable interference. Very likely, too, the young wife will consider that the ideas and methods of her mother-in-law are antiquated and old-fashioned, and from the beginning may be prepared to oppose any suggestion she may have to offer, instead of paying her just that little deference which costs so little yet means so much.

The Policy of Give and Take

Of course, it cannot be asserted for a moment that all mothers-in-law are models of tact—they are as likely to be unwise and foolish as any other members of the community—but it is an undeniable fact that, even were they perfection itself, more would be desired of them.

There should be allowances made on both sides, on both sides should be patience and forbearance. It is not right that the mother-in-law should have to do all the forbearing, to provide all the patience, or, when things go awry, to be meted out all the blame.

There seems to be far too little of the affectionate mutual regard which existed in bygone days, which in many ways were very much in advance of our own modern times. Maybe the picture of the love existing between Ruth and Naomi is too wonderful, too exalted, for us to copy exactly, but it will be there always as an example to be followed. It forms the standard of perfect relationship the attainment of which would add so much to the happiness of the world.

"Thy people shall be my people and thy God my God."

MODERN WEDDING CUSTOMS

Change of Customs—Decorations for the Wedding-cake—The Cake-boxes—Opportunities for Originality on the Part of Brides—Why not Use the "Swastika"—Wedding-cards

When weeping brides went out of fashion, and the cheerful modern maidens took their place, a good many of the old customs and ceremonies seemed to change as well.

The traditional orange blossoms on wedding-cakes are no longer the favourite, or even the customary decoration, if they are used at all, they are generally mixed in with other flowers. The bride's name or favourite flower often gives the keynote to the fashionable wedding-cake.

Many aristocratic families have the bridegroom's coat of arms and family motto emblazoned on the side of the cake, and sometimes the crest of the bride's family is interwoven. Or, again, the bride's Christian name or initials with the bridegroom's two names are often drawn in the midst of a group of flowers or surrounded by true-lovers' knots. At service weddings the cake frequently bears some symbol of the bridegroom's profession, a miniature man-o'-war on the summit, or the arms of the regiment, with the Union Jack placed in a prominent position.

Wedding customs in England still remain curiously conservative, the bride of to-day, for instance, still using little white "wedding-boxes" to send away her cake, just like her Victorian sister. As boxes of white satin seem to be the only variation, there is excellent opportunity for a bride's originality. Why not have, for instance, the interwoven initials of the happy pair or the flower of their nationality and the date of the wedding on the cover—as a famous wedding-cake designer suggested the other day, and, better still, have the flat top of the box detachable, so that it would afterwards serve as a nice little wedding souvenir?

At one time the wedding-cake maker did a thriving trade by providing the wax flower favours which were worn by all the guests. When favours are worn now by the guests they are always real flowers. Some brides still have handed round buttonholes of whatever flower is being "featured" at the wedding; or if the bride is called "Rose" or some similar flower name, the men guests sometimes wear that emblem

Confetti, though still occasionally handed by small pages or bridesmaids to the guests, is not so popular as it was In its place tiny silver horseshoes, made of paper, are thrown after the happy pair. The tiny horseshoes are handed to the guests in boxes, also horseshoe shaped This idea is very picturesque in the working out, and has not the obvious disadvantages of confetti or rice.

It might be suggested as a quite original and still more interesting development that the horseshoe should be replaced by the Swastika—the little lucky symbol which has taken the popular fancy. The "Swastika," by the way, was the flaming sword of Persian mythology with which the angel who guarded Paradise was armed. It turned four ways, "so that none could avoid its rapid blows" So far back as 2000 B.C. the sign was used to represent fire, light, and consequently life, by the Taurus tribes. The same tribes brought the sign into Palestine.

It is said to be always surrounded by luck. Who will be the first bride to use it?

The correct form for wedding invitation and wedding At-home cards is to have both absolutely plain Cards are very little used. The most fashionable brides have adopted rather thick white notepaper, not large, and rarely square. For good form quiet, plain script type should be chosen, and there is practically no deviation from this custom, although in one military wedding a combined invitation sheet and envelope was used, somewhat in letter-card shape. The type is more often black than silver.

The first At-home cards are very bridal in appearance. A lady's size card is used, either with the combined names of the bride and bridegroom or with the bride's name alone. On the left-hand corner is the bride's maiden name pierced with an arrow. The bridegroom's private card is fastened to the centre of the other by a small bow of white silk cord.

Such are a few of the ways in which the Cupid of the fashionable world makes his matrimonial arrangements picturesque and in "good form."

MARRIAGE CUSTOMS IN MANY LANDS

Continued from page 3010, Part 25

A PATAGONIAN MARRIAGE

By "MADGE" (MRS. HUMPHRY)

A Willing Bride—The Expenses of a Patagonian Wooing—How the Bridegroom Seeks his Bride—The Bride's Costume—The Nuptial Feast and Its Ceremonies

IN Patagonia, unlike Samoa, the girl is rarely forced to consent to a marriage which she dislikes, however desirable it may be considered by the parents

All wives are bought and paid for by the bridegroom. A poor man cannot afford a girl who has many brothers, for each one has to be given two horses on the wedding day. This is in addition to the price paid for herself. A well-to-do young woman may be worth one hundred mares, or their equivalent in silver ornaments or other property. The Patagonian women are not required to engage in any kind of work beyond that involved in home-making and the care of children. A man is considered marriageable at the age of sixteen, a girl at a year or two younger.

The candidate for a bride, if successful in gaining her consent, sends his best friend to arrange negotiations with her parents, and should all go well he prepares to fetch her to his home. He dons his best cloak, made of guanaco skin, worn with the wool inside, the outside painted in various designs. Silver spurs are fastened to his high leather boots. He loads his horse with all the silver trappings he can collect, and starts for the "toldo" of his bride. Handing her father the gifts he has brought, he receives others of equal value. He then escorts the girl to her future home (toldo), followed by a procession of shouting men and singing women.

The bride's costume consists of a guanaco coat, fastened at the throat with a silver brooch. She wears silver ornaments and necklaces made of blue beads. Her silver earrings are large and square-shaped. Her hair is carried up from the top of her head, and stiffened with grease, the whole erection held together by a scarlet fillet.

The marriage feast consists of horseflesh, a mare or two being slaughtered and eaten outside the house. The greatest care is taken to prevent the dogs from touching any part whatsoever of the dead mares. Otherwise, it is believed, bad luck would attend the young couple.

There follows the act of propitiation, or averting the wrath of the Evil Spirit. This consists in collecting the backbone, head, tail, heart, and liver of each horse that has been killed, and taking them to the top of the nearest hill. The wedding ceremony is then concluded. It is one of the simplest in the world.

WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

THE HEALTH OF THE BUSINESS WOMAN

Continued from page 3018, Part 75

REST AND RECREATION

Monotony of Work—Necessity of Rest and Recreation—Sleep—The Bedtime Hour—The Modern "New Woman"—Efficiency in Recreation—Holidays—Value of a Day in bed

IT is the monotony of life that tells most on the health of the business girl. The monotonous food, the continual round of work and duty, the mere fact of doing the same things at the same time, day after day, are somewhat depressing at times.

But most business women fail to realise that work may prove either interesting or full of drudgery, according to the spirit in which they meet it. At the back of this is the old question of health. The woman who is fit in mind and body will find the daily routine of everyday existence interesting and attractive enough. The most varied life palls upon any of us when the vitality is low and mind and body are depressed. We have already considered various health matters. We have pointed out the need of attending to diet, of seeing that sufficient exercise must be obtained if the business woman is to keep well (page 3017, Vol. 5). But we have yet to deal with the question of recreation.

Late Hours

The business woman must have her periods of rest and recreation if good health is to be ensured. It is the strain of life that tells on many women, and strain that is continuous is very difficult to meet without harm. No human being can work without regular periods of rest, and a good night's sleep is the very first essential in this respect. The girl who makes a rule of having eight or nine hours' sleep at night will do her work better, and remain younger and fresher as a result.

Too many business girls who have to be up early in the morning make the mistake of obtaining recreation which entails late hours at night. They may not get to bed before twelve, as a general rule, and if they have to be up at seven in the morning, they are running a serious risk. They may feel no ill effects at the time. It is a fact that we can accustom ourselves to six hours' sleep without apparent harm, but only for a definite time. The curtailing of sleep brings inevitably listlessness, fatigue, depression, and headache. When these symptoms are disregarded, sleeplessness may appear, and then the business woman's health is in a bad way.

The average woman has not the constitution of the average man. She is physically and physiologically less robust, although there are exceptions to this rule. But whilst many men can apply themselves solely to business, and cut down their hours of sleep to four or five a night without appearing to suffer in health, the same procedure on the part of a woman will age her ten years in as many months. It does not follow from this that a woman worker can accomplish less good work than a man. It means simply that she must have her due rest, because over-strain and over-fatigue tell upon her more highly organised physique, her more sensitive system.

Deliberate Resting

So let the business woman arrange definitely : To go to bed before eleven o'clock at night—at 10.30 if possible. If the rule of going to bed at 10 p.m. be followed, she can, perhaps, two nights a week, stay up till twelve and be none the worse for it.

Whenever possible, take short periods of rest during the day. For example, after the midday meal, sit quietly, with mind and muscles relaxed, deliberately *resting*, so as to store up energy for the afternoon's work. Very few girls, whatever their occupation may be, cannot find time for this, whilst the woman who works at home should

take the better plan of resting on a couch or bed.

One of the best methods of rest is to take two or three minutes several times a day off duty, in the sense that one allows the whole body to relax, and the mind to lose that feeling of tension and concentration which work brings. Every business woman should have a short rest when she gets home at night before the evening meal. It will make her feel very different all the evening if she lies down for a few minutes on first getting home before changing her dress.

The Value of Recreation

Also, however, it is absolutely essential that the keen business woman should have a real recreation, if she is to enjoy life at all. The woman who devotes herself entirely to business can only do so by neglecting other things. The girl who enjoys good health, who cultivates herself in as many directions as possible, can get a great deal of pleasure and happiness out of life whilst at the same time working very strenuously. This is the age of efficient women, and a new type has evolved. The modern woman who does her special work well, keeps up to date in social matters, and takes an interest in all the questions of the day, enjoys herself the more because she cultivates her capacities all round.

The new type of "new woman" is a very different person from the strenuous masculine type who was supposed to be the ideal new woman perhaps twenty years ago. The woman of this age knows that really serious work can be combined with light-hearted enjoyment. There is no doubt that one of the best ways to make a success of life is to cultivate efficiency. Let the business woman be thoroughly efficient in whatever she does—efficient as a worker, efficient in health, "fit" in every sense of the word, and let her enjoy herself efficiently. The "all work and no play" theory is bad for Jill, as well as for Jack. The right plan is judiciously to blend work and recreation, so that the work does not suffer, but gains as a result.

Make the Most of Opportunities

The business woman, even more than the business man, should cultivate some special hobby which will take her out of herself, and give her a real interest in life, and provide her with the sort of recreation congenial to her. The woman who has to lead a sedentary life should take up some outdoor hobby if she can, because of its effect upon health. The great mistake many business girls make is to give up outdoor sports, which, with a little ingenuity, they might contrive, even if they live in a city. Every suburb has its tennis club. Every girl can have her bicycle if she likes, and, in many instances, she could take up golf, and this certainly is one of the ideal exercises for a business woman, in that it can still be played even when girlhood has yielded place to middle age.

Then there is recreation of another type to be found in connection with the girls' clubs and women's centres which have been formed in great numbers within recent years, apart from those clubs which have somewhat expensive subscriptions, and are thus out of reach of the majority of working women. The opportunity which clubs and societies, whatever the reason of their existence may be, give the lonely women to meet and talk together is one of their most valuable assets. And the girl who makes up her mind that she will get as much society as she can is wise indeed. Keep in touch with people, cultivate social arts, make friendships with other women, and all the time your outlook upon life is widening. By an effort, by grasping every opportunity which comes along, the loneliness and monotony of life might be avoided by many girls who drift into dreary, dull days for lack of initiative.

The business girls with homes of their own have far more opportunities for recreation than the girl who is living by herself in rooms, or a flat, away from her own relations and friends. These girls especially need to cultivate a hobby, to get keen on some special recreation, to save them from drifting into the dullness and depression that pave the way for ill-health. The happy people are those who try to be happy. The girls who determine to get well and bright, to enjoy all small pleasures and little interests, will gradually win wider interests and new friends.

The Need of Holidays

And when the half holiday or free day arrives, make the most of it. If you are absolutely fagged out, a long day in bed will make all the difference to your health and good spirits for the following week. If you are well, plan some little pleasure or excursion, and make up your mind to enjoy it. But never regard a day in bed as self-indulgence or laziness. The woman who is always compelled to give her attention and concentration for hours at a stretch needs that perfect rest that only a day in bed can give. Many doctors advise their fashionable patients to take a day in bed, to see no one, write no letters, read no books, do absolutely nothing for twenty-four hours. But the business girl needs this advice far more than any society woman, and she should give it a trial. From Saturday at six, till Sunday at six, will give her twenty-four hours in bed, and she can attend evening service even if she stays in bed on Sunday morning.

When fagged out, a Saturday night till Monday morning in bed is the very best medicine in the world. But the rest must be complete. Arrange to have meals brought in. Read only the lightest magazines, better still, read nothing at all. Rest mind, eyes, and muscles. Relax strain for this interval of time, and you will be surprised to find that you feel a different woman afterwards. Utilise the lesson. Do not allow yourself to get run down again, as a little care, combined with rest, will prevent it. Most of the health breakdowns could be avoided without in any way diminishing one's working capacity in the least. The reverse is rather the case, for it is only when we are well that we do our best work, and, better still, we do it easily and with enjoyment.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3019, Part 25

THE SICK-ROOM IN WINTER

Ventilation of a Room in Cold Weather—How to Replenish a Fire without Noise—Warming a Bed —Winter Ailments—Chill—Coughs, Inhalations and Gargles—Some Safe Recipes

THE general principles of sick nursing can be applied in summer and winter, but just as the knowledge of a few special points is necessary for nursing in hot weather, so also the amateur nurse has to attend to some particular facts and special diseases commonly occurring in winter.

She has to grapple with the questions of admitting fresh air into the sick-room without causing draught. She has to apply method, to keep the fire in all night without continually disturbing the patient by vigorously poking in the stillness of the sleeping hours. Then she has to guard the patient from any shock from cold sheets or chilled bedclothes. All these are small points apparently, but they make a vast difference to the comfort and progress of the patient.

Ventilation in Cold Weather

When rain or a strong wind forbids the opening of the window to admit fresh air, there are several devices which the nurse can utilise for efficient ventilation. One plan is to lift the lower sash and insert a slab of wood to fit into the space thus made, so as to allow the air to enter between the sashes and be directed upwards. This method has been described in an earlier article.

Another practical plan, which is very useful when it is desirable to open the window wider than two or three inches, is the following

Raise the lower sash and stretch a piece of flannel across the open space so as to cover it completely. The flannel can be neatly nailed to the window-frame and casement, and fresh air is thus introduced through the meshes of the flannel into the room.

A fire in itself is a useful agent in ventilation, as it draws the impure air up the chimney, and sucks fresh air through the window openings and crevices.

A quick method of warming an invalid's bed is to fold back the upper sheets and blankets, and pass a hot iron over the under-sheet several times

To keep the room sufficiently warm, and yet not over hot, the nurse must carefully notice the thermometer on the wall. The best plan is to keep the room as near 60 degrees F. as possible. In order not to let the atmosphere become chilled during the night, the nurse should put a large piece of coal on the fire when it is red, and bank it up behind with damp dross and small pieces of

To secure ventilation in cold weather, open the lower sash and stretch a piece of flannel across the opening, keeping secure by a few nails

coal. When the patient is very ill, the nurse must be careful not to make any noise when replenishing the fire, which may be necessary about four or five in the morning. The coal-box should be filled with lumps of different sizes wrapped in paper, which helps to prevent noise, and, at the same time, keeps the nurse's hands clean while making the use of tongs unnecessary.

On changing the bedclothes it is even more important in winter than in summer to see that the sheets are thoroughly aired and warm. When the patient is allowed out of bed when it is being changed, the easiest method is to fold back the upper sheets and blankets and iron the lower sheet backwards and forwards several times with a hot iron. A hot bottle should be put in the bed immediately if there is any sense of chill, and several of these should be kept in the sick-room in case of one breaking, or more than one being required to keep up body heat at any time. In cases of chill

and shivering, one should be put on either side of the patient, and one at the feet. These should always be wrapped in flannel to avoid burning, as the bottles are generally filled with boiling water.

Winter Ailments

Catarrhs of the respiratory passages, whether of the nose or throat or the bronchial tubes in the lungs, are far more prevalent in winter, and thus may be considered at this point.

In dealing with these ailments the following general rules can be safely applied :

Prevent the patient from contracting further chill in every possible way.

Give light, easily digested diet, and, if there is any rise of temperature, the diet should be fluid in form

A moist, medicated atmosphere is favourable to most respiratory affections, so that the nurse must understand the use of the bronchitis kettle.

A knowledge of a few useful and simple gargles should be acquired, to be used for catarrh throat affections.

The significance of cough and the different kinds of cough must be studied.

Special attention should be given to the breathing, and the treatment for difficult breathing should be carefully learned.

Fill the inhaler with boiling water, to which should be added eucalyptus, camomile flowers, camphor, or other ingredients to form a medicated inhalation An ordinary jug can be used, but an inhaler, as shown, is quite inexpensive

Chill

The chief winter ailments are common colds, sore throat, rheumatism, pleurisy, bronchitis, and pneumonia In all of these, even common cold of the severe type, there is rise of temperature, and the patient should stay in bed in an even temperature in the sick-room. Plenty of fresh air should be the rule, and a screen round the bed will only be necessary if draught is likely to strike the patient, owing to the situation of the bed. The worst of screens is that they keep the air rather stagnant around the bed, and the ideal plan is to have a stream of air passing across the patient which is warm, slow, and steady in its passage, so that no draught is perceived. In winter, at least, and especially if the illness is of any severity, a light woollen nightdress is best, and in lung affections the chest, arms, and shoulders should be protected by a woollen jacket as well. This is especially necessary in the case of children, who are apt to toss about and contract chill from exposure of the chest and arms covered only by a thin nightdress.

In winter the patient's food will almost invariably be given hot. It is thus more stimulating and heating, and more easily digested than cold food, such as would be suitable in hot weather. In cold and catarrhs, the old saying, "Feed a cold and starve a fever," is contrary to modern teaching. In "colds" the circulation is already obstructed at one part, and to give stodgy, heavy food at frequent intervals is only to make a strain upon the digestive organs, and encourage obstruction of the circulation at that part as well. Light diets, hot drinks, combined with external warmth, encourage circulation to regain its normal condition, which means that the "cold" is on its way to cure. Gruel, liquid arrowroot, hot, nourishing broths, are suitable foods at this season in the sick-room.

When cough and difficult breathing exist, it is very usual to order the patient inhalations, or to supply, in the case of bronchitis, a special kettle with a long spout, which, when placed on the fire, gives off a steam into the room. Various medicines are ordered by the doctor to be put into the kettle, so that the steam is medicated in the sense that it holds in suspension gaseous particles of some antiseptic, such as Friar's Balsam or eucalyptus. But the bronchitis kettle ought to be ordered by the doctor, and not by the nurse on her own initiative, as it is only suitable when the bronchitis is at a certain stage, and it is quite easy for an unskilled person to make the air in the sick-room too moist for many respiratory conditions.

Inhalations and Gargles

In the matter of inhalations, however, the nurse can use her own discretion. For all common colds, for sore throats, and coughs and chills, an inhalation which is soothing or sedative is most useful. Although an ordinary jug can be used with a towel round the mouth, it is just as well to get an inhaler, which can be bought from the chemist for about one shilling. This inhaler is filled with boiling water, and to it may be added either half a teaspoonful of eucalyptus, a handful of camomile flowers, a piece of camphor about the size of a bean, or a teaspoonful of Friar's Balsam. Eucalyptus oil is somewhat irritating, so that it should not be used in the case of children, at any rate; but all these are antiseptic,

Gargling with medicated warm water is extremely soothing and beneficial for a sore throat or catarrh

and when the medicated steam is inhaled into the lungs the effect upon the irritated mucous membrane is very marked. This medicated steam may be inhaled for ten or fifteen minutes several times daily.

When nursing sore throats, inhalations and gargles will be found excellent curative agents in the sick-room. It is, of course, the best plan to get the doctor to state the gargle he wishes used in each particular case, but it sometimes happens that doctors are not available, and the amateur nurse may wish to know of one or two safe gargles to be used in cases of sore throat.

One of the best domestic gargles consists of a tumblerful of warm water to which is added a teaspoonful of tincture of myrrh, a teaspoonful of borax, and a teaspoonful of glycerine. This can be used at any time, and will often stop at the outset a sore throat or laryngitis.

Another gargle which could be used in commencing tonsilitis is made by adding a small half-teaspoonful of powdered alum to a glass of tepid water and stirring it. Chlorate of potash may be mentioned as a third substance which is safe and serviceable to use as a domestic gargle. It may be used in the strength of a dessertspoonful to a tumbler of water.

Cough

Cough is generally present in chest diseases, and it is the duty of the nurse to take special note of the character and frequency of the cough. She will have to note whether the cough keeps the patient from sleep, whether it is worse by day or by night. A cough means that there is something in the air passages which is causing irritation, and which requires to be removed. The mucous membrane may be irritated and inflamed, and in this case the cough is harmful, because it keeps up the irritation.

There are different types of cough. It may be dry, as in early bronchitis. It may be short and sharp, as in inflammation of the lungs; hoarse, as in croup; soft and loose, as in late bronchitis. Then it may occur in paroxysms, as in whooping cough. The nurse has to notice whether the cough is dry, or accompanied by expectoration, and the character of the expectoration has to be noted, as it varies in different lung diseases. The expectoration must always be kept for the doctor to see, and the nurse must notice whether it contains blood, whether it is frothy or thick.

The breathing is altered in lung affections from the normal rate of twelve to twenty respirations per minute. A condition called "dyspnœa" means difficulty in breathing, which begins in many affections of the heart and lungs. The nurse must learn to count the respirations without letting the patient know. She must observe if the breathing is accompanied by any crowing or wheezing sounds. She must notice if the breathing is easier when the patient is sitting up or lying down, and if the dyspnœa comes on in paroxysms.

When the nurse has an asthmatic patient she should have the inhalation or capsule ready prepared, so that it may be given when an attack of dyspnœa comes on, as, if the remedy is quickly applied it may cut the attack short. In the next article will be described the making of a hot pack, which is a very useful remedy in many winter ailments. Poultices and fomentations have already been considered.

To be continued

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3020, Part 25

THE DELICATE CHILD

Difficulties of the Delicate Child—Fresh Air and Diet—Rest—Exercise—Suitable Games—Lessons—Change of Posture when Working

LIFE is always hard for the child who is of the rather delicate type in the midst of a family of strong and healthy boys and girls. He is apt to be left behind in playing games, to become a little disheartened because he is never so good as his brother who may be a year or more younger than himself.

A delicate child should, whenever possible play in the open air. A short ladder balanced on a strong box will form a capital see-saw and give exercise without undue exertion

In many cases, the fact that a child is really delicate may be disregarded. Lack of appetite is put down to spoilt fastidiousness, and the family too often designate as a muff the child who is not able to take part in the rough and tumble of everyday life.

Now, the mother can do very much by good management and tact, by special attention and care, to improve the physical and mental health of the delicate child. At the same time, she can add to his happiness, because only a child knows the pain of feeling inferior, and being handicapped in competition with others. The delicate child *can* play games, and should be gently *made* to play games, even if actively disinclined to do so. The right type of game must be chosen, and the boy tactfully encouraged to join in those in which he is likely to excel, and to take part in play which does not entail physical over-strain.

But before concerning herself with play and physical culture for the delicate child, the mother should pay special

attention to some hygienic details which will influence a good deal his health and physique.

First, let the delicate child have fresh air and plenty of it. Keep him out of doors as much as possible, provided that he is adequately protected from chills. The delicate child should have a large and airy room, and, of course, a bed to himself, as quiet, restful sleep is a very important measure.

In the second place, special attention must be paid to diet. Food must be nourishing and easily digested. He should have a very liberal allowance of milk, or half cream and half milk, if he is thin and badly nourished. In the morning, after a tepid bath and ten minutes simple muscular exercises, give him a breakfast of well boiled porridge and cream, cocoa and milk, a fresh egg or a little fish with plenty of brown bread and butter. Encourage the child to eat a fair amount of food, and get him interested in his own physical development by suggesting that he will get as strong as the others if he will follow out the little programme of health you are arranging.

Dinner should consist of two courses of simple, nourishing wholesome food, meat perhaps twice a week, alternating with chicken, rabbit, or fish, with young, well-cooked vegetables and good gravies. Puddings should be dainty, nicely cooked, and well served. Many a delicate child finds the rough and ready fare, the stodgy puddings and badly cooked sweets in the nursery menu impossible of digestion and assimilation. A tea-supper should consist of milk, bread-and-butter, fresh fruit, a little good cake, and, if the child can take it, an occasional boiled egg. If two or three hours elapse between supper and going to sleep, a glass of milk last thing at night may be given

He should have a quarter of an hour's rest after each meal and be made to sit quietly before hurrying off to school or beginning lessons. The delicate child's lessons ought to be strictly regulated. Physical delicacy is often associated with mental quickness of perception, and the child who is no good at games is too apt to devote himself to books, and to study too closely for health. Lessons, of course, should be only moderately curtailed, not stopped altogether. They will be less harmful also if the child has plenty of rest and a judicious allowance of games and exercise in the open air. Whenever possible a quiet rest in bed in the middle of the day should be arranged. The delicate child gets fatigued easily, and it is positively dangerous to allow him to go about and be subjected to physical or mental strain when over-fatigued and worn out. A rest of one or two hours in the middle of the day or the early afternoon is often the best measure in these cases.

The nervy child, the boy with a tendency towards consumption, the child whose glands are enlarged, whose back is weak, who is rheumatic or subject to headaches, is all the better for organised play and exercise. The great risk, of course, is over-fatigue, but if care is taken to provide play that will not over-strain, nothing but good will result from regular daily play and exercise.

For one thing, it keeps a child out of doors, and provides him with interests in common with other children. The delicate child is too often lonely and self-absorbed, and makes a somewhat pathetic figure in any company of healthy young people.

So let a swing be hung up in the garden or orchard, and make the other children take turns in swinging the one who is not quite so strong as themselves. He will derive pleasure and gentle exercise from the see-saw, because every time his feet touch the ground he springs off again, thus exercising the muscles of the legs and feet. He should not be allowed to take part in races or similar games, because he may make a greater effort than he can afford to keep up with the rest. Especially if any heart

Croquet is an excellent game for a child unable to join in rough sports. It trains the eye, ensures some exercise, and must be played with other children

weakness is present, competition which involves strain or hurry should be avoided.

Now, there are plenty of games of "putting" in the garden which provide gentle exercise and interest. This is a game of skill rather than strength, and the delicate child, with practice, can be more than a match for his physically more robust brothers. So make him practise putting, golf, or competing against others in putting the golf ball. When the boy feels that he is not slow or feeble in such a game, it will make him take up others with more interest.

Croquet is another game very suitable for a child with any constitutional delicacy, as the exercise is gentle, and knack and skill rather than strength are called for.

With regard to lessons, the mother should try to curtail sitting hours as much as she can, and to this end a child should be encouraged to draw, write, and paint in the standing position occasionally to rest the muscles.

Lastly, early bedtime should be made the rule, as the delicate child must husband his strength and energy, and this can only be achieved by a good deal of rest and sleep.

BABY'S FIRST YEAR

Continued from page 3021, Part 25

10. BABY'S BED

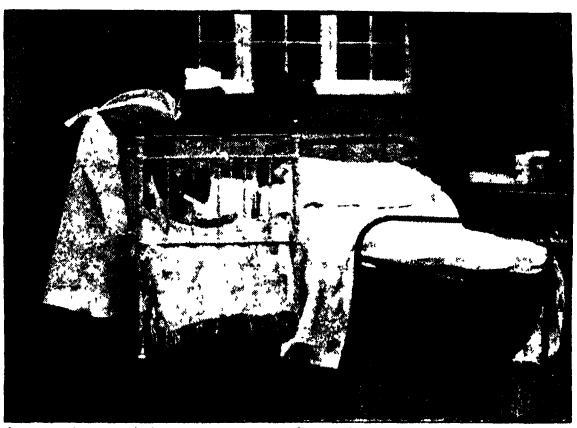
Importance of a Separate Bed—The Ideal Bed—Airing the Bedclothes—What Not to Do

It is only within recent years that people are beginning to understand that it is both unhygienic and unsafe for an infant to sleep with the mother or nurse. The custom is unsafe, because between one and two thousand children are suffocated every year from overlying.

Indeed, the child's breathing is so light and delicate in the early months of life that fatal results might happen even from the pressure of the blankets as the child slips downwards in the bed. A too tight binder has more than once caused suffocation by preventing the expansion of the chest in a baby of a day or two old. So that it can be seen how easily an accident may occur, and how important it is that such risks should not be run.

Secondly, for other health reasons the child should invariably have a cot to himself.

He runs the risk, in sleeping with an adult, of contracting many infectious ailments, from cold in the head to consumption. He is all the time breathing air which is not perfectly fresh, and he cannot possibly rest so comfortably as when in a single bed. The law for the protection of infants has become much more stringent of late, and every effort is being made to make poor mothers procure some sort of simple cot for their babies. The better class of mother, also, should realise the importance of this subject, and if the child sleeps in a nursery at night the mother should be very careful that the nurse does not take baby into bed with her when he cries or is wakeful.



An ideal bed for baby is a white enamel cot placed, with one side let down, close to the bed of mother or nurse

The ideal bed is a little white enamel or brass cot, which can be bought large enough when baby is born to last him perhaps till he is five years of age. Thus expense is saved, because one great disadvantage of the daintily draped cradle and stand is that it only lasts baby for a few months. The draperies also require to be frequently washed if they are to be kept clean, whilst the white enamel and brass cot is always clean, hygienic, and at the same time looks extremely well in the nursery. One side of this cot is made to let down, and thus the nurse or mother can quite easily attend to the baby without getting out of bed. On one side of her she has the baby in his cot, whilst at the other side of her bed a small, firm table should stand, to hold a tray with baby's milk-jug, an enamel basin for the bottles, and some sort of patent heater for keeping the food warm through the night. Curtains about either bed are quite unnecessary. If draughts are distinctly evident, a screen can be arranged.

The furnishings of baby's bed consist of a good hair mattress, a pillow, an under blanket, between which and the mattress a piece of jaconet or indiarubber sheeting should be placed. Then baby should have a pair of soft blankets, with a little bed-cover and eiderdown. For the first few months sheets are not necessary, and baby is warmer between blankets; but later on, if sheets are used, they keep the blankets clean and prevent frequent washing.

Every day the bed and bedclothes should be aired at an open window, or before a fire in wet weather. Before putting baby into bed it ought to be warmed with a hot bottle, as the tiny body very quickly loses heat, especially in cold weather, but it is best to remove the bottle before putting the child into bed, as too much artificial heat is bad for baby. Baby should be put to bed for the night about six o'clock. He wakes for his feeds during the night, but ought to rest quite quietly in his bed till perhaps seven next morning. Give a baby quiet and rest, plenty of sleep, and a well-ventilated room, and he will thrive all the better. After the morning bath, baby should be fed either by the mother or by the bottle. In the latter case the best plan is for the mother or nurse to give the child his meal on her knee. He is then put into bed, left to sleep, and the mother has perhaps two hours for tidying the nursery and putting everything straight.

What Not to Do

Do not on any account use a cradle with rockers, or allow the nurse to rock the basket cradle by moving it from one side to the other. It is an extremely bad habit, which may even be harmful to the child's brain.

After putting baby to bed at his usual hour, do not lift him if he cries. He may require to be turned over and made comfortable, or the napkin should perhaps be changed.

Do not allow the light to shine directly on baby's face when he is asleep. It is apt to awaken him, and the strong light may induce a squint.

Do not let baby do without his morning and afternoon sleep, if you wish him to thrive. He should have one sleep in the morning and another after dinner. It is better not to let him sleep after 4 p.m., or he may be wakeful at night.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 2904, Part 21

Night Terrors (*contd.*). No meal should be given within two hours of bedtime, so that the child's last meal may be fairly well digested before he goes to sleep. For this reason children whose bed hour is 6.30 or 7 should have the last food in the form of tea-supper at 5 o'clock. A mother should also see that the children are not having too many meals and more rich food than they can digest. Night terrors may be associated with worms, and attention to diet is necessary to cure both these conditions.

Adenoid growths also are very liable to cause night terrors, because the child is not getting sufficient oxygen owing to the obstruction in the air passages. The blood is thus in a poisoned condition, and consequently irritates the nerve centres in the brain. In the article on adenoids (page 364, Vol. 1, of EVERY WOMAN'S ENCYCLOPÆDIA) directions with regard to this subject are fully given

Even when neither of these two causes exist, a child will suffer from night terrors if he is of the highly-strung, nervous, neurotic type, the type that seems to be increasing nowadays. In this case, other nervous symptoms will be present, and the child requires regulated treatment directed towards improving his general nervous system. Otherwise the night terrors and other nervous symptoms increase, and hysteria, St. Vitus dance, or even epilepsy will develop. Whenever night terrors exist, they should be taken as a sign that all is not well with the child, and his general health condition should be investigated at once. Children would often escape many years of ill-health if only this apparently minor ailment were attended to early by the family doctor, and not left, as so many mothers do, with the idea that the boy will grow out of it in time. Even when this happens the child is suffering unnecessarily, and mental and physical development are both impaired by the existence of such conditions in early life.

Nose, Bleeding from. (*See Epistaxis.*)

Nose Passages, Inflammation of. The lining membrane of the nasal passages is subject to various inflammations. The commonest of these is acute catarrh, "cold," or coryza (See page 508, Vol. 1.) Chronic inflammation of the nose passages is a very troublesome affection to some people, and it is a cause of frequent colds. The inflammation or swelling may be confined to the lining membrane, but after a time the small bones in the nose become enlarged, and there is a more or less constant stoppage, which predisposes to mouth breathing, and in time this leads to dryness of the throat and mouth, and disturbance of sleep. The voice becomes nasal, and there may even be deafness from obstruction of the Eustachian tubes, which communicate with the ears. A great many cases of deafness originate in this chronic catarrh of the nose and throat. The discharge from the inflamed nasal mucous membrane is often troublesome. Treatment consists in using a simple antiseptic douche to the nasal mucous membrane. One of the best domestic antiseptics to use is borax—perhaps a dessertspoonful to half a pint of warm water. A nasal douche can be bought for about a shilling. In severe cases a minor operation may be necessary, and parents should never neglect any signs of chronic nose inflammation, as anyone suffering from it runs a constant risk of deafness.

Noses, Foreign Bodies in. Young children occasionally insert a pea or small marble, or a bead into the nostril. If it is not discovered, and it remains there, an acute inflammation will be set up from the irritation of the foreign body. Whenever it is discovered it should be removed by telling the child to blow the nose whilst pressing upon the free nostril. Another method of achieving the dislodgment of such foreign bodies is to place a little snuff in the nostril, thus encouraging sneezing. When these measures are not successful, the doctor should always be asked to examine the child, as a great deal of harm can be done by nurse or mother poking hairpins or other instruments into the nostril.

Nose, Redness of. This is a very troublesome ailment which affects both men and women, but which is perhaps more trying for the latter sex. Those men who are exposed to outdoor life in all weathers, to wind and rain and frost, such as coachmen, 'bus drivers, etc., are specially apt to contract this skin affection of the nose. Alcoholism is, of course, often associated with redness of the nose, but many people who are total abstainers suffer from this affliction. Digestive derangement is one of the commonest causes, especially in the case of women who do not take sufficient care as to what they eat and when they eat. Students and working women who lead an indoor life, and who get run down in health, and subject to dyspepsia, often suffer a good deal from more or less constant redness of the nose and cheeks. The condition can generally be divided into three stages:

(1) The simple flushing or temporary congestion of the nose which comes on after meals.

(2) In the next stage, dilated blood-vessels can be seen as red streaks on the cheeks and nose, and little pimples, which are inflamed sebaceous glands, appear.

(3) A still further stage sometimes occurs when there is a good deal of swelling and little nodules or small lumps appear in the skin.

When treating the complaint, it is necessary to pay careful attention to digestion. Diet must be regulated, and anything causing indigestion should be given up. Stimulants of all sorts should, of course, be forbidden, because of their dilating effect upon the surface blood-vessels. It is always better to give up tea and coffee as well because they cause flushing in the same way, although to a less degree. As redness of the nose is often associated with feeble circulation, a course of physical culture and cold sponging should be tried. An excellent tonic to the system is to pour a jugful of cold water down the spine whilst standing in a warm bath. Underclothing that is sufficiently warm should be worn, and regular outdoor exercise taken to improve the circulation. There are various local remedies, but in most cases these should be ordered by a doctor as different ones are necessary at different stages of the affection. The safest domestic remedy is calamine lotion, which is soothing and healing in the early stages.

To be continued.

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPEDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

THE WIFE OF THE SECRETARY OF STATE FOR WAR

By SARAH A TOOLEY

Her Duty in Times of Peace and Times of War—Lady Herbert and Florence Nightingale—The Brilliant Lady Lansdowne—Lord Haldane's Sister and the Territorial Nurses

OUTSIDE the old War Office in Pall Mall stood the statue of Sidney Lord Herbert of Lea, the War Minister to whom fell the task of dealing with the unusual difficulties which beset the Government in the early stages of the Crimean War. Lord Herbert, when he came into office, devoted the closing years of his career to reorganising the medical service of the Army and promoting reforms in the military hospitals.

From the brilliant statesman whose name is interwoven with the annals of our history, we turn to the revered figure of Lady Herbert of Lea, still in our midst (1911), who exemplified in a striking manner the important work which may be accomplished by the wife of the "War Minister," as the office was called in the old days.

It is in time of war that the wife of the head of the War Department usually gets her great opportunity for aiding her husband in the public service, and the duties she is then able to perform far outweigh in importance the merely social functions of the office. Never was the opportunity greater than in Lady Herbert's day, and she rose to the occasion with splendid energy and patriotism.

A Golden Opportunity

At the outbreak of the Crimean War there was no nursing organisation in connection with the Army, and such was the evil reputation of the women who then nursed in hospitals, that the Government decided not to send women nurses out with the Army. We all know the thrice-told tale of the sufferings of our sick and wounded soldiery in the first stages of that terrible campaign. While our allies had Sisters of Mercy to tend their wounded, the British soldier was without the gentle ministrations of women in his hours of sickness.

The distracted War Minister took counsel with his wife, and I am inclined to think that Mrs Sidney Herbert (afterwards Lady Herbert of Lea) was the first to suggest that their friend, Miss Florence Nightingale, was the one woman in all England who was fitted to organise a band of nurses and take them out to the hospitals at Scutari, where the wounded were arriving from the Crimea.

Miss Nightingale's "Angel Band"

Mr Herbert wrote the historic letter to Miss Nightingale asking her to undertake the task, and, under the direct auspices of the War Office, Florence Nightingale sailed. She was empowered with authority to superintend the nursing arrangements in the hospitals on the Bosphorus and in the Crimea, where our soldiers lay, and had the designation of Lady-in-Chief. But for the unwavering support which Florence Nightingale received from the War Office, she would not have been able to carry out her measures of reform in the teeth of the official opposition which she encountered at Scutari.

Mrs Herbert, too, played a most important part at home in furthering Miss Nightingale's work. She was specially well fitted for the task, for, at a time when ladies had not come to interest themselves in sick nursing and kindred philanthropies, Mrs. Herbert was active in various beneficent schemes on her husband's Wiltshire estates, particularly in connection with a small private hospital for children. She and her husband were also acquainted with the Kaiserswerth Institution on the Rhine, founded by Pastor and Madame

Fliedner. It was the first Protestant home for the training of nurses for the sick, and became the Alma Mater of Florence Nightingale.

Thus well fitted for the work, Mrs Herbert gave invaluable aid in helping to select the thirty-eight nurses, drawn from the few nursing institutions which then existed, who formed the "Angel Band" which set out with Miss Nightingale.

However, even Mrs. Herbert's womanly influence was powerless to move the War Office in the matter of the nurses' dress The uniforms were issued of one size, so that the short nurses had trailing dresses, and the tall ones skirts displaying their ankles The Roman Catholic sisters, who went out for the benefit of the Irish regiments, were thankful that their nun's dress saved them from being arrayed after the War Office pattern.

Throughout the pressing period of the war, Mrs. Herbert was engaged in sending out more nursing recruits to those already in the field, and in enlisting gifts of money, medical comforts, and clothing for Miss Nightingale's special fund.

When the war was over, and the nation desired to show its appreciation of the heroine of the Crimea, it was Mrs. Herbert who suggested that a sum of money should be devoted to the purpose of carrying out the wish of her friend to found a training home for nurses. The result was the founding of the Nightingale Home of St. Thomas's Hospital, the pioneer school of nursing.

Lady Lansdowne, wife of Lord Lansdowne, Secretary of State for War from 1895-1900

F J W

Photo, E. Hawes

Throughout her husband's lifetime, Lady Herbert took the deepest interest in the schemes which he formulated for the reorganisation of the medical department of the Army and of the military hospitals, and the introduction of nursing sisters The Royal Herbert Hospital at Woolwich, built and organised according to Lord Herbert's plans, which, however, he did not live to see opened, has remained a special interest to his widow.

The old War Office was not provided with reception-rooms suitable for social use, and the official dinners and receptions have usually taken place at the private residence of the Secretary of State for War. It is as hostess in her own house that the wife of the Minister receives at such entertainments, unlike the First Lord of the Admiralty, who, on appointment to the office, goes into residence at Admiralty House, just as the Prime Minister and Chancellor of the Exchequer take up their abode in their respective houses in

Downing Street. The splendid new buildings in Whitehall which now constitute the War Office have handsome reception-rooms, which may possibly be used for social purposes in the future.

It may strike one as a little incongruous, in some respects, that the head of the War Department of the Government is usually a civilian, with no special acquaintance with military circles. His wife, therefore, finds herself launched upon a new social world.

Sometimes it chances, however, that the wife of the Secretary of State for War is a lady reared in military circles; and coming to recent times, the late Lady Campbell-Bannerman is a case in point. She was the daughter of Major-General Sir Charles Bruce, K.C.B., who was at one time Governor at Portsmouth, and during the period that Sir Henry Campbell-Bannerman was Secretary of State for War, she was very much in her element, and a great help to her husband. Not only was she a soldier's daughter, but she was a woman of statesman-like mind, and her devotion to the work and duties of the position almost equalled those of Sir Henry.

Miss Haldane, LL.D., sister of Lord Haldane, is deeply interested in the Red Cross movement and the Nursing Service of the Territorial Force, of which she is vice-chairman. As Lord Haldane is unmarried, Miss Haldane has acted as hostess for him

Photo, Alice Hughes

Before she became incapacitated by ill-health, Lady Campbell-Bannerman entertained constantly at her house in Grosvenor Square, and entered most sympathetically into the military point of view of her guests. She knew something of the history of most of the regiments, was well read in military history, and had travelled much abroad. In the winters spent in her northern home of Belmont Castle, she entered into her husband's daily toil with the War Office despatches as they arrived, and it was said that Sir Henry always liked to have his wife's opinion on matters of special importance.

Lady Lansdowne will always rank as one of the most brilliant hostesses who entertained for the War Department. Lord Lansdowne held the office of Secretary of State for War between the years 1895-1900, which included the gay period of the Diamond Jubilee and the distressing time of the early stages of the Boer War. Lady Lansdowne's social grace and charm are well known, and have served the State in the viceregal courts of Canada and India and at the War Office and the Foreign Office. She had a busy time during the Diamond Jubilee year, and Lansdowne House was the scene of dinners and receptions at which military representatives from abroad and India and the Colonies were entertained.

Then came that dread winter of 1899-1900, when the War Office was the spot which focused all eyes. The calls upon the wife of the Secretary of State for War were incessant, and Lady Lansdowne entered into the various schemes promoted for providing comfort for the soldiers at the front, and for the sick and wounded who were borne back to the hospitals at home. She was particularly active in helping forward the efforts of the Red Cross Society, and in receiving and distributing the gifts which flowed in from the benevolent. She gave her patronage to various concerts, bazaars, and entertainments on behalf of the sick and wounded soldiers. Her sympathies were enlisted on behalf of the widows and orphans of many gallant men, and she devoted much time and thought to the administration of "The Officers' Families Fund".

When Lord Haldane became the Secretary of State for War, though unmarried, he was fortunate in having a sister who has aided him in very many ways. Lord Haldane's term of office will live in history as the

birth-time of the splendidly organised Territorial Force.

Miss Haldane was quick to see the woman's side of this great national movement. Should the time come that the army for home defence is called into action by reason of invasion, there must be hospitals for the sick and wounded and nursing staffs for those hospitals. Since, in 1908, the War Office issued an Army Order for the formation of the Nursing Service of the Territorial Force, Miss Haldane has devoted herself to the movement with great energy and enthusiasm She has given addresses on the subject in many centres throughout Great Britain, and has been most successful in enlisting the sympathy and co-operation of matrons and in stirring the patriotism of nurses She is not asking for a "well-mounted regiment of women with sabres," like the lady in Mr. Bernard Shaw's play, but for an army of nurses ready to respond to their country's call.

A Part for Women to Play

In such an eventuality nursing staffs would be required for twenty-three Territorial hospitals in Great Britain. Suitable buildings have been marked for use. There would be four hospitals in London, two in Glasgow, and one each in seventeen cities and towns To staff these hospitals an aggregate of 2,760 matrons, sisters, and nurses will be required Miss Haldane's appeals at the various centres have met with such a prompt response that the enrolment of nurses is complete at the present time, and there are waiting lists

The Territorial Nurses still pursue their ordinary avocations as before, but they receive a silver badge which signifies that they are members of the Nursing Service of the Territorial Force. Only fully trained nurses with a three years' certificate are accepted for the Territorial Service, for the standard is the same as for the First Line Army. If occasion came for them to be called up for duty, they would receive the same rate of payment as the nurses of the military service.

The Ruling Body of the Organisation

At the head of this nursing scheme there is an advisory council, which meets at the War Office, and which is composed of certain lay women interested in nursing and the matrons of some of the great hospitals, and these ladies serve for a limited time and retire in rotation. The chairman is the Director-General of the Army Medical Service, and the secretary is Miss Sidney Browne, R.M.C., late matron-in-chief of Queen Alexandra's Imperial Nursing Service

Miss Haldane is a highly valued member of the council, and naturally much in request for the distribution of badges to the nurses. Indeed, it would be impossible to over-estimate the stimulus which the sister of the Minister for War has given to the Territorial movement.

Miss Haldane has also done much to promote the Red Cross movement, and has addressed meetings on the subject at a great many places, and distributed certificates at various centres. The Red Cross Society is the recognised instrument for carrying out the transport of the sick and the supplying of the many material aids in time of war.

The County Associations of the Territorial Service are asked to work in co-operation with the Red Cross Society.

Each County Association of the Territorial Force is charged with the responsibility of organising voluntary aid in the county, and is required, through the local branches of the British Red Cross Society, to form voluntary Aid Detachments to supplement the Territorial Medical Service

The Voluntary Aid Detachments are to supply the *personnel* for the removal of the sick and wounded from the field ambulances behind the lines of fire to the lines of railway, and thence to the general hospitals These detachments consist respectively of men and women The women's detachments are specially trained in the preparation of food and in nursing duties They would be employed chiefly in forming rest stations for preparing meals and refreshments to sick and wounded during process of evacuation by railway, for taking temporary charge in evacuation stations or temporary hospitals of severe cases unable to continue the journey

Women wishing to join a Voluntary Aid Detachment must possess the "Women's First Aid and Nursing Certificate" of the St John's Ambulance Association.

Miss Haldane has splendid organising faculty, and realises that if the Army Medical Service, with its supplementary aids, is to be effective in time of war, it must be kept in constant touch with the military authorities in time of peace, and there must be thoughtful organisation beforehand To this end she has worked unremittingly, in spite of family private calls upon her time and strength.

Miss Haldane in Politics

It is not only from the War Office point of view that we must regard Miss Haldane's work She is a valuable political worker on behalf of the Government of which her brother is a Minister, and is president of seven women's Liberal associations in his constituency, and accompanies him to many of his meetings, and also addresses gatherings herself. At the General Election of 1909, when Lord Haldane was laid on one side by illness, Miss Haldane was most active in electioneering work.

Throughout her brother's term of office Miss Haldane has acted as his hostess in their home at Queen Anne's Gate. Like Lord Haldane, she is well versed in German, and derived great pleasure from the German visitors who came with the Kaiser to the unveiling of the Queen Victoria memorial. May, 1911. Although Lord Haldane's luncheon to the Kaiser was for gentlemen only, Miss Haldane had the pleasure of meeting his Imperial Majesty after it.

DINNER PARTIES

By "MADGE" (MRS. HUMPHRY)

The Spirit of the Age—Its Influence on Social Etiquette—Punctuality a Popular Virtue Once More—Character of the Modern Dinner

ONCE it would have been regarded as almost fatal to the success of a dinner party if there were an unequal number of men and women. This convention is now often disregarded. To collect a party of pleasant and congenial people is the hostess's principal care. This may involve more men than women, or more women than men. Nobody minds. Even the seating at table is no longer a matter of rigorous convention. The hostess places together those who are likely to enjoy each other's companionship. Of course, in the case of such dinners as are given in honour of particular guests, strict etiquette and the rules of precedence are observed.

Permissible Informality

It would now be considered very old-fashioned for any person to object to a short notice invitation. To be rung up on the telephone on Tuesday afternoon and asked to dine on Thursday, or even on Wednesday, is not in the least unusual. There is so much moving about nowadays that people are caught on the wing, as it were; and having secured a very popular guest, the hostess telephones to the special friends whom she wishes to invite to make up the party Half an hour at the telephone settles the party. This would have been considered an uncivil proceeding in the days of a month's or three weeks' invitation. Should no hour be particularised, it may be taken for granted that eight o'clock is meant. Few still cling to the 8.30 of some seasons back.

In written invitations the hour is always mentioned Eight o'clock means that the dinner will be served at 8.15, an allowance being made for difference of clocks.

Punctuality in arriving is becoming almost fashionable. This is partly due to the bridge dinner, partly to the cult of the restaurant. In the former case everyone is anxious to get to cards; in the latter much of the amusement is found in looking at other parties of diners. Prompt arrival is the result

Etiquette in the order of sitting is exactly the same at restaurants as in private houses, and the dinner call also (within a week) is imperative after a restaurant repast.

Light and delicate floral decoration is preferred, and the clever London florists achieve charming effects. It is better to put the matter entirely in their hands if one is inexperienced. A hostess of a week or two since made a disastrous failure in carrying out an idea of her own, which seemed quite a good one in theory. It was to canopy the table with a vine from which hung purple and green grapes. The electric light took on the green colour, and made everyone look ghastly.

Pink flowers are fashionable this year (1911), and pink rambler rose-trees were cultivated by thousands all over the country in preparation for an unusually brilliant season. Florists manage to have them covered with blossoms by some clever system of forcing.

All recent social changes tend towards simplification. The plan of handing each arrival a card on which is written the name of his or her dinner partner obviates the usual pairing process in the drawing-room, and each guest knows his or her fate in time to anticipate it with pleasure or the reverse. A well-known London hostess improves on this by arranging a plan of the table with the order of the diners, and one of these is handed to each arrival in the hall.

Restaurant Customs

A surprising number of restaurant customs have been adopted in private houses The agreeable one of beginning the meal with fruit is a matter of congratulation. Could there be a better introduction to an excellent dinner than a slice of ripe melon? Grape fruit is also a favourite. *Hors-d'œuvres* are more often seen than they used to be—also a restaurant custom. The cult of the savoury is increasing, and there is much competition among hostesses in this particular. Dessert is coming in again, partly owing to the splendid supplies of ripe fruit obtainable from California, Victoria, and South Africa

Dinners remain short, in comparison with the two hours, or longer, repast of the Victorian period. The service is quick, and there are fewer courses. Bonbons are placed on the table in dainty small dishes at the beginning of the meal; also olives, plain or stuffed, and devilled almonds. Cheese is not always served. Such eccentricities as serving the roast before the *entrées* are not favoured. The old order gives the cook time to dish the heaviest (from her point of view) course of the meal, with its accompaniments of vegetables, sauces, and gravy.

At very few houses is the old sequence of several wines now followed. Three at the outside are served—sherry with the soup, champagne or claret throughout the courses up to the sweets, port with dessert.

WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

CLOTHES FOR THE WEEK-END VISIT

Packing for a Short Holiday—Suit-case or Ball-dress Trunk—Things that Can Always be Kept Ready for Use—Items of Dress—How to Make One Garment into Two—Folding and Packing Clothes

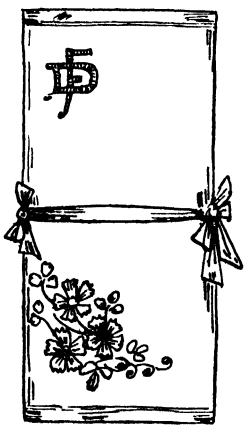
IF we could start off with "a clean collar and a toothbrush," the delight of the week-end visit would be unalloyed ; but when it comes to looking out the necessary garments, and packing them, one is almost tempted to say it is too much trouble

For the worker busy during the whole week there is often little or no time for attending to her wardrobe, and when Saturday comes she realises with dismay that she has nothing fit to wear

A little forethought and care is needed to ensure the week-end outfit always being ready for immediate marching orders, but when once this is realised and acted upon the difficulties soon vanish

What to Take and How to Take It

The question what to take and how to take it needs careful consideration, as no one wants to be burdened with unnecessary things, neither does she want her holiday spoiled for want of one or two things essential to her comfort.



The case when folded should be secured by a pretty ribbon. A finishing touch can be added by embroidering one corner and working the owner's monogram on another

In the first place the amount of luggage can generally be reduced. It is astonishing how many things we can do without if we only knew it, and we can often make one garment serve the purpose of two if we plan accordingly.

In the second place, care should be taken that the trunk or suit-case is of the lightest make. For the week-end visit there is nothing like a suit-case made in straw, with leather corners and handles. It has a good appearance, is beautifully light, and will hold all that is necessary. The cost is small, from 6s 6d to 15s , according to size.

If something larger is required, there is a special ball-dress trunk made long enough to take a skirt without folding it crossways These are most convenient, and are made low enough to go under the seat of a railway carriage, which is a great advantage, as the lighter luggage often suffers considerably when put into the guard's van with heavier goods

When one of these has been selected, then make out a list of things which it is always necessary to take, and paste it in the lid of the trunk or suit-case.

Those who go away frequently should purchase a set of white ivorine toilette articles—brush, comb, hand-glass, clothes-brush, etc., and keep them always in the suit-case ready to hand A dressing-case is too heavy for this light-weight outfit, but a case can be made in linen or casement cloth in which can be slipped brush and comb, etc. This could be ornamented as desired, and should be made to fold up and tie with ribbons.

Tooth-powder and trinket-boxes also can be had in ivorine, which has only this

A well-cut tailor-made coat and skirt are an essential part of a week-end outfit. The material chosen should be of somewhat smarter material than tweed or serge

drawback—that it must not be put too near a fire or light, as it is rather inflammable.

A special washing outfit of sponge, flannel, etc., in a waterproof bag may be kept in the suit-case. A pair of black satin slippers are pretty, easy, and light. A pair of rubber overshoes are useful for the country, for they are indispensable on muddy, country roads.

Then a certain provision should be made for a change of weather. In the variable climate of Britain it is impossible to tell if warmth or cold will last even over the week-end, so it is well to make some sort of provision for either change. This can easily be done by taking two underbodices, one thick with long sleeves, the other thin and with short sleeves. One thin and one thick pair of stockings should also be taken. Whichever the weather calls for at the time of starting should be worn, the others taken in the suit-case.

On the return from a visit these should be washed and mended, and put back in the case ready for the next occasion.

Suitable Clothes

The woman who goes away frequently for week-ends should provide herself with a really good, well-cut coat and skirt. This should not be of tweed, but something a little smarter, such as Venetian cloth, face cloth, or Shantung.

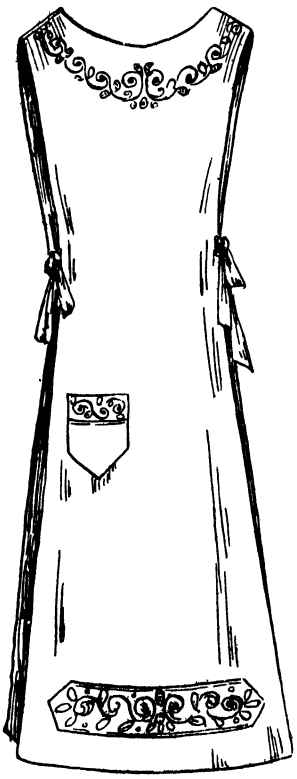
With this can be worn two kinds of blouses—a plain shirt-blouse of cambric and a silk or lace one.

It is not a bad plan to have a bodice like the skirt, with yoke and sleeves of deep coloured lace; these do not need renewing so often as white or cream. This bodice could be worn on the Sunday without the coat, and will give a greater variation to the costume. (See illustration)

One of the chief difficulties is the hat. A

A bodice like the skirt, with lace yoke and sleeves, will provide an excellent and smart variation of costume

separate box for another hat adds so much to both luggage and anxiety, yet something a little more elaborate is needed on Sundays than the plain hat, which is the nicest thing to travel in. To get over this difficulty, the plan of having two or three different mounts for one hat should be resorted to, something plain in velvet or ribbon, and another mount in flowers or feathers. These can easily be fixed to the hat by means of fancy pins and a few stitches here and there.



An artistic overall of linen or casement cloth that will be found both pretty and useful on a country cottage holiday

Two Flounces for the Underskirt

Another suggestion for making one garment do duty for two is to have an underskirt with two flounces; one ordinary dark one for travelling in, and a dainty silk one for Sundays. These are most useful, as sometimes, when out for a walk on the Saturday evening, the underskirt gets wet and muddy, and quite unfit for wear the next day.

The short petticoat is furnished with buttons set fairly close together, and the flounce has buttonholes to correspond, and can thus be fastened quite securely to the petticoat in a very short time. This saves both space and weight in the suit-case.

A Simple and Artistic Apron

If the weekly holiday should be spent in the country cottage, there is often a certain amount of domestic work to be done. Some people have a rooted objection to wearing an apron, and yet do not wish to soil the only skirt they have with them, which can hardly be avoided without something to protect it.

The illustration given above is rather a quaint pattern of an artistic overall, which could not by any means be associated with the garb of the domestic servant. It can be made of linen or casement cloth any colour that is desired. It is simply slipped over the head, and hangs straight down back and front; if wished, it can be fastened under the arms with ribbons. It can be beautified with a little embroidery round the neck and at the hem; is a dainty garment, and easily washed. The only seams necessary are on the shoulders.

In summer-time an *en-tout-cas* should be taken in preference to a parasol. It is somewhat disconcerting to wake up on Monday morning to hear the rain pouring down, and remember that one has nothing in the shape of an umbrella—only the flimsiest of sunshades. An *en-tout-cas*, of a shade to tone with the costume, always looks well, and provides against rain or sunshine.

Some people abjure mackintoshes of every description; but for those who wear them there is a particularly light kind made of waterproof silk, so thin that it can be folded up into a packet six inches square, and yet is perfectly waterproof. These cost about one guinea, and would be a useful investment to those who travel frequently.

Hitherto absolute necessities only have been dealt with, but there are times when a somewhat more elaborate wardrobe is required. Friends' feelings have to be considered; they might object to a tweed skirt being worn at a garden-party, and think that the addition of a lace collar to a plain blouse could hardly be termed dressing for dinner.

To fold an evening coat, the garment should be laid flat on a table, with the inside downwards

Folding and Packing the Evening Dress

If an evening dress has to be provided, a somewhat larger trunk must be taken, as the evening dress is of

ephemeral materials, and requires careful handling.

The ball-dress trunk mentioned above is most useful for this purpose, as it is long enough to take the skirt without crossway folding. It can be had in four sizes, from 39 to 48 inches long.

The sleeves should be turned up half way, and the fronts folded back as far as the sleeves

How to Fold the Princess Robe

Evening dresses are often made with bodice and skirt in one, and are sometimes a little difficult to fold How this is done makes all the difference to the appearance of the dress at the end of the journey Fasten up the bodice, and fill the short sleeves with tissue paper This will help to keep them in shape, and prevent crushing. Lay the dress on a table or bed, folded in half—that is, with a fold down the centre of front and back. Then fold in the train first from back to front, and, if the width of the skirt requires it, fold in once again Then fold over the bodice at the waist, or, if it is boned, as far down as the bones extend, then place in the trunk If the trunk has a tray the dress may be placed in that, and all the heavier articles underneath If it has not, the following is a simple method of keeping the heavier things in place, and leaving the evening dress in solitary grandeur and safety on the top.

Procure a large sheet of thick cardboard, the lid of a draper's box might do, cut it *nearly* the same size as the inside of the trunk, but just a tiny bit larger When all the more substantial things are packed, force down the cardboard over them to keep them in place, and lay the evening dress on the cardboard. It will then lie between the cardboard and the lid of the trunk perfectly safe from crushing. The cardboard should have tape loops securely sewn to the corners by which to lift it up.

An evening dress can often be converted into a semi-evening dress by means of a yoke and sleeves of lace or net. This arrangement answers very well if there is a dance on the Saturday, and a dinner dress is required for the following Sunday evening It varies the costume a little, and some people do not care to wear a *décolleté* dress for dinner, especially in winter-time.

When this is required have a foundation lining made on which the lace yoke and sleeves can be mounted, otherwise the yoke has a tendency to ride up and never sets properly.

The Evening Coat

Sometimes there is an entertainment at a distance included in the week-end programme, or a visit to the theatre

In this case an evening coat must be added to the outfit

This can be of very light material, and need not take up much room in the trunk. It should be folded in the following way .

Finally, the coat is folded in half, lengthways, so that the lining is outside If too long to pack thus, it can be folded in half crossways

The coat should be laid flat on a table, the inside downwards, and the sleeves turned up half way; then the fronts should be folded back as far as the sleeves The coat should then be folded in half lengthways, so that the lining is outside, and if too long to place in the trunk as it is, folded in half crossways

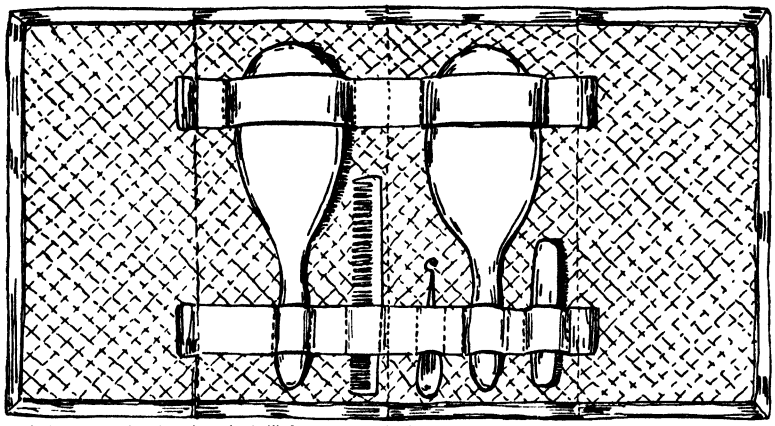
There are reversible coats to be had nowadays, satin or silk one side and some thin woollen material the other These are most useful, especially in winter, when a light-weight coat to slip on when travelling is delightfully warm and cosy.

The Cleaning Ball

A very useful adjunct to the travelling outfit is a Propert's cleaning ball Sometimes a light dress or coat gets soiled, however careful one may be Should this happen, proceed as follows: Rub the ball well all over the dress or coat, and leave it for some hours—all night, if possible—then brush and shake well till all the powder has disappeared. This removes all the dirt, and leaves the garment fresh and clean.

The Early Morning Cup of Tea

There is one thing which few women care to go without, and that is their early morning cup of tea. There *are* Spartan households where this small luxury is not offered, and in the week-end cottage it is often necessary to make it oneself So perhaps a suggestion as to the easiest way of procuring this little comfort may not come amiss



A dainty case lined with quilted silk for carrying the brushes, comb, mirror etc for a week-end visit

Have a methylated spirit-stove and an enamelled cup and saucer placed by the bedside. Fill the cup overnight with water, and place ready on the table sugar and a tin of condensed milk. Of course, fresh milk is nicer, but it is apt to turn sour.

In the morning place the cup on the spirit-lamp, light the lamp, and in a few minutes you will have a cup of boiling water. Into this put the tea in a spoon infuser, and let it stand for two or three minutes. Then remove the infuser, add sugar and milk, and the cup of tea is ready.

The necessary apparatus does not take up much room in the trunk, and it may be lightened still further. An aluminium spirit lamp containing solidified methylated spirit is considerably lighter than the ordinary tin one, and instead of a tin of condensed milk a little packet of dried milk can perhaps be taken, and tablets of saxin in the place of sugar.

DRESS ACCESSORIES

A WAIST-BELT OF BEADS

By EDITH NEPEAN

Ornamenting Suède or Ribbon with Wooden or Porcelain Beads—Use of Venetian Beads—A Handsome Belt with Cut Steel Beads—An Empire Belt

THE subject of belts is ever a theme to attract the feminine mind. *Suède* belts, belts of velvet, leather, and silk and satin have all played their part, but never was there a more dainty example than the belt of beads which was worn, perhaps a hundred years ago, by the bewitching belles of the period. To those who are under the "bead" spell, there are few things more attractive than these belts of beads.

The belt may be composed of multi-coloured globules of glass, or for everyday wear they may be made of wooden beads to match the wearer's gown. Bead belts to form a wide waist-line for evening wear are truly beautiful, and should be made of crystal, silver, gold, or pearl beads.

A bead belt suitable for wearing with a blue tailor-made gown is effective when composed of blue, rose, and dull green wooden or porcelain beads. The background for the beads may either be of blue velvet or satin ribbon, or of blue *suède*. If ribbon be chosen, it should be cut to fit the waist, the edges turned in, and patent fasteners sewn on firmly. If blue *suède* is used as a background, it must be cut to the required size and width, and lined with *glacé* silk.

Then the work of ornamenting the *suède* or ribbon with the wooden or porcelain beads is commenced. Starting with the front of the belt, the part usually occupied by a buckle—and which in this case contains on the wrong side the top portions of the patent fasteners—embroider one or two inches, as fancy may decree, of the *suède* or ribbon with a design of stars; embroider them thickly and evenly in beads of blue, red and green, or gold, in dull artistic shades. After this, six horizontal lines of beads look well threaded on to strong cotton and fastened down securely both top and bottom of the belt. Now embroider another one or two inches of the *suède* or ribbon in stars. Then follow six more horizontal lines of beads, and again an inch of suède embroidered in beads. This method is employed until the belt is completed.

This also makes a charming belt when beads of three shades of Wedgwood blue are used. Stars of spiral designs are embroidered the entire length of the belt. The larger porcelain or wooden beads may take the conventional form of a flower, whilst small gold beads are delightful additions for providing delicate trailing stems.

Another effective belt, the background being velvet, *suède*, or silk, is made by using long, narrow beads. These beads, threaded on strong cotton, quickly make an attractive belt, but they are not so artistic as the wooden or porcelain beads.

A belt of small multi-coloured Venetian beads well repays the bead lover for the trouble she takes in threading these minute atoms on to thread. The beads may be green, gold, ruby, and opal. The background should be of pale apple-green satin ribbon. After the ribbon has been cut to the size of the waist, the ends turned in neatly, and the patent fasteners firmly secured, the embellishment of the belt can be commenced.

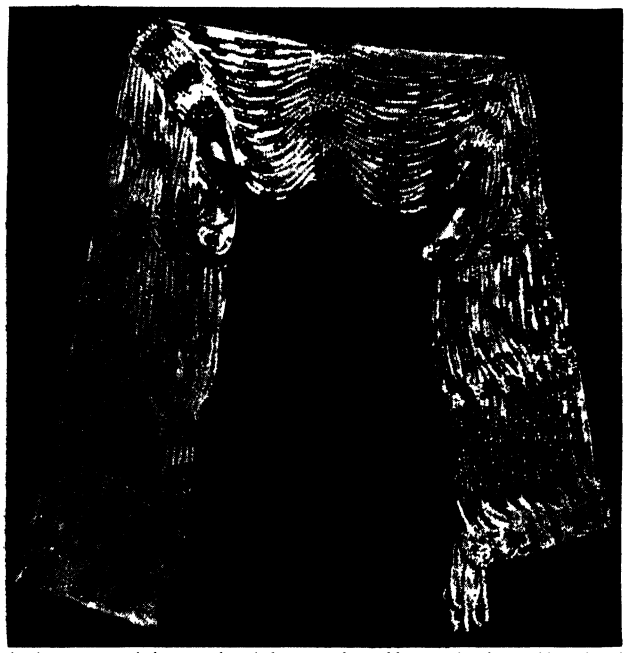
Thread six opal beads, and fasten them down in a horizontal position. Repeat this method six times. Thread six gold beads, and fasten these beneath in a parallel position. Beneath these thread six rows of opal, and again six gold beads, until the buckle portion of the belt is completed. Make hanging loops of opal beads; these tassels or loops make a pretty finish to the front of the belt. Thread about twenty beads in various colours, white, then a few green beads a ruby bead, and green beads and white beads; secure them firmly in a parallel position on the ribbon, and repeat this with lines of hanging beads until the space is covered. Take care that each end of the thread containing the beads is firmly secured. After this, embroider half an inch of the ribbon, as fancy may dictate, in gold and opal beads. Then follows another festoon of beads and again the half inch or so of embroidered ribbon Repeat this until the ribbon is covered. This scintillating belt of small Venetian beads will make a charming adornment for a white gown—or to a soft black evening dress of net.

Using grey satin or velvet as a background, and by following the above directions, a very handsome belt could be made by employing cut steel beads throughout instead of coloured beads With a grey *toilette* such an adjunct would provide a peculiarly beautiful and artistic note.

In the same manner, tiny pearls might be used, and this would look charming on the white gown of a *débutante* The background, in this case, should be composed of white satin or velvet ribbon A very fragile and delicate belt of beads some hundred years old or more gives a delightful idea of festoons of minute chalk beads, and red, pale blue and green beads. The beads were threaded to imitate tiny flowers, and although the background of ribbon is slightly discoloured by age, it still gives a wonderful idea of the beauty of the belt, the beads being so fine that in the distance they give the appearance of hand-painted ribbon. The front of the belt is finished off with long hanging tassels of turquoise blue beads.

For an Empire belt for a white evening gown broad satin or satin ribbon must be used. The belt should be shaped and cut to fit the wearer Turn in all the edges and finish it off before the bead enbroidery is commenced. On such a belt silver or gold beads look charming when worked in a conventional design—or they may take the form of tiny flowers with excellent results The Marguerite daisy worked out in crystal beads would be charming, the centres thickly embroidered either in gold beads or in thickly worked French knots in filoselle, or gold threads or beads The stems of the flowers may be embroidered in gold beads or silver beads; in this case the centres of the flowers should also be in silver The entire scheme would look charming if worked out in crystal beads, and a fringe of crystal beads might be made to finish off the sleeves of the gown.

Another pretty idea could be carried out in rose-pink beads for a rose gown. Dull beads in these shades look delightful on satin.



Apple green satin belt covered with festoons of tiny Venetian beads in gold, opal, and colours Such a scintillating belt makes a charming adornment for a white or black gown

A design of festoons of beads in six shades, to give the festoons a *shaded* effect, are certainly delightful Between each festoon minute diamonds might be worked in the two darker shades They could also be worked horizontally all round the belt in the six soft shades. But the festoons look very well, and they fit closely round the waist, and give a pretty and graceful effect.

Belts of beads, it will be seen, may be made in many and varied ways. Belts for the smart day gown and dainty evening gown, which are so beloved by many, can also be carried out in excellent taste.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 3035, Part 25

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-SIXTH LESSON. AN EVENING DRESS

Suitable Material—How to Place the Pattern—Satin Folds and How to Make Them—Method of Putting the Folds on the Dress

A MATERIAL which would be very suitable for the skirt and court bodice of this evening dress is "Alexandra" satin. It is very soft, and drapes gracefully, and is made in black, white, and all delicate shades. The overskirt could be of ninon Beaded, or embroidered net, across *one side* of the bodice, back, and front; whilst the other side should be draped with the ninon, edged with a plain fold of the satin, and the folded band also made in the satin, as in the illustration, which also shows a plain fold of the satin round the overskirt and neck of the low bodice.

"Alexandra" satin is 40 inches wide, and costs from 3s. 11d a yard; 6½ yards would be required to make the skirt, bodice, folds, and the band, 2 yards of lining silk (about 1s. 11d) to line the bodice, 6 yards of ninon, and 1 yard of beaded or embroidered net.

Diagram 1 shows the cut-out pattern for the skirt placed in the correct position on the satin. The paper pattern can easily be drafted from the figures given on the various gores. (See diagram)

Cut out the satin by the pattern, plus half-inch turnings on all the seams and round the top of the gores, and 3½ inches for the hem

N.B.—The pattern is shown drafted for a skirt 42 inches long in front and 47 inches at the back, and for a 24-inch waist.

To Make the Skirt

Tack all the seams together on the right side of the satin, fit it on, and make any necessary alterations. Join the skirt with "French seams," and as the satin is so soft it is better to do the machine stitching through strips of paper, to prevent the satin from puckering in the machine.

An evening dress to be carried out in softly draping satin and ninon The pretty court bodice is in a style to suit most figures

Make the placket-hole in the centre-back seam, as the bodice of this dress can be stitched into the same band as the skirt. Tack a temporary band on to the skirt—a piece of tape will do—and put it on to a dress-stand to measure up the length. Turn up the hem round the bottom, tack, and then hem it by hand with *very fine* silk, taking up the merest thread of the satin, so that the stitches may not show on the right side.

The ninon overskirt should be made, trimmed, put over the satin, and stitched into the same band at the waist. Cut off a length of the ninon (about 35 inches), and round one end of it for the lower edge of the front, as shown in the illustration. Cut a second length of the ninon (49 inches) for the back of the overskirt, round off the corners at one end, and slope it up so as to make it the same length at the sides as the front. Make a single turning, about an inch wide, on to the *right* side, down the sides and round the bottom of each piece, and tack it down.

To Make the Satin Folds

The folds in the illustration are about 1½ inches wide, the strips will therefore have to be cut 4 inches, to allow for the width of the fold and turnings. Open the remaining piece of satin, and place it wrong side up on the table; find the exact *cross* of the satin, measure, mark, and draw with tailors' chalk and two squares diagonal lines 4 inches apart. Continue these lines until a sufficient number of strips have been marked and cut out to form a length to go round the two pieces of the overskirt. Join the strips together, and lightly press the seams open. Fold the long strip together lengthwise, right

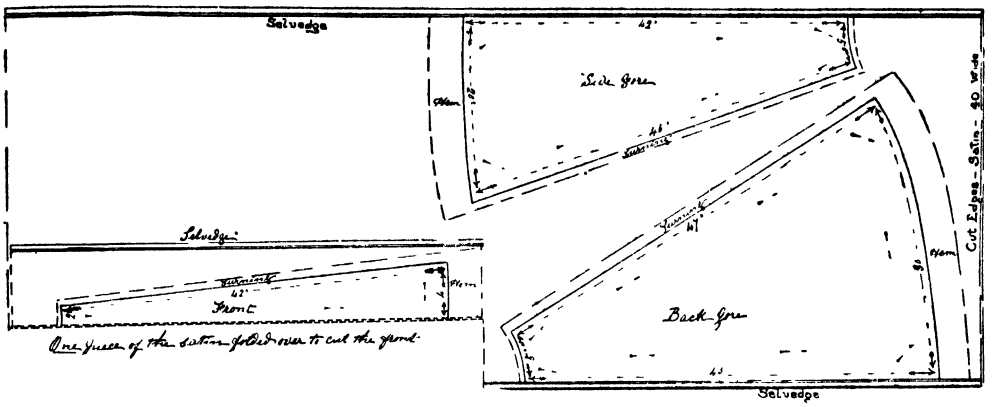


Diagram I. The cut-out pattern of skirt of evening dress placed on 40-inch satin folded double, cut edges together

side out, the raw edges level, and pin them together with steel pins or needles (so as not to mark the satin), then tack the fold along, and near the edge, with *fine* cotton, and tack it again where the pins were inserted.

To Put on the Fold

Place the fold on the right side of one piece of the overskirt, commence at the top of the right-hand side, and slip the raw edges of the fold *just under* the turned-up edge of the ninon. Tack the fold very carefully and evenly down the side At the corner the fold must be "mitred," so that when it is turned over—later on—the corner will set quite flat and sharp at the point Tack the fold round the bottom, which is curved, and in doing *this* tacking, the *fold* must be slightly "eased," but not sufficient to make the top edge appear full when it is turned over later on. Mitre the second corner to match the first, and tack the fold up the second side to the top.

Before cutting it off, turn over what has been tacked on, to see that it sets correctly and that sufficient has been allowed for the corners and for the curve round the bottom. If it does not set, it must be unpicked and done again, and a little more length may be required When the fold has been correctly fixed on, cut off the superfluous length and run it on neatly with silk about half an inch from the raw edge, then remove the tackings and turn the fold over in position. Tack it down (with fine cotton), near the top, turn the overskirt to the wrong side, and catch down the edge of it (with fine silk to match, and long hemming stitches) to the *under* side of the fold, making small stitches only through the single satin, as of course these stitches must not show on the right side. Put the fold on the other piece in the same way.

Cut a slit down the centre of the back piece of the overskirt, and run a narrow hem neatly down each side of it to form the placket-hole, then gather the top on each side, find the centre of the front and stick a pin there (downwards), and gather it all along the top.

Cut a strip of satin on the straight, selvedgewise, about 2 inches wide and the correct length for the waistband, plus a turning at each end, and cut a strip of the lining silk the same size. Make a half-inch turning along each side of each of these strips, and crease it down with an iron (if there is one handy). Tack and machine-stitch the lower edge of the satin band to the right side of the skirt, just to cover the thread of the gathers, etc

Face the band on the wrong side with the strip of lining silk, tack and hem it to cover the machine-stitching Leave the *top* edge open for the waist of the bodice to be inserted.

Another Method of Putting on the Folds

After cutting sufficient of the strips 4 inches wide, measure, draw, and cut strips of satin 1½ inches wide, and a sufficient number to form the same length when joined together as the wider strip. Join these strips together, lightly press the seams open, fold it lengthwise right side out, the raw edges level, and tack it.

Place the narrow fold on the wider one (all the raw edges level), and neatly run the two folds together with fine silk to match about half an inch from the raw edge, until a length sufficient for one side of the front of the overskirt has been run; then, continuing to run the two folds together, hold the *narrow* one tighter than the wide fold so as to "ease" the latter that it may fit round the curve at the bottom, then run a sufficient length for the second side in the same way as the first. Prepare the folds for the back of the overskirt in the same way.

Turn over the wider fold, and tack the top of it down to the narrow one When this is finished, tack the double fold on to the front piece of the overskirt Commence at the top of the right-hand side, and tack the fold on to the turned-up edge of the ninon, covering the raw edge of it When the bottom of the side is reached, the fold must be carefully "mitred" This corner must be perfectly flat, and be sharp at the point. Then tack the fold round the curve at the bottom very carefully to make it set. Mitre the second corner to match the first, and tack the fold up the left-hand side; cut

it off level with the top. When the tacking is finished, run the fold to the ninon with fine silk to match, working the stitches invisibly *between* the wide and narrow folds, and making an occasional back stitch.

The thread must not be drawn too tight, or the work will look puckered. If this should happen, the work must be carefully pressed by stretching the wrong side of it whilst it is held over an *inverted* iron.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 3038, Part 25

By M. PRINCE BROWNE

TWENTY-SIXTH LESSON. SPORT COSTUME WITH NORFOLK COAT—*contd.*

Skirt with Pleats at the Side—How to Cut the Material—Adjustment of the Pleats—Cycling Skirt

AFTER cutting the front take a sheet of paper, and from the front edge measure *across* the top 12½ inches, and make a mark, from the top measure *down* the front edge 3 inches, make a mark, and from it draw the "curve for waist" to the mark at the top of the paper. Take a tape measure and hold the end of it in the thumb and forefinger of the left hand *on* the "curve for waist" at the edge of the paper, with the other hand hold a piece of tailors' chalk *upright* in the tape measure *exactly* on the 38-inch mark, and chalk round for the bottom of the back and side-piece (until the curved line measures 36 inches), moving the two hands simultaneously, the *left* one more slowly along the "curve for waist"

Then, with two squares, draw a long, slanting line to touch the end of the "curve for waist." This gives the "centre-back line" Cut out the pattern *on* the lines

Diagram 2 shows the pattern for the skirt with pleats at the side, placed to the best advantage for cutting out, on material 54 inches wide

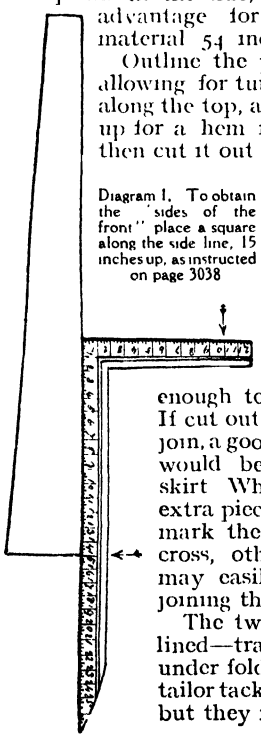


Diagram 1. To obtain the "sides of the front" place a square along the side line, 15 inches up, as instructed on page 3038

Outline the pattern with chalk, allowing for turnings at the seams, along the top, and sufficient to turn up for a hem round the bottom; then cut it out through the double material

In Diagram 2 it will be seen that a small piece is given to be joined on at the bottom of the centre-back seam This is necessary as the material folded double is not wide enough to cut the two gores If cut out singly without this join, a good deal more material would be required for the skirt When cutting out these extra pieces, it is advisable to mark the top of each with a cross, otherwise a mistake may easily be made when joining them to the gore.

The two darts can be outlined—traced through to the under fold of the material by tailor tacking, and tacked up—but they must *not be cut* until the skirt has been fitted, in case they have to be altered.

To find the position for the darts, divide the width of the top of the back gore into three equal parts, and make marks on the waist-line. From each of these two marks, draw a line five inches long down the gore and slightly sloping towards the back of it

This is a "plan line" on which to draw the darts Measure and mark one inch on each side of these "plan lines," and from these marks draw with the rule sloping lines to meet at the bottom of the five-inch "plan lines," as shown on the diagram.

N B —For a stout figure it is better to draw the darts with the curved end of the square, so that the skirt may be slightly rounded over the hips, but for a slight figure the straight side should be used

In using the curved end of the square, care must be taken to turn it the right way, otherwise the dart will be hollowed, instead of rounded.

Measure and mark, at intervals of two and a half inches, along the top and along the bottom of the piece (ten inches wide) which has been allowed for the pleats on each side of the front. Connect these marks by lines, representing the folds for the pleats

N B —These folds are represented on Diagram 3 by double lines

Tailor-tack through these lines to the under fold of the material, then fold the pleats over in the direction to which the arrows point on the diagram, tack them down and press them well on the wrong side over a damp cloth.

N B —It is better to do this before joining the seams of the skirt together, as it is much easier to get a correct line then, than when the skirt is made up

The tacking down of the pleats should be left in until the measuring up of the skirt to turn it up round the bottom has been done, to ensure the lower edge of the pleats being perfectly level.

When the skirt has been fitted, and the seams and darts machine-stitched and pressed, oversew or bind the raw edges of all the turnings with lute ribbon. The binding must be slightly "eased," as if put on tightly it will spoil the set of the skirt.

Finish the skirt at the top, measure it up for the hem, then *mark* round the turned-up

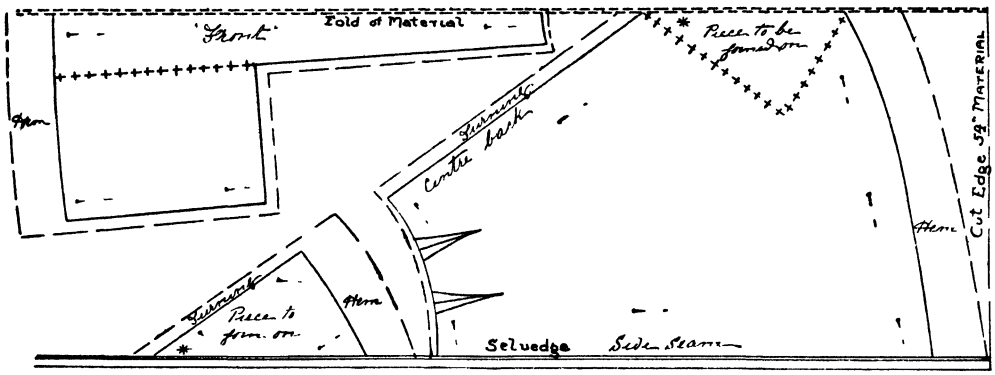


Diagram 2 Arrangement of skirt pattern on double-width material Note the small piece to be joined on the bottom of centre-back seam

edge at the bottom; untack and *open* the pleats to turn up, tack, and machine-stitch the hem

It is not advisable to work more than two rows of machine-stitching on the hem of this skirt, as a number of rows would be apt to stiffen the pleats and prevent their setting flat; but it is safer to machine-stitch the hem of this sports skirt than to hem it by hand Again tack down the pleats into position, and *well* press them, and the hem, over a damp cloth

Cycling Skirt

A skirt for cycling is also suitable for wearing with a "Norfolk coat."

One that hangs gracefully at the back, and which looks equally well when the wearer is either riding or walking, can be made in four pieces—front, back, and side pieces The latter must be fitted on the hips by a dart on each side It should reach right round to the back, form an inverted pleat *over* the back piece, and fall *straight* down the back over the saddle

The front and sides can be cut from Diagram 2, *minus* the extra piece for the pleats on the side of the front

The side piece should measure about 45 inches round the bottom, and should be fitted with one instead of two darts on the hips

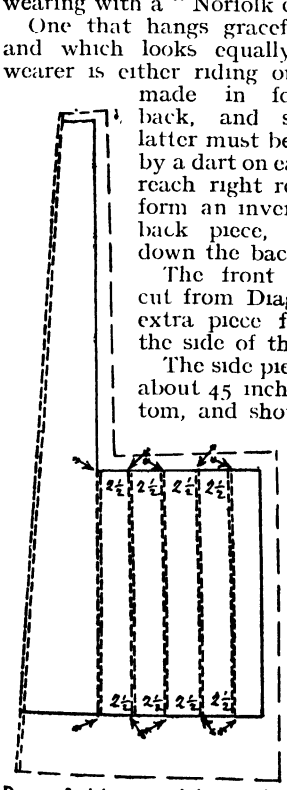


Diagram 3. Adjustment of pleats at side of skirt. Folds are shown by the double lines

To Cut the Back Piece

Fold the selvedge of the material over 9 inches, so as to get a width of 18 inches for the bottom of the back, which is cut in one piece *From* the *cut edge*, measure down the fold the length the skirt is desired to be when finished, plus turnings and the width of the hem Make a mark, and from it draw a slightly curving line about 2 inches long, *across* the material

N B —This curved line at the top gives the centre-back—which is on the straight—a slight "spring" at the bottom

Mark the length for the back, plus the width of the hem and turnings, in the same way as in the previous skirt, and cut it out

N B — As the side pieces in this skirt are much wider than those in the previous one they should be cut separately, on the single material, care being taken to cut the two pieces to "face"

The quantity of material required for making this cycling skirt without the Norfolk coat—in a double-width material is about three times the length the skirt is to be made. If the material is only single-width, about five times the length is required

If the *front* width of the cycling skirt is lined it makes it wear the better, and it is easier to ride in one the *front* of which is lined with silk

The placket-hole should be at the side of the front width, or on each side of it, if preferred If there is a placket on *each* side, about 10 inches will be sufficiently long to make it The placket-hole can be buttoned or closed with press fasteners

If buttoned, this can be done invisibly, as in a "Chesterfield" coat, by placing a wrap *underneath* the front of the placket-hole in which to work the buttonholes, projecting beyond the edge of the side piece If the buttons are not to show, they should be as flat as possible Turn in the top of the front width, and of the lining—to "face"—tack and fell them together Sew a small hook on each side of the front width The remainder of the skirt is put into a band, just to fit round the waist The band should meet and hook in the centre-front, not overlap The skirt is reduced to the size of the waist by means of inverted pleats, *over* the back piece. Strong loops must be worked with twist on each side of the skirt, just below the waistband, to correspond with the hooks on the front

The following are good firms for supplying materials, etc, mentioned in this Section Messrs Clark & Co (Dyeing and Cleaning), Wood-Milne Co, Ltd (Rubber Heels).

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

DARNING ON NET

By GERTRUDE BOWMAN

Pretty, but not Difficult Work—Light Designs the most Suitable—How to Trace the Pattern for Working—Threads to Use—Working in Colours—A Suggestion for an Evening Dress

IN a former article some description was given of darned work as used in embroidery (Page 2920, Vol 4)

There is another method of employing it, to darn patterns on net. At first sight, this may appear to encroach somewhat on lace-making, as darning stitches are, for example, a feature in Limerick lace.

But in making lace, other and more elaborate stitches are also necessary, and this article proposes only to describe a method of working which has a very pretty effect, and yet is not too difficult for inexperienced needlewomen

A variety of patterns are suitable for this kind of embroidery, but they should be light in effect, and, as a rule, borrowed from floral decoration. Simple flower shapes, with graceful connecting lines formed by the stalks, are best suited to the work. Hints for designs may be got from good old lace The design when decided upon should be firmly traced in ink on glazed linen or stout paper, the former is preferable.

Probably the pattern repeats, and it is not necessary to draw it many times, as the pattern can be moved along under the material as it is needed by the worker

End of a net scarf in darned work. One thickness of silk is used throughout and darned backwards and forwards

The best foundation for this kind of work is Carrickmacross net, which can be bought at any good needlework shop The pattern is outlined in Harris flax thread, size H is the right thickness The finer thread is bought on reels. It is called Mecklenburg thread, size 20.

The second illustration shows part of a table-centre, 48 inches long by 15½ inches wide. Five star-shaped patterns, identical in design, repeat at regular intervals down the centre. It will be best to start with the middle one, tacking the pattern firmly

under the net, exactly in the middle of the material. The design will show clearly through the transparent net, and it should be outlined first with the Harris flax, with a running stitch, picking up one thread, and leaving two quite regularly all round the flowers, leaves, and stalks. After this is completed, a needleful of the Mecklenburg thread is taken, and the leaves and flowers are filled in solidly with darned work, taken backwards and forwards in straight lines, picking up one and leaving two threads, as in working the outline.

The border is very simple, being made up of a pretty little design of three conventional flowers on a stem, with three tiny leaves at its base, repeated at intervals all round the border. The only care needed is at the corners. It will be well to work each corner sprig first, filling in the patterns along each side afterwards. The corner sprig may also be set at an angle, with the top flower pointing towards the centre instead of parallel with the edge, as in the example given.

Portion of a table-centre in darned net. The star-shaped designs are repeated at intervals and the border is a conventional design of flowers and leaves

When the whole design is worked, the net should be mounted on some soft shade of silk, so as to set off the embroidery. It should be finished at the edge with lace braid, which can be bought by the yard.

Another way of working is to use white or coloured silks throughout, instead of linen thread. This has been done in the embroidered ends to the scarf, illustrated in this article, with very good effect. The method in working is much the same as has already been described, but one thickness of silk has been used throughout, and the design is not outlined first, but darned backwards and forwards at once. Mallard floss silk is the best for the purpose

Black or coloured net may be substituted for white, and embroidery darned in white or pale colours on it makes a very charming decoration for an evening dress It is rather more difficult to see the pattern through coloured net, and it would be advisable to draw the design in Chinese white on green glazed linen, or, if the worker is sufficiently experienced, to work looking at the pattern, instead of tacking it under the material. To do this accurately the pattern must be drawn on squared paper which can be got at a stationer's, and the stitches counted on it and compared with the meshes in the net

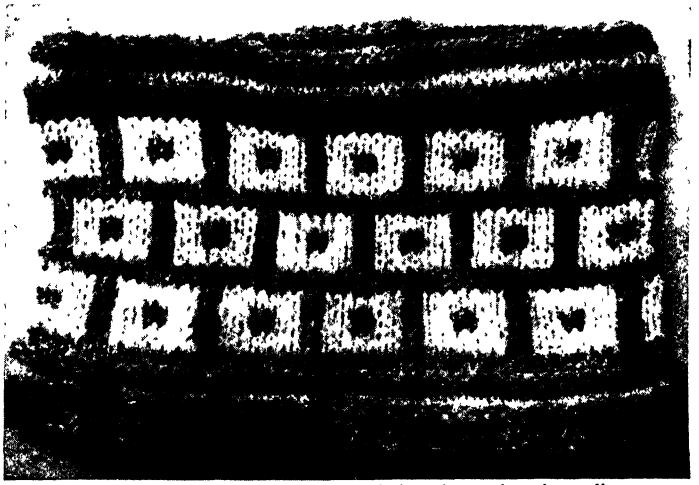
THREE USEFUL STOCKING-TOPS

How to Use Two Wools—Needles Required—Finishing Off

THESE simple stocking-tops are designed specially for the beginner, who has to overcome the difficulty of handling two wools at the same time.

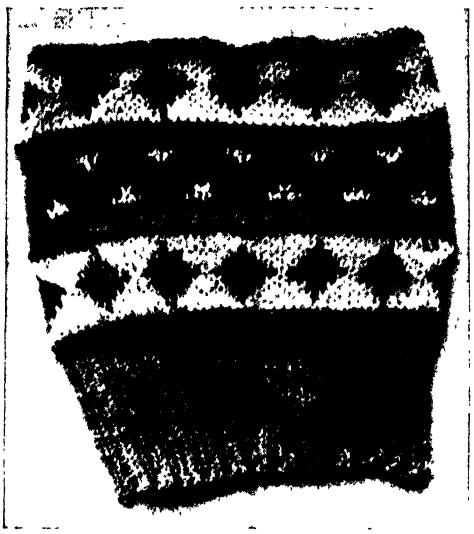
When working with two colours only one wool is held in the hand at the time, and the other hangs loose. When changing from one colour to the other, the strand taken into use must be passed *over* the one just finished with, and when the end of each row is reached, the wools must be untwisted, or they will soon be in a hopeless muddle.

When a new colour is taken into use, the part



No. 1. A pretty top for a stocking, the light blocks with central spot being effective

just knitted in the other colour must be stretched out to its fullest extent, so that the loop of wool may lie slack behind the stitches, and thus overcome the tendency



No 2 This top not only folds over, but the strip of ribbed knitting turns under the top and keeps it in position

to puckering, which is the weak point with most beginners.

Let the groundwork of the stocking-top be a dark shade of 4-ply fingering, which will form the body of the stocking, while the pattern should be wrought in a light shade of the same, or a contrasting colour.

Use No 13 needles if the stocking is to be knitted with No. 14, as the larger size ensures the top lying flat when turned over.

No. 1. With the dark shade of wool cast on 32 loops on each of three needles and join round needle. Knit three rounds of 2 purl and 2 plain. This will prevent the edge of the top rolling over.

4th and 5th rows: Purl all round with dark wool.

6th and 7th rows: Join light wool, leaving a short end afterwards to be worked in. Knit plain.

8th row: To prevent the next row being in light purled loops, knit round plain with the dark wool.

9th and 10th rows: Purl with dark wool.

11th and 12th rows: Knit plain with dark wool.

13th and 14th rows: Knit plain, * 2 dark stitches and 6 light stitches. Repeat * to end of round.

15th and 16th rows: Knit * 2 dark stitches and 2 light stitches. Repeat *.

17th and 18th rows: As 13th and 14th.

19th and 20th rows: Plain with dark wool

21st and 22nd rows: Knit plain, 4 light stitches, * 2 dark stitches, 6 light stitches. Repeat *. Each row will finish with 2 light stitches, which, added to the 4 stitches commencing the rows, complete the set of 6 light stitches. This method varies the position of the pattern.

23rd and 24th rows: As 15th and 16th.

25th and 26th rows: As 21st and 22nd

27th and 28th rows: Knit plain with dark wool.

29th to 34th rows: Work these exactly as from the 13th to the 18th rows.

35th and 36th rows: Knit plain with dark wool.

37th and 38th rows: Purl with dark wool

39th and 40th rows: Knit plain with light wool

41st row: Knit plain with dark wool.

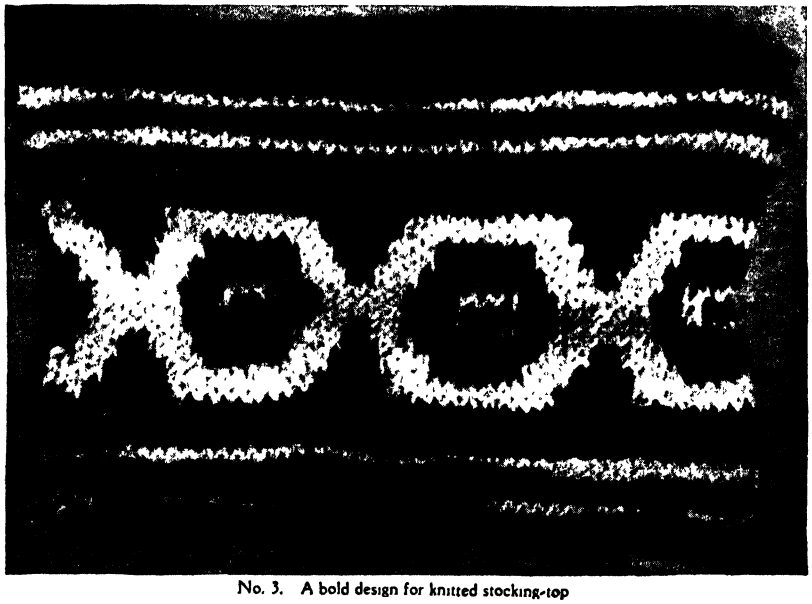
42nd, 43rd, and 44th rows: Purl with dark wool. This forms a ridge by which to fold the top over.

No. 2. This top not only folds over, but an additional strip of ribbed knitting is worked to turn under the top, and ensure it setting quite firmly in position.

On each of three needles cast on 32 loops, and with dark wool knit 26 rounds of ribbing, of 2 plain and 2 purl.

27th, 28th, and 29th rows: Purl with dark wool

30th row: Knit plain with light wool.



No. 3. A bold design for knitted stocking-top

31st row : Knit plain, * 1 dark stitch and 7 light stitches. Repeat *.

32nd row : Knit 2 dark stitches, * 5 light stitches, 3 dark stitches. Repeat *. The 1 stitch at the end of each needle work in dark wool.

33rd row : Knit 3 dark stitches, * 3 light stitches, 5 dark stitches. Repeat *.

34th row : Knit 4 dark stitches, * 1 light stitch, 7 dark stitches. Repeat *.

35th row : The same as the 33rd row.

36th row : The same as the 32nd row.

37th row : The same as the 31st row.

38th row : Knit plain with light wool.

39th row : Knit plain with dark wool

40th row : Purl with dark wool.

41st, 42nd, and 43rd rows : Knit plain with dark wool.

44th row : Knit * 3 light stitches, 5 dark stitches. Repeat *.

45th row : Knit 1 dark stitch, * 1 light stitch, 7 dark stitches. Repeat *.

46th, 47th, and 48th rows : Knit plain with dark wool.

49th row : The same as the 45th row

50th row : The same as the 44th row.

51st, 52nd, and 53rd rows : Knit plain with dark wool

54th row : Purl with dark wool

55th to 63rd rows : These are the same as from the 30th to the 38th rows.

64th, 65th, and 66th rows : Purl with dark wool to form the turn-over ridge

No. 3. On each of three needles cast on 32 loops, and knit three rounds of 2 plain and 2 purl.

4th and 5th rows : Purl with dark wool.

6th and 7th rows : Plain with light wool.

8th row : Knit plain with dark wool

9th and 10th rows : Purl with dark wool.

11th and 12th rows : plain with light wool.

13th row : Knit plain with dark wool.

14th and 15th rows : Purl with dark wool.

16th, 17th, and 18th rows : Knit plain with dark wool

19th and 20th rows : 2 dark stitches, * 10 light stitches, 6 dark stitches. Repeat *.

21st and 22nd rows : 1 dark stitch, * 3 light stitches, 6 dark stitches, 3 light stitches, 4 dark stitches Repeat *.

23rd and 24th rows : * 3 light stitches, 8 dark stitches, 3 light stitches, 2 dark stitches. Repeat *.

25th row : 2 light stitches, * 3 dark stitches, 4 light stitches, 3 dark stitches, 6 light stitches. Repeat *. Knit the four remaining loops on each needle with light wool.

26th and 27th rows : 1 light stitch, * 4 dark stitches, 1 light stitch, 2 dark stitches, 1 light stitch, 4 dark stitches, 4 light stitches. Repeat *.

28th row : The same as the 25th row.

29th and 30th rows : As 23rd and 24th.

31st and 32nd rows : As 21st and 22nd.

33rd and 34th rows : As 19th and 20th

35th and 36th rows : Plain with dark wool.

37th and 38th rows : Purl with dark wool.

39th and 40th rows : Plain with light wool.

41st row : Knit plain with dark wool.

42nd and 43rd rows : Purl with dark wool.

44th and 45th rows : Plain with light wool

46th row : Knit plain with dark wool.

47th, 48th, and 49th rows : Purl with dark wool to form the ridge on which the stocking-top turns over. Turn the knitting inside out, and continue on the same stitches to knit the leg and foot of the stocking by the usual method. When finished, both stocking and stocking-top are improved in appearance if pressed with a warm iron.

STITCHES IN EMBROIDERY—II.

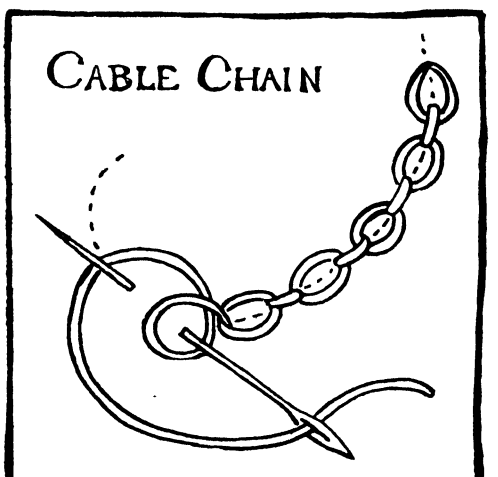
Continued from page 3013, Part 25

Oriental Chain Stitch—Open Chain—Cable Chain—Braid Stitch—Knotted Chain—Split Stitch

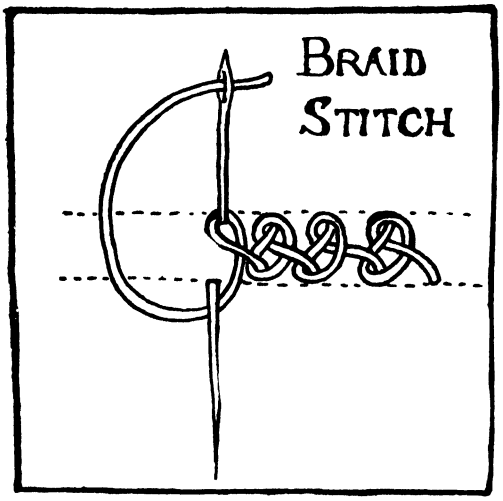
SINCE the principle is the same in all the varieties of chain stitch it will be well for the worker to make sure that the original chain stitch has been thoroughly mastered.

Oriental chain stitch shows only a slight variation. The thread, instead of being thrown under the needle from left to right, is reversed, and taken from right to left. Each stitch, also, is worked in a slightly slanting direction across the traced line. The effect is a distinctly more lined appearance than in ordinary chain stitch. It is best seen when the whole surface is worked solidly, and in several different colours. This stitch is much used in Oriental embroidery, and is most effective when a thick thread is employed.

Open chain gives a good broad effect, and is specially useful in working stems or outline designs in embroidery. To work it, draw two parallel lines on the material, about one-eighth to a quarter of an inch apart. Bring out the needle and thread on the upper line,



Worked in coarse thread cable-chain should have the effect of a tiny chain laid upon the material



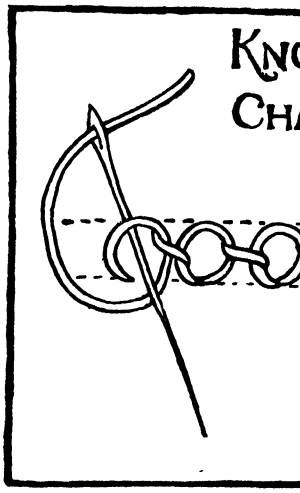
Braid stitch can be worked closely or more openly as desired

at the right-hand end, and insert it again exactly opposite on the parallel line. Draw it out, about a quarter of an inch farther down on the same line, letting the thread form a slack loop under the needle. Reverse the direction of the thread, and, inserting the needle through the loop, pick up a small stitch on the opposite line Repeat this alternately all along the line To finish off, catch the last loop down with very small stitches on each of the parallel lines.

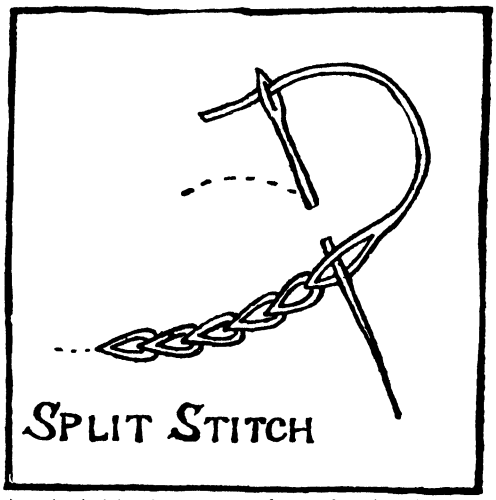
Cable chain is a descriptive title. When worked in coarse thread it really looks like a tiny chain laid upon the material. To work it, first make a chain stitch on the traced line. Pull the thread through, and loop it slackly, from right to left, holding the loop down with the thumb Insert the needle under the thread, pointing it from left to right, and making it lift and twist the thread over itself Insert it again about a quarter of an inch further down the line, and pick up a small piece of the material. Hold the thumb over the thread and draw it through. This will make two links of the chain. Repeat this along the traced line.

Braid stitch needs two parallel lines drawn on the material. Then the thread is brought out, on the lower line, to the right-hand side, and looped loosely from right to left, the thread being held down by the thumb. The needle is next passed under the loop, pointing downwards, and twisted round the thread, as on a pivot, so that it points upwards in the opposite direction. It is then inserted into the upper line, about one-eighth of an inch farther on, and brought out exactly below, as shown in the diagram. The thread should be held down by the thumb while the needle is being pulled through. This process is repeated all along the line It can be worked close or open

Knotted chain is suitable for a broken line of ornament. Work as follows Draw two parallel lines, and bring out the needle at a point between the two. Insert it again rather farther along the upper line,



A pretty, neat stitch suitable for a broken line of ornament



A stitch which has the appearance of a very fine chain, but is of the nature of a stem stitch

and bring it out immediately under on the lower line. This will make a short, slanting stitch pointing upwards Loop the thread loosely from right to left, holding it down with the thumb, and, passing the needle under the slanting stitch, from right to left, bring it out and again make a loop. This time, however, the needle must be slipped under the loop just made, not through the slanting stitch again. Insert the needle on the upper line, slightly farther along, and bring it out immediately below as before. In the diagram the needle is shown making the second loop, which, when completed, forms the other side of the circle.

Split stitch is of the nature of a stem stitch, already described (page 3044). The method of working it is the same, excepting that when picking up a piece of the material to make each following stitch, the needle is also made to pass through the working thread, splitting it into equal parts.

To be continued.

DECORATIVE CHAIR-BACKS

By EDITH NEPEAN

Protection for the Top of a Lounge Chair—The Best Material—Choice of Design—Use of Lace—Quick Embroidery

VERY often a chair suffers from a dingy appearance at the top portion; the other part of the chair may look comparatively new and bright.

The old-fashioned "antimacassar" is no longer allowed—it has become a relic of the past. At the same time it had its useful qualities, but, alas! it was not artistic, and we are certainly progressing in this respect—at least, in the embellishment of the home.

Embroidered strips are delightful things with which to protect the top part of a lounge chair. They may be extremely decorative, as well as useful, if embroidered in shades which tone with the colouring of the room. These strips are effective when worked on a fine canvas cloth, using pastel shades of washing cottons or silks. The great attraction of these strips should be that they will wash like the proverbial rag; every time they return from the tub they should look fresh and brilliant, so care must be taken as to the quality of the silks and cottons used for their decoration.

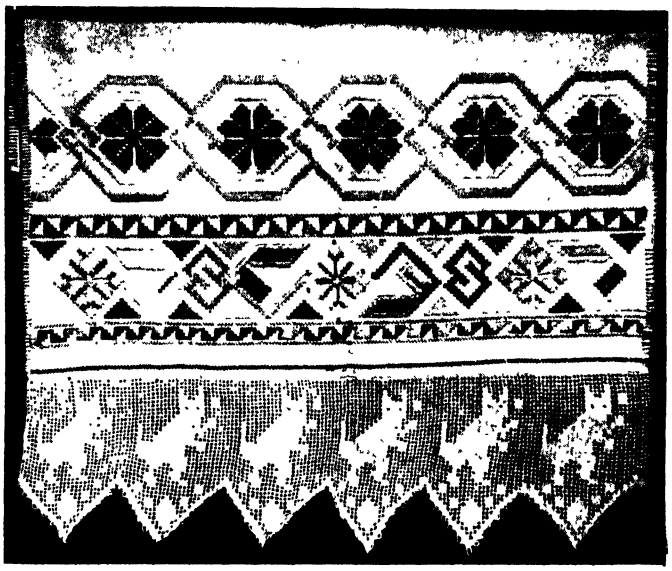
More or less geometrical or conventional designs look charming worked on canvas cloth, not in cross-stitch, but in satin-stitch. Patterns of this work may be bought at most art depôts. But when once the idea is thought out it would be quite easy to work a design for oneself. There is no tracing or stamping.

Cut a piece of canvas 21 inches by 17½ inches, hem it all round, and buttonhole it each side in yellow and ivory. Commencing on the left-hand side, begin to work a conventional design, using rather coarse green flourishing thread or mercerised cotton. Most delightful results can be obtained in this manner. It is refined and effective embroidery, worked simply by counting the holes of the canvas and the stitches, and following a good design with care. Two or three handsome borders look charming worked across such strips in this way.

For a green room a geometrical design worked in a soft shade of green, ivory, and pale pink is pleasing; beneath this a row of pale primrose worked in a small slanting satin-stitch, then a narrow design in pale green, and below another row of pale primrose worked in the satin-stitch. Another wide border worked below this is effective in shades of pale pink, primrose, golden brown, and pale blue. This forms a delightful and artistic combination of colouring at the top and bottom of the strip. Satin-stitch worked in green or pale yellow should be chosen.

The strip should be finished off with a deep crochet lace, in cotton to match the canvas. A "cat and ball" pattern is quaint. The bird crochet lace, directions for which were given on page 2682, Vol 4, EVERY WOMAN'S ENCYCLOPÆDIA, is also an appropriate design. The effect is enhanced if a mercerised thread of some kind be used. A coarse torchon lace looks well, but not so effective as the crochet.

Geometrical designs worked in shades of blue look very well for a blue room,



A chair-back worked in satin-stitch on canvas cloth will be found most suitable for such a piece of work. A geometrical or conventional design Deep crochet lace in cotton to match the canvas should finish off the work

or in shades of rose for a pink room. A long strip for the back of a Chesterfield sofa is also a beautiful and useful piece of work. As in the case of the lounge chairs, so often it is the top and back of a sofa that become soiled with constant use. The strips for the sofa could match the strips for the lounge chairs. They must be fastened down behind with small safety-pins to keep them in place. Another beautiful combination of colouring for these designs on canvas would be mauve, green, and pink. Many people seem to be using mauve as the keynote of their drawing-rooms, so that the mauve and rose embroidery would be most effective on canvas for the strips for the lounge chairs. All white embroidery, or "ivory" embroidery,

looks very effective worked on canvas cloth —it has the advantage of never fading, but washes well to the end. Cushion-stitch may also be used on this canvas cloth. This is more economical than satin-stitch, as the stitch is not worked *through* the fabric, but on the surface. A zig-zag pattern is effective

Canvas cloth is not the only fabric to be employed for these strips. Silk sheeting or Roman satin would be equally charming, or they could be of the same colour as the chair.

Another idea is to use linen, which is always satisfactory, although not quite so soft and pliable as the canvas cloth. Poppies embroidered in their natural colours are in good taste when worked on white linen. These strips should have a design which covers the linen. The background would be ideal worked in a soft shade of yellow, using the rice-stitch When the arms of chairs are soiled, strips may be made for them also.

A good design for these strips is to work a design of water lilies in white on green linen. The lilies are filled in with satin-stitch in white filoselle. The leaves can be worked in D.M.C, which will rather accentuate the silky sheen of the large flowers. Such a strip would look well on a library lounge chair, if the predominating colour of the room was green. No lace should be added to a strip when a dark linen is used. A broad hem should finish it off, and this could be embellished with tent-stitch, which is really the first half of a cross-stitch.

Line-work is often very effective for these little accessories to the house. In linework a good bold design is always a necessity. Conventional sprays worked in shades of gold look quite charming for a yellow room The strip may be finished off with a narrow lace or a border of crochet.

It is always wiser to use several shades of one colour for the strips when the colouring of their future environment is unknown. Shades of green are always safe, and white, or ivory, and very often dull blues and browns.

FLORESTORE WORK

By M. PLUME

Continued from page 3047, Part 25

Chrysanthemum Flower and Leaf—The Completed Spray

THE chrysanthemum flowers will each need a back support, and for this, with green thread make a ring of 6 stitches, into which work 8 double crochet

2nd round: Work 1 double crochet into first double crochet of previous round, then 2 double crochet in next stitch Continue alternately to end of row.

3rd round: The same as second round.

4th round: 3 chain, 1 double crochet into every other stitch all round.

Having taken two strands of ribbon wire and sewn them to the back of the blossom, slip this green ring over the wire and sew to back of flower; bind the stem very evenly and tightly.

A spray of chrysanthemums in Florestore work makes a charming decoration in a room

The Leaf

With medium shade of green work 20 chain.

1st round: Knit 9, 1 double crochet into each of first two chain. Starting at second chain from hook, 1 treble into each next 3 stitches, 1 long treble into each of next 10 stitches, 1 treble into each of next 3 stitches, 1 double crochet into last stitch Work (over wire) 3 double crochet down the other side of leaf, 1 double crochet in next stitch, 1 treble into each of next 3 stitches, 1 long treble into each of next 10 chain, 1 treble into each of next 3 chain, 1 double crochet at end of round.

2nd round: 1 double crochet into each of first 2 chain of previous round, over wire, 2 treble into next stitch of previous round, 1 double crochet into next 4 stitches, 2 treble in next, and continue in this order all round the leaf, being careful to accentuate to the fullest extent the beauty of the point of the leaf.

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in EVERY WOMAN'S ENCYCLOPÆDIA Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried

THE ART OF CARVING MEAT

Continued from page 3052, Part 25

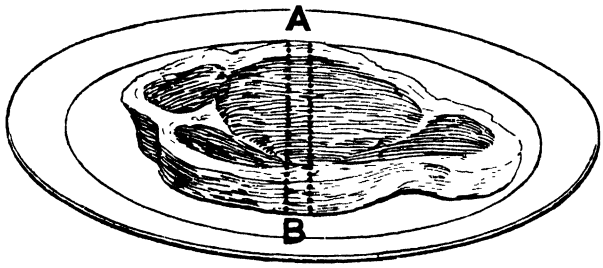
Steak—Joints of Beef—Stuffed Heart—Various Joints of Beef and Mutton

CARVING BEEF

Grilled Steak

THIS is very simple to carve. Merely cut it straight through very neatly in long, finger-shaped pieces (see lines A to B in illustration), serving a piece of fat with each helping.

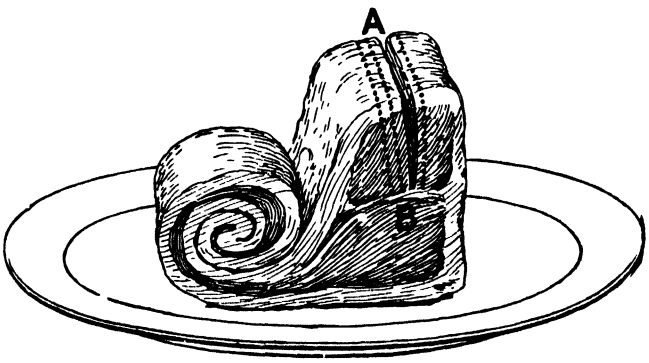
If the dish is garnished with horse-radish, carefully lift a few shreds of it with the prongs of the fork on to each portion.



Grilled steak is quite simple to carve, being merely cut into neat, finger-shaped pieces from A to B

Roast Sirloin of Beef

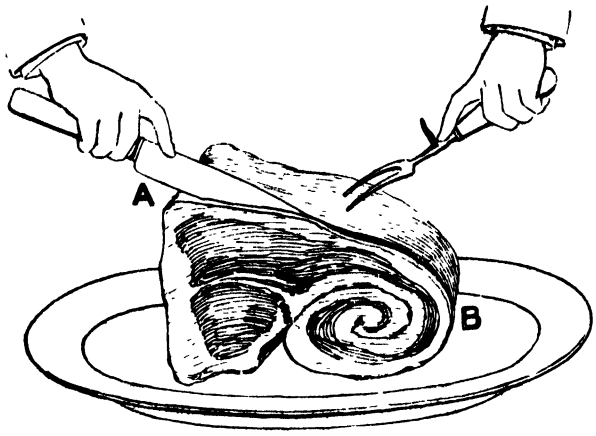
There are usually two cuts to a sirloin—the long top slices which are cut parallel with the bones, and the "undercut," as it is called, which is cut across. The latter is particularly tender and juicy, and is considered nicest when hot.



Sirloin of beef (Fig. 1.) To carve the undercut in a sirloin take slices across, see dotted lines A to B

Some people prefer to serve the undercut first, but the better plan is to serve a slice of each part in every helping, though this entails slightly more trouble, as the joint has to be turned over. While the slices from the top should be cut thinly, the undercut should be cut at least an eighth of an inch thick.

The best plan is, with the point of the knife, to loosen the meat from the bone, and then to cut it in long, thin slices, as shown by the dotted



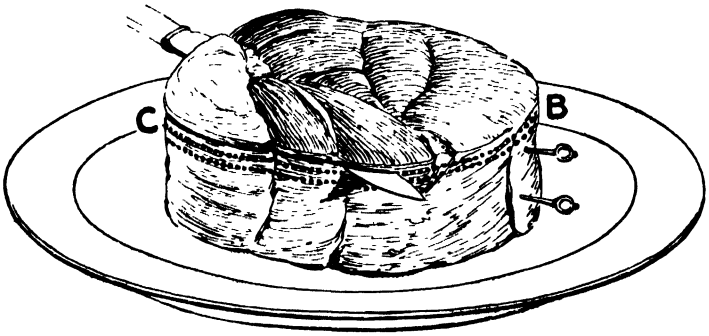
Sirloin of beef (Fig 2). Loosen the meat from the bone, and then cut in thin slices from A to B

lines from A to B in Fig 2 Next slice the undercut across, as shown by the lines A to B in Fig 1. A slice of fat should be given with each portion.

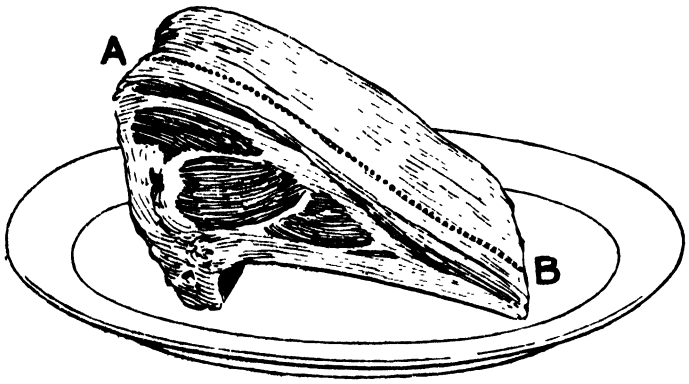
Ribs of Beef

This joint is carved in exactly the same way as a sirloin, following the dotted lines A to B, but there will be no undercut

Do not forget to serve a portion of fat with each portion, and also a little horse-radish, if it is used as a garnish to the dish.



To carve a round of beef a very sharp knife is necessary, as thin, horizontal slices have to be cut from C to B



Roast ribs of beef are carved in the same way as sirloin, but there is no undercut

A Round of Beef

For this, almost more than for any other joint, a thin, sharp knife is absolutely essential, and a fork with a strong finger-guard.

First cut off a fairly thick slice, so as to obtain an even surface, then slice the joint thinly in a horizontal direction. See dotted lines B to C in the diagram. Serve with each helping a slice of fat This is usually found somewhere near the centre of the round.

An Aitchbone of Beef

If rolled, this is carved exactly the same as a round of beef.

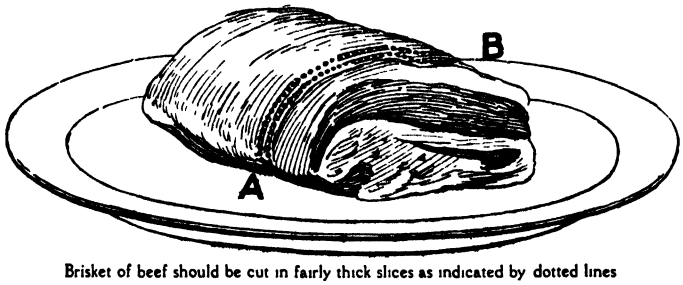
Boiled Silverside of Beef

This is cut in the same way as a round of beef It should be cut thinly, and each helping should contain a small piece of fat, this being much liked

If dumplings are served with it, one, or a part of one, should be given to each guest, though of course it is better first to ascertain if it is liked

Brisket of Beef

This joint, whether braised or stewed, should be cut through in fairly thick slices. See the dotted lines A to B.



Brisket of beef should be cut in fairly thick slices as indicated by dotted lines

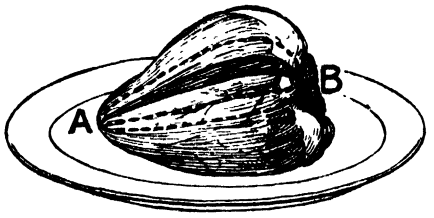
Stuffed Heart (Ox, or Calf's, or Sheep's)

This is a very simple dish to carve, but the utmost dexterity is required as it very soon gets cold

Cut it into fairly thick slices, beginning at the

apex (see point A) and cutting through the outer wall of the heart only, to point B, not right through, otherwise the heart would be cut in two. The slices should s mewhat resemble the sippets of an orange in shape.

Hearts are usually stuffed, so each slice should consist of heart, interlined with stuffing.



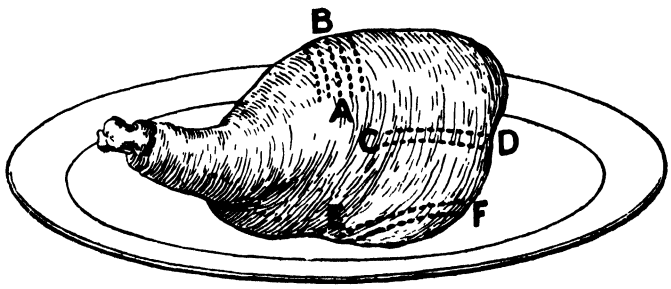
A stuffed heart is simple to carve, but as it cools quickly, the utmost dexterity is necessary

CARVING MUTTON

A Shoulder of Mutton

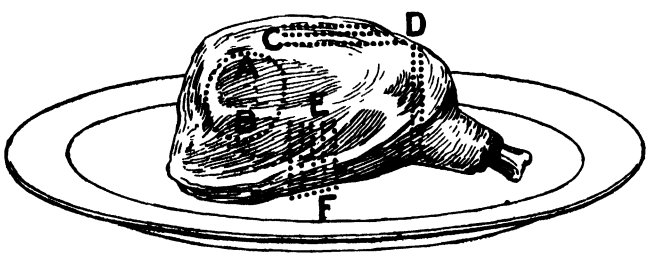
This is by no means a difficult joint to carve, but care must be taken to do it neatly; otherwise, after the first slice or two has been removed, it will present a very untidy appearance.

To carve the upper side: First ascertain with the carving fork which is the side that has the thickest meat and no bone, then from it cut thick slices in the direction of the dotted lines A to B. When all the slices possible have been cut, cut neat, wedge-shaped slices from C to D; a few may also be cut across the lower end. See E to F.



To carve the upper side cut thick slices in the direction of the dotted lines A to B. Then wedge-shaped slices from C to D and from E to F

To carve the under side: Turn the shoulder gently over, the dotted lines E to F in Fig. 2 representing the space made by the first slices which were cut. First cut some round slices from A to B, these are tender and juicy, and usually much liked, though the grain of the meat is not so fine as that on the upper side. Now cut slices as shown by lines C to D, and, with the few slices that are possible from across the knuckle end, all the meat obtainable will have been cut.



The under side of a shoulder of mutton should be cut as indicated by the dotted lines in above diagram

A Saddle of Mutton

This is really a double loin, and is much esteemed. It requires some little skill to carve it correctly, and unless a very sharp knife is used, the slices will look rough and jagged.

This joint may be carved in two ways See Figs. 1 and 2. That shown in Fig. 1 is, however, most often adopted, and is the simpler way.

First make a long cut right down the bone, the whole length of the joint from A to B in Fig 1, then cut long slices parallel with this line on either side of it. See the dotted lines E to F These slices must be cut into two or more pieces before they are put on the plates, otherwise they will look unwieldy and clumsy. With each helping of meat, serve a slice of fat, which should be cut from the lower part of the joint See G to H

A saddle may also be carved as shown in Fig. 2.

Make a long cut down to the bone (see A to B); next make another cut parallel with A to B, but about half way between that cut and the edge of the joint See C to D

Next cut diagonal slices from A to D, and parallel slices from C to D, as shown by the dotted lines Each person should be served with some diagonal slices and some of the straight ones from the edge, the latter containing most of the fat.

Leg of Mutton or Lamb

Plunge the fork firmly into the joint, then

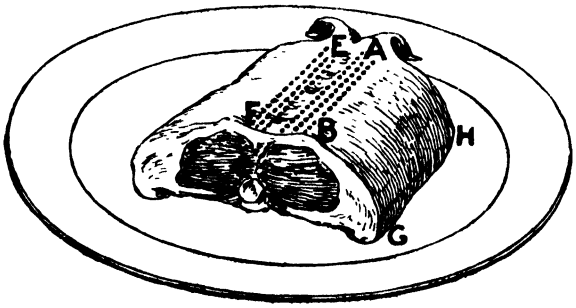


Fig. 1. To carve a saddle of mutton a very sharp knife is needed or the slices will look rough and jagged

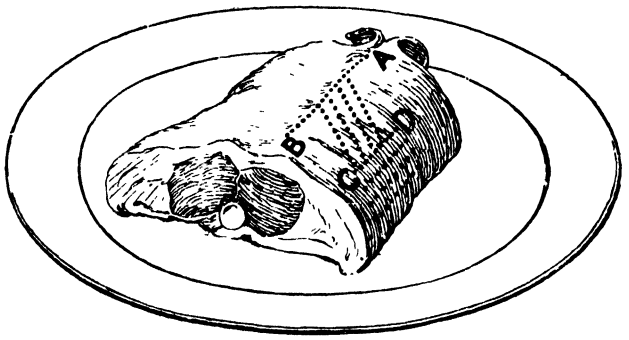


Fig. 2. A second manner in which a saddle of mutton may be carved is indicated in above diagram

make a clean cut with a knife down to the bone from A to B, next cut out slices about an eighth of an inch thick The knuckle end is much liked by some people, and it is better hot than cold, as in the latter case it sometimes becomes hard and dry

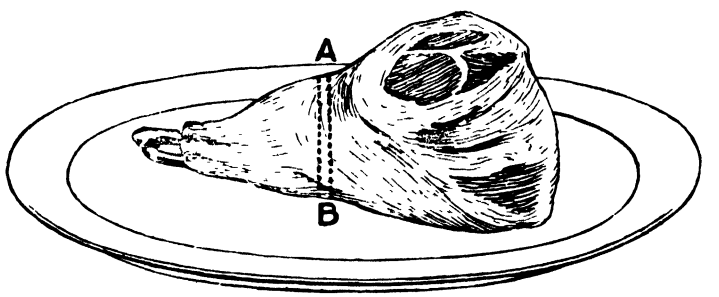
When at all possible, the carver should ascertain the various tastes of the guests, some preferring the knuckle end, others the large and less cooked slices from the centre In any case a neat piece of fat should be given

A Loin of Mutton or Lamb

If the cook has done her part well, there should be no difficulty in carving these joints, in other words, if she has jointed the meat carefully. It is possible to get this done by the butcher.

Cut the joint into neat chops by inserting the knife between the joints and, so to speak, coaxing it through the bones. See the dotted line A to B

Sometimes, however, the chops will be too large to serve to one person; it is then generally possible to cut a thick slice between the chops.



A leg of mutton, like a leg of lamb, should be cut in slices (see dotted lines A to B) about an eighth of an inch in thickness

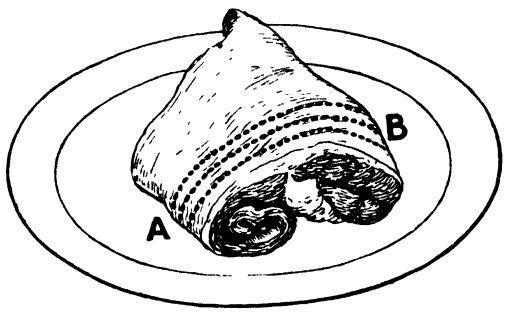
A Forequarter of Mutton or Lamb

First it is essential to separate the shoulder from the breast, otherwise it will be impossible to carve it correctly. To do this, stick the fork firmly into the shoulder, and then, beginning at point A, in the illustration, cut round the shoulder in the direction of the dotted line A to B, raising the shoulder slightly with the fork When the shoulder has been separated, place it on another dish

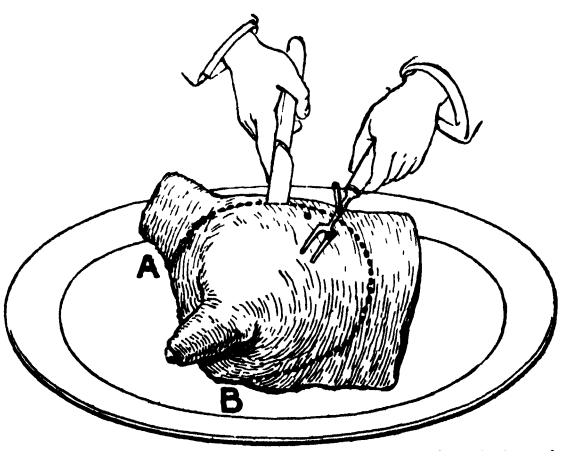
If both joints are not required for the meal, the best plan is to serve the breast, and reserve the shoulder to serve cold. If both are to be used, it is a good plan to offer a choice of joints to the guests, or, if preferred, a cut from each may be served to them

The shoulder should be carved in the usual way as directed for roast shoulder of mutton, and the breast into neat chops Much of the enjoyment of a meal depends upon good carving.

To be continued.

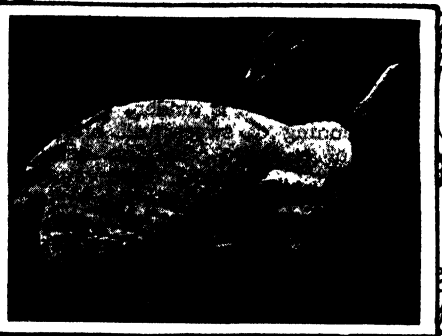


If a loin of mutton or lamb has been jointed correctly by the cook, there should be no difficulty in cutting the joint into neat chops, or slices without bone

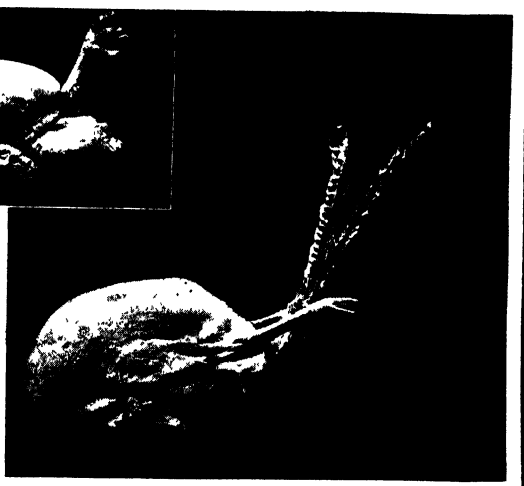


In carving a forequarter of lamb, first separate the shoulder from the breast by cutting as indicated by the dotted line A to B

POULTRY AND GAME TRUSSED READY FOR COOKING

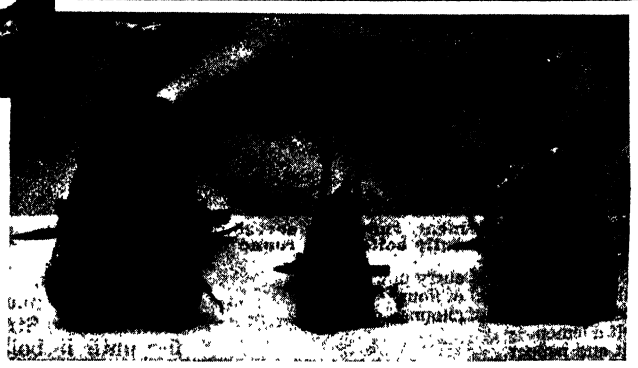


Wild duck when trussed The wings are cut off at the first joint, but the feet are left on, the tips only being cut off



Old English way of trussing a pigeon, with legs and feet in upright position

Roast pheasant is trussed exactly in the same way as a chicken. The tail feathers may be sent to table if liked



The modern way of trussing a pigeon is to cut off the head and neck, and secure legs and pinions closely to the bird

Grouse, quail, and partridge, as they should appear when trussed

R.R.

THE A B C OF CURRY-MAKING

Essential Points for a Good Curry—The Use of Cocoanut and Almond—What a Curry Should be Cooked in

THE art of making a curry is not really understood by the average cook. Frequently it is tasteless and insipid, frequently so unbearably hot that nobody can partake of it with any comfort or enjoyment.

Many housewives merely regard curry as a good way of using up cold meat, and they add curry powder, little or much as the case may be, to what would otherwise be an unappetising hash, trusting thereby to hide its lack of flavour and nourishment.

An essential point in making a successful curry is to heat the cold meat very slowly, but steadily, in a well-flavoured curry sauce. The meat will then absorb the flavour of the sauce, while the gentle cooking will make it tender.

Essential Points in Curry-making

Use a good, reliable make of curry powder or paste, or some of both

Prepare the sauce very carefully, first frying the onions, then the flour and curry powder. This will greatly improve the flavour of all

If the meat has been previously cooked, let it stand in the sauce for an hour or more, so that it may be well flavoured by it. If uncooked meat is being used, let it cook very gently until it is tender. There should be a blending of sweet and bitter in the flavour of a curry, therefore lemon-juice and chutney are great improvements.

The flavour of curry is far better when it has been cooked in an earthenware casserole or jar than when a metal pan has been used.

Well boiled rice must always accompany curry.

Though not absolutely essential, cocoanut milk is a very great improvement to a curry, and either variety is quite simple to make

Cocoanut Milk

Scrape some fresh cocoanut finely on to a dish, pour over it enough boiling water to cover it, let it soak for half an hour, then strain off the liquid.

If cocoanuts are not obtainable, take a quarter of a pound of sweet almonds and one ounce of butter, pound them in a mortar, pour over them three-quarters of a pint of boiling water, let this stand for ten minutes, then strain it off and it is ready for use.

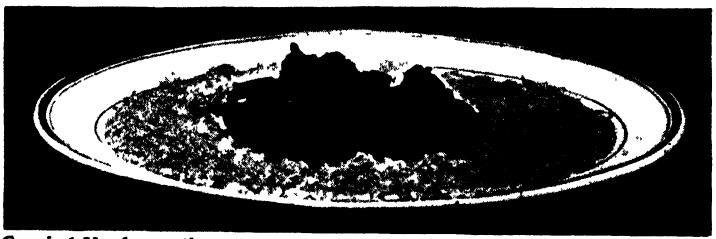
RECIPES

Curried Chicken, Rabbit, or Veal—To Boil the Rice—How to Make the Sauce—Curried Lentil Croquettes—Curried Mutton—Babooty Curry—Indian Fritters—Croustades of Curry—Curried Sweetbreads

CURRIED CHICKEN, RABBIT OR VEAL

Required · One chicken or rabbit, or about one and a half pounds of veal.

For the curry sauce:
Three shallots.
One carrot.
One large onion.
A bunch of parsley and herbs.
Two ounces of good dripping.
Half a tablespoonful of curry paste.



Curried Veal, or other meat, should be served on a hot dish, with carefully boiled rice round it

One tablespoonful of curry powder.
Half a tablespoonful of flour.
One tablespoonful of chopped chutney.
Half a lemon.
Salt and pepper.
Cold water.
(*Sufficient for about six.*)

If veal is being used, cut it into pieces about an inch square; if chicken or rabbit, into neat, small joints. Put all rough pieces, trimmings, and bone into a saucepan with the carrot and onion cut in slices, the herbs tied together, peppercorns, and about half a teaspoonful of salt. Add cold water to cover all completely, and let it cook gently for about one and a half hours, then strain off the stock and skim it well.

TO MAKE THE CURRY SAUCE

Next melt half the dripping in a stewpan. When it is hot put in the finely chopped shallots and fry them until they are of a bright yellowish brown. Next add the curry powder and paste, shake in the flour, and fry these ingredients over the fire for about eight minutes. If there does not seem to be enough dripping to fry them properly, add more. Now pour in gradually about a pint of the stock made from the bones and trimmings. Stir the sauce gently over the fire until it boils, then draw the pan to a cooler part of the stove, and let it simmer gently.

Meantime, melt the rest of the dripping in a saucepan. When it is hot, dip each piece of meat into some flour and fry it a pale brown on both sides.

Strain the curry sauce into a clean pan, add the chopped chutney, the strained lemon-juice, and the cocoanut or almond milk. See that it is nicely seasoned; put in the meat and let it simmer very gently for about an hour or until the meat is tender. If there is not enough stock to cover the meat, add to it a little more stock. Arrange the meat on a hot dish, pour the sauce over, and arrange a neat border of boiled rice round.

TO BOIL RICE FOR CURRY

Required · Three ounces of Patna rice.
To two quarts of water allow half a teaspoonful of salt and same of lemon-juice.

Well wash the rice. Have ready a pan of boiling water, add to it salt and lemon-juice in the given proportion (the latter helps to keep the rice nice and white) When the water boils fast, throw in the rice and let it boil quickly, stirring it occasionally. In about ten minutes' time test a few grains between the finger and thumb As soon as they feel tender, throw a little cold water into the saucepan to stop immediately the boiling Pour the rice into a colander, hold it for a minute or two under the cold-water tap to wash off the loose starch and to separate the grains Put the rice back in a saucepan and shake it well by the side of the fire, then spread it on a plate and let it dry gently either in a cool oven, before the fire, or on the plate-rack Turn it over occasionally with a fork, otherwise some of the grain will get too dry and hard.

N.B —All curries of fresh meat should be made in this fashion.

Cost, from 1s 8d.

CURRIED LENTIL CROQUETTES

Required · Three-quarters of a pint of lentils.
Three-quarters of a pint of stock.
One and a half ounces of butter or good dripping.
One tablespoonful of curry powder.
One dessertspoonful of flour.
One small onion.
One tomato.
One egg.
Breadcrumbs.
Salt and pepper.
(*Sufficient for four persons.*)

Soak the lentils in water overnight, then drain them and put them in a pan of boiling water, and let them boil gently until they are tender, then drain off the water Melt the butter in a saucepan, add the finely chopped onion and fry it a good brown, then add the flour and curry powder and fry them for a few minutes. Add the stock, bring it to the boil (stirring it all the time), add also the tomato, cut in slices, and salt and pepper to taste. Cook the sauce for a few minutes, then rub it through a sieve or merely strain it into a clean saucepan. Add the lentils, and stir the mixture over the fire for a few minutes. Next spread it on a plate and leave it until it is cold and firm enough to handle. Beat up the egg, and put the crumbs ready on a sheet of paper.

Shape the mixture into neat, even-sized balls, brush each over with beaten egg, then cover them with crumbs. Fry them a golden brown, drain them well on paper, and serve them garnished with fried parsley.

Cost, 5d

CURRIED MUTTON

Required. Two pounds of cold mutton.
One apple.
One onion.
Two ounces of beef dripping.
One tablespoonful of flour.
One tablespoonful of curry powder.
Lemon-juice.
Stock or gravy.
(*Sufficient for six.*)

Cut the meat into small dice, slice the onion, and chop the apple Melt the dripping in a stewpan, put in the onion and apple and fry them a nice brown; then add the flour and curry powder and fry these also. Next add one and a quarter pints of good stock or gravy, and let this sauce simmer gently for one hour, then add the lemon-juice, meat, and salt to taste Let the meat get hot through, but on no account must it be allowed to boil, or it will become tough.

Curried Lentil Croquettes. A curry that would be appreciated by those people who do not take meat

Serve the curry in the centre of a hot dish, with a border of nicely boiled rice around it, and, if liked, garnish it with slices of cut lemon

Cost, 2s 3d.

BABOOTY CURRY

Required · Half a pound of any cold meat.
Half a pound of breadcrumbs.
Sufficient stock to moisten the crumbs.
Half an onion
One dessertspoonful of curry powder.
An ounce of butter or good dripping.
A little milk or gravy.
One egg.
(*Sufficient for four.*)

Mince the meat very fine. Put the crumbs into a dish, and pour over them enough stock to moisten them Then press out any stock you can from them, and mix them with the meat Add also the chopped onion, curry powder, and butter, and, if liked, a little Worcester sauce or mushroom ketchup. Mix all these well together, and add also a little gravy or milk to it. The mixture should be moist without being sloppy.

Well butter a pie-dish, put in the mixture, pour a well-beaten egg over the top of it, and bake it in a moderate oven for half an hour.

Cost, 9d.

INDIAN FRITTERS

Required: Four ounces of well-boiled rice.
Six ounces of cooked veal.
Two ounces of cooked ham.
One small chopped gherkin.
One teaspoonful of chutney.
One teaspoonful of curry powder.
One teaspoonful of chopped onion.
One teaspoonful of lemon-juice.
One teaspoonful of chopped parsley.
One gill of brown sauce.
Half a pint of good frying batter.
(*Sufficient for six.*)

Finely mince the meat, ham, and chutney. Mix these with the rice, gherkin, curry powder, onion, lemon-juice, parsley, and enough sauce to make all into a moist paste Season it carefully, then shape the mixture in a dessert spoon and scoop it out of the spoon into the batter.

Have ready a deep pan of hot fat, and, when a very faint smoke rises from it, put in a few fritters at a time and fry them a delicate brown; then drain them on paper.

When all the mixture is cooked, serve the fritters piled up on a lace paper on a hot dish, and garnish it with cut lemon, fried parsley, and a few fresh chillies, if liked.

Cost, 2s.

CROUSTADES OF CURRY

Required: Slices of bread.
One egg.
Breadcrumbs.
An ounce of dripping.
One small onion.
Six ounces of cold beef or mutton.
One dessertspoonful each of curry powder, chutney, and flour.
Stock.
(*Sufficient for six.*)

Cut some slices of bread about two inches thick; stamp them out into rounds with a plain cutter the size of a wineglass, scoop out some of the insides carefully till only cases of bread are left, and let these soak slightly in some milk for three minutes. Beat up the egg, brush each case over with it, then cover the case with crumbs and fry it a golden brown in hot fat

Melt the dripping in a small pan, put the chopped onion into it and fry it a nice brown. Then put in the curry powder and flour, and fry them for a few minutes Add a gill or more of stock, also the chutney, and let this sauce simmer gently while you prepare the meat.

Remove all skin and gristle from the meat, and either mince or chop it very fine Then add it to the sauce, season carefully, and let the mixture simmer slowly for fifteen or twenty minutes.

Lastly, fill the cases with it, put them into the oven for a minute or two to get hot through, and serve them on a lace paper.

Cost, 10d

CURRIED SWEETBREADS

Required: Two heart sweetbreads.
Half a pint of white stock.
Three-quarters of a pint of curry sauce.
Salt and pepper.
(*Sufficient for four to six.*)

Put the sweetbreads into a basin of cold water, and let them stand for two hours. Then lift them out of the basin, and put them into a stewpan with a little pepper and salt and one quart of fresh cold water. Put the pan on the fire, let the water boil for ten minutes, take out the sweetbreads, trim off any gristle from them, and press them between two plates until they are cold

Put the stock into a clean pan, add the sweetbreads to it, having first wrapped them up in a piece of buttered paper. Put the lid on the pan, and let the contents cook gently for three-quarters of an hour. Lift the sweetbreads out of the stock, and cut them up into nice slices.

Arrange these in a circle on a dish, one slice slightly overlapping the next, and strain the curry sauce over them

Cost, 5s.

MEAT RECIPES

Veal Cutlets à l'Italienne—Chaudfroid of Cutlets—Boudinettes of Cold Meat—Rice Cutlets—A Mixed Grill—Timbales of Veal à la Dresden

CUTLETS OF VEAL À L'ITALIENNE

Required (for the quenelle mixture):
One pound of lean veal.
One ounce of butter.
Two ounces of flour.
Quarter of a pint of white stock, or milk-and-water.
Two eggs.
Salt and pepper.
About two tablespoonfuls of cream.
For the force:
Quarter of a pint of white sauce.
Two chickens' livers.
Two ounces of cooked ham.
Six mushrooms.
For the sauce:
Half a pint of chaudfroid sauce.
Two or three tomatoes.
Cress.
A little truffle.
Aspic jelly.
(*Sufficient for four to six.*)

First prepare the quenelle mixture. Chop the veal very finely or pass it through a mincing machine. Melt the butter in a saucepan, stir in the flour; then add the stock, and cook this "panada," as it is called, over a slow fire until it will leave the sides of the pan without sticking to it. Put the veal and panada in a mortar, pound them well, beat up the eggs, add them gradually to the mixture, mixing them well in. Next add the cream and a careful seasoning of salt and pepper. Pound all well together, and rub the mixture through a sieve. It is wise to test the mixture to make sure it is nicely seasoned and of the correct consistency. To do this put a small bit into boiling water, and cook it for a few minutes. Then taste it; if too solid add more cream or stock to the mixture, or, if necessary, add more seasoning.

Well butter some small cutlet moulds, fill them level to the top with the mixture, pressing it well down. Next scoop out a

small cavity in each, taking care, however, to leave a complete case of the quenelle mixture.

Next prepare the mixture for filling in the centre.

Stew the livers for a few minutes in a little stock; then cut them and the ham and mushrooms into small dice. Mix them with the white sauce, and season the mixture well. Put a little of it into the cavity in each cutlet, and cover the top with more quenelle meat, smoothing it over with a knife. Put the cutlet moulds in a shallow pan, with boiling water to come barely half-way up the tins. Cover them with a piece of buttered paper, and let them cook gently for about twenty minutes.

Chaudfroid of Cutlets. Garnished with chopped aspic jelly and a little cress, this dish is very tempting in appearance

Turn them carefully out of the tins, and let them get cold Pour over them a coating of chaudfroid sauce, let that set, then pour over a second coating When this is set, pour over each a little melted aspic jelly; this is to glaze them If more convenient, this may be omitted Arrange them neatly on a dish, garnish each with a few fancy shapes of truffle, and, if liked, stick a small paper skewer into the end of each. Garnish the dish with the cress and tomatoes cut in halves.

Cost, about 3s 6d.

CHAUDFROID OF CUTLETS

Required · About one and a half pounds of best end of neck of mutton.
One turnip and onion.
Two carrots.
A bunch of parsley and herbs.
Stock.
Aspic jelly.
Brown and white chaudfroid sauce.
A little cress.
(*Sufficient for four to six.*)

Rice Cutlets. Cold meat with rice, made into cutlets and well seasoned, is nourishing and appetising. Sausages used in this way make a welcome change

Wipe the meat over with a cloth dipped in hot water; then trim and joint it carefully. Wash and prepare the vegetables, and cut them in quarters, put them in a stewpan with the herbs, tied together, lay the meat on them, and pour in enough stock to just cover the vegetables. Lay a piece of greased paper over the meat, and braise it gently until it is tender; it will take from one to one and a half hours. Keep the pan tightly covered.

When cooked, take out the meat, press it with weights until it is cold; then trim it neatly and cut it into cutlets, allowing a bone for each cutlet. Scrape the end of the bone quite clean. Coat half of the cutlets carefully with white chaudfroid sauce, and the rest with brown, or, if preferred, tomato sauce When the sauce is set, put a cutlet frill on each bone, arrange the cutlet down the centre of a dish Garnish it with chopped aspic jelly and a little cress.

Cost, about 2s 6d.

BOUDINETTES OF COLD MEAT

Required Half a pound of any kind of cold meat.
Half a pound of cold, cooked potatoes.
Two teaspoonfuls of chopped parsley.
Two teaspoonfuls of chopped onion.
The yolk of an egg.
Salt and pepper.
A little stock or milk.
Egg and breadcrumbs for coating.
(*Sufficient for four*)

Chop the meat finely, or pass it through a mincing-machine Mash the potatoes smoothly, or rub them through a sieve Mix together the meat, potato, parsley, and onion with about a teaspoonful of salt and a quarter of a teaspoonful of pepper Beat up the yolk of the egg, and add it to the mixture; if it seems too stiff, add a little stock or milk. Smooth the mixture evenly on a plate, and mark it into even divisions with a knife. Work each division into a neat pear shape if necessary flouring the hands and knife *very* slightly; if too much flour is used, it will cause the boudinettes to burst when they are being fried Brush each one over with beaten egg, and cover it with crumbs. Have ready a pan of frying fat, when a bluish smoke rises from it put in the boudinettes, about two at a time, and fry them a golden brown. Drain them well on kitchen paper. Put a piece of parsley stalk in the end of each, and arrange them upright on a lace paper.

Cost, about 1s. 2d.

RICE CUTLETS

Required: Quarter of a pound of rice.
Two ounces of beef suet.
Half a pound of cold meat.
One teaspoonful each of chopped parsley and onion.
Salt and pepper.
A dust of nutmeg.
A little stock or milk.
Egg and breadcrumbs.
(*Sufficient for sixteen cutlets.*)

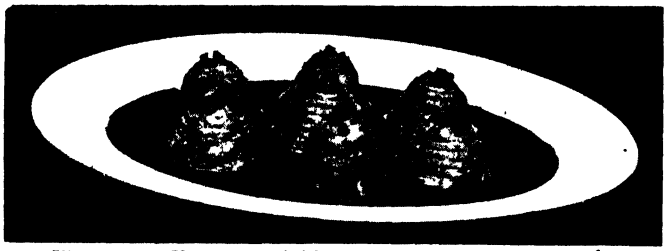
Well wash the rice by putting it in a colander and holding it under the cold water tap; then boil it until it is soft in plenty of fast-boiling salted water.

Chop the meat and suet finely, mix them with the parsley and onion, and when the rice is cooked, drain it well from the water and add it; season the mixture carefully with salt, pepper, and a dust of nutmeg, and add about a tablespoonful of milk or stock. Spread the mixture evenly on a plate, mark it into even-sized divisions, and let it cool

Next shape each division into a neat cutlet. Brush each over with beaten egg and cover it with breadcrumbs. Fry them a golden brown in fat from which a faint blue smoke is rising Drain them well on kitchen paper, and stick a short length of macaroni, spaghetti, or parsley stalk into the end of each, to represent the bone of the cutlet. Arrange them on a lace paper.

Cost, about 1s 2d

N B —Sausages may be used in place of meat when they are seasonable, and make a delicious mixture.



Timbales of Veal. A quickly prepared and delicate entrée

A MIXED GRILL

Required One sheep's kidney.
A leg or wing of chicken.
A slice of bacon.
A chop or small piece of steak.
Two mushrooms.
A little butter.
A little lemon-juice.
Pepper.
(*Sufficient for one.*)

If a coal fire is to be used, see that it is made up in time, so that it may be bright and clear; if a gas-griller, light it a few minutes before it is required.

Next prepare the ingredients. If there happens to be a joint of chicken or other bird on hand, use it; but the "grill" is quite complete without it. Trim the chop or steak neatly; cut the kidney open and remove the skin and core, stalk and peel the mushrooms and examine them carefully; then score each one through once or twice on the upper side with a knife. Brush each of the ingredients over with a little melted butter, and sprinkle them with pepper. After heating the gridiron brush it over with a little melted butter, or rub it with a piece of suet. Put the meat, etc., on the grill and cook them over or before the fire from ten to fifteen minutes When the meat is half done, add the mushrooms. Serve at once on a hot dish, with a little lemon-juice sprinkled on each mushroom.

Cost, from 9d.

N.B —If more convenient, use tomato in place of mushroom.

TIMBALES OF VEAL À LA DRESDEN

Required: Eight ounces of raw, lean veal.
Four ounces of cooked tongue.
Half a gill of cream.
A gill of white stock.
Two tablespoonfuls of white crumbs.
Three yolks of eggs.
Salt, pepper, and nutmeg.
A little lemon-juice.
Half a pint of tomato sauce.
(*Sufficient for five or six.*)

Thickly butter some small, fancy moulds. Chop the veal and tongue; then pound them in a mortar, adding gradually the cream, stock, crumbs, and beaten yolks of eggs. Rub this mixture through a wire sieve and season it very carefully. Fill the moulds with this mixture Twist a piece of greased paper over the top of each, and steam them for about half an hour. Turn them carefully on to a hot dish; wipe them gently over with a piece of soft paper, to remove all grease, and strain the tomato sauce over and round them, and garnish each with a little chopped truffle or parsley.

Cost, 2s 4d.

"THE BEST WAY"

Preparation of Currants—Scalding—How to Whisk—How to Egg-and-Crumb for Frying—Beating and Stirring Mixtures—How to Line a Cake-tin

To Clean Currants

Put the currants, a handful at a time, on a wire sieve, sprinkle over them about two teaspoonfuls of flour; then rub them well with the hand, so that the stalks get rubbed off the fruit and fall through the sieve. Then look them over carefully, and remove any tiny stones or stalks that may be left.

Another Method

Wash the currants well in cold water. Drain them thoroughly, spread them out on flat dishes, and put them in a warm place till they are quite dry.

NOTE.—On no account must currants be washed unless there is plenty of time to dry them thoroughly. If used damp they will make the cake or pudding heavy.

To Unmould Jellies, Creams, &c.

Have ready a basin of tepid water, dip the mould entirely in for a second or two, take it out, and dry it slightly with a clean cloth. Give the mould a brisk shake, hold it in the right hand, place the dish over it with the left hand, and then gently turn it over, so that the plate is on the left hand. Lift the mould gently off, and the contents should be left behind on the dish.

To Whip Cream

Put the cream into a clean basin, and then with an egg-whisk or fork beat it—at first very gently—until it is light and frothy. Do this in a cool place. Stop the instant the cream is of the desired consistency, one whisk too many may turn it into butter.

If it is required for sweet dishes, add very lightly to it some vanilla and castor sugar to taste.

To Blanch Almonds

Put the almonds in a small pan with warm water to cover them, and bring it to the boil. When it has boiled for a minute drain the almonds in a strainer or sieve Remove the skins by pressing each between the finger and the thumb, when the almond should slip out quite easily. Place the almonds on a sieve or in a cool oven for a few minutes to dry.

To Pound Almonds

After they are skinned, dry them for about eight or ten minutes in a very slow oven. Take care that the pestle and mortar are very clean and dry. Pound steadily and stir constantly till fine enough. Keep them cool during and after pounding, or they will become somewhat oily.

To Clarify Butter

Put the butter into a saucepan, let it melt slowly, and then skim off very carefully all the scum. When it is quite hot pour it through a hair strainer, let it stand for a short time, and then pour it gently into another jar or basin, taking care to leave the sediment behind.

To Scald

The legs of game and poultry, calves' and sheep's feet, tongues and heads, bacon or bacon rinds and bones to be used for flavouring should be scalded Immerse the article to be scalded in boiling water. Boil it for about a minute or two , then take it out, and cook it in any way desired.

A pudding cloth may be scalded by plunging it into boiling water for a couple of minutes. Wring it out and flour it thoroughly before placing it over a pudding that is to be boiled.

To Whisk Whites of Eggs

Separate the whites from the yolks very carefully, for if the slightest speck of yolk gets into the white it will be impossible to beat the latter up stiffly. Put the whites into a basin, add a pinch of salt, and then beat them, either with an egg-whisk or a fork till they are in a stiff froth—so stiff that it will hold the weight of an egg. If only one or two whites are to be beaten it is best to put them on a plate and beat them with a knife. A large whisk and basin would in this case be wasteful.

N.B.—Each egg should first be broken separately into a cup to ascertain if it is perfectly fresh.

To Egg-and-Crumb any Article of Food

Use fine white breadcrumbs that, after being rubbed through a wire sieve, have been so slowly dried in a warm place that they have not coloured in the least. Beat up the egg on a plate till white and yolk are perfectly mixed. Lay the article to be crumbed in the egg, and brush it over everywhere with egg ; then raise it on the knife, supporting it with the brush, and let some of the egg drain off On no account touch it with the fingers. Next lay it on a good bed of crumbs, which are most conveniently spread out on paper Shake the crumbs all over the food ; then raise it in the hands, and turn it backwards and forwards once or twice to toss off the loose crumbs. Next lay the article on the board and gently flatten down the crumbs with the blade of a knife.

To Blanch

Rice, pearl barley, tripe, oxtails, sweetbread, onions, etc., should be blanched for the purpose of cleaning, removing loose starch, objectionable flavouring, oil, fat, etc. Wash the food in cold water, place it in a saucepan with plenty of cold water to cover it, bring it quickly to boiling-point, and boil for one or two minutes. Then lift out the food and drain well.

To Clarify Fat

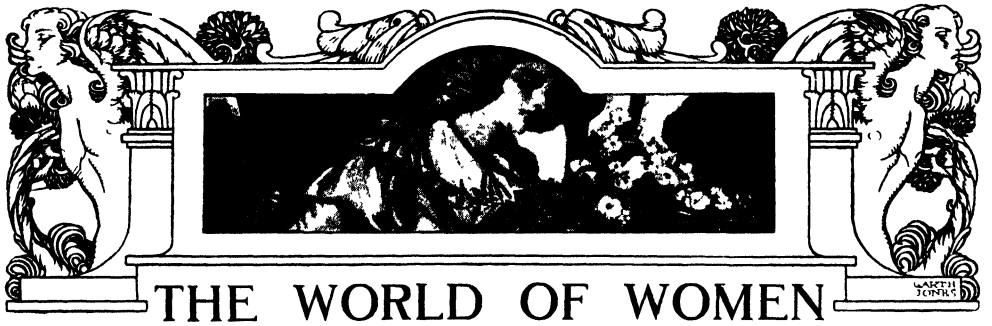
Clarified fat is used for pastry, cakes, and in the place of household dripping. Procure the weight desired of any pieces of raw or cooked mutton, pork, or beef fat. A mixture of beef and mutton is best ; if all beef, it will sometimes be too soft for pastry. Cut up the fat into pieces about an inch square, removing any lean or very skinny portions

Place the pieces of fat in a large saucepan. An old one should be used, providing it is not so worn and thin that it will let the fat burn Add for every pound of fat a gill of cold water Boil the fat and water moderately quickly without the lid, stirring it frequently to prevent it from sticking and burning Gradually the liquid loses its milky appearance, and the bubbling ceases, which shows that the water has evaporated, and only pure melted fat is left.

When this is effected the melted fat will be perfectly clear like salad oil, and the pieces of skinny fat floating in it will resemble rather overfried bacon. At the same time, the white steam will have ceased to rise, and a very faint smoke will be seen in its place. It is then ready, and must be drawn off the fire at once, for if over-heated both flavour and colour will be spoilt. When slightly cool it must be strained into a clean basin, the pieces of fat being lightly pressed.

To be continued.

The following is a good firm for supplying a beverage mentioned in this Section : Messrs. Samuel Hanson & Son (Red, White, & Blue Coffee).



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies
Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs
Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

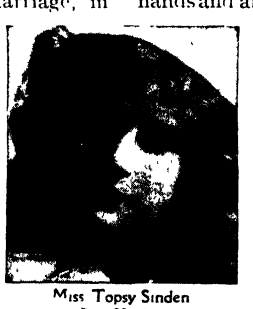
MISS ELLEN BEACH YAW

KNOWN on the "other side" as "the Californian Lark," Miss Ellen Beach Yaw created a great sensation when she made her professional *début* in New York at fourteen years of age. Even at that time her voice was of an extraordinary high compass, and ultimately Miss Yaw astonished the world by taking, naturally and easily, a full octave higher than the ordinarily accepted high "F." Miss Yaw's voice reminded its hearers of nothing so much as the pure singing of a lark soaring high in the heavens, and from this has emanated the nickname by which she is known in California. And near Los Angeles, Miss Yaw resides in a home appropriately called the "Lark's Nest." Miss Yaw was born in New York State, her father, Mr. Ambrose Yaw, being a member of one of the oldest families there.

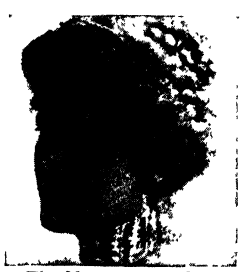
Miss Ellen Beach Yaw
Topical

THE MARCHIONESS OF RIPON

ONE of the most intimate friends of Queen Mary, the Marchioness of Ripon enjoys much Royal favour. Before her marriage, in 1885, she was Countess of Lonsdale, widow of the fourth Earl of Lonsdale, and is a sister-in-law of the present Earl. The Marchioness is a very fine amateur musician, and plays several instruments with great skill. She is interested in all up-to-date subjects, and is rather fond of attending occult *séances*. The Marquis, her husband, is one of the finest shots in the country, but his wife does not share her husband's fondness for shooting. At the same time, she spends a great deal of time at their historic home, Studley Royal, near Ripon. It is an interesting fact that the first visit paid by King George to one of his subjects was to the Marquis and Marchioness at Studley Royal. Here, among the great preserves for which the estate is famous, his Majesty could enjoy his favourite pastime in congenial company, for the Marquis is accounted one of the best shots in Britain. The Marquis also shares his wife's deep love for music, and is an ardent supporter of Royal Italian Opera.



Miss Topsy Sinden
Rita Martin



The Marchioness of Ripon
Lallie Charles

MISS TOPSY SINDEN

UNDOUBTEDLY one of the finest stage dancers this country has ever seen, Miss Sinden started her stage career when she was six years of age in a production of "A Midsummer Night's Dream" at the Royalty, and after many triumphs she succeeded Adeline Genée as principal dancer at the Empire. Miss Sinden was trained like an acrobat, and is now an accomplished fencer, swimmer, and runner. "A dancer to succeed," she says, "must be 'fit' generally. I do not dance merely with my hands and arms. Suppleness was part of my early training." Miss Sinden dances with a tempest of energy, her acting being full of charm. She has received a first-class certificate from Sir Herbert Tree for elocution. With the patrons of the Gaiety and Daly's "Deerfoot," as Miss Sinden was known as a child, became exceedingly popular, and she did much to enhance the success of such plays as "The Greek Slave," "San Toy," and "The Country Girl." Miss Sinden finds chief recreation in the society of dumb animals and the quiet occupation of fancy needlework.

MISS LUCY KEMP-WELCH

A PUPIL of Sir Hubert von Herkomer, R.A., Miss Lucy Kemp-Welch very soon won high praise from that famous artist when she entered the preliminary class of his School of Art at Bushey (page 798, Vol. 1). One of the first pictures she painted at the Bushey school, depicting gipsy horses being driven down a country lane, appeared at the Royal Academy. This was in 1894, and since then not a year has passed without Miss Kemp-Welch exhibiting at Burlington House. Her first real triumph, however, was her picture, "Colt-Hunting in the New Forest," exhibited in 1897, and which was ultimately purchased by the trustees of the Chantrey Bequest. Here the artist was thoroughly at home with her subject, for her chief recreation is riding, and she had often indulged in the exciting pastime of driving the wild and unbroken ponies into an enclosure in order that they might be captured. Another of Miss Kemp-Welch's most noted pictures is "Horses Bathing in the Sea," which was purchased for the National Gallery of Victoria. The artist has made her home at Bushey, and superintends much of the work of the students at the school where she herself was once a pupil. Under her able guidance the school amply maintains the reputation it gained under Professor Herkomer for artistic training of a high order.

Miss Lucy Kemp-Welch
K. Haines

DR. ELIZABETH GARRETT ANDERSON

NOT only is Dr. Elizabeth Garrett Anderson one of the cleverest lady doctors of the day, and one of those pioneers who, years ago, fought for admission for women into the medical profession, but she holds the unique distinction of being the first lady mayor in the kingdom, being elected, in November, 1908, Mayor of Aldeburgh, Suffolk, by a unanimous vote. Mrs. Anderson, who was born in 1836, is a daughter of the late Mr. Newson Garrett, the first mayor of the reformed corporation of Aldeburgh, and, like her sisters, Mrs. Fawcett and Miss Rhoda Garrett, has worked in favour of women's suffrage for many years. Mrs. Anderson, who was one of the first women to qualify as a doctor, began to study medicine in 1860, but the Colleges of Surgeons and Physicians refused to admit her to their examinations. Ultimately she was admitted to the examinations of the Society of Apothecaries, and obtained its licence to practise in 1865. For many years Mrs. Anderson was senior physician at the New Hospital for Women, which she helped largely to establish, and Dean of the London School of Medicine, and has ever been prominent in movements for the amelioration of the lot of women, both socially and medically.

Dr Elizabeth Garrett Anderson
O & K. Edis

MRS. LLOYD GEORGE

THE Chancellor of the Exchequer is the first to admit how much he owes to his wife. A kindly, homely Welshwoman—she was Miss Margaret Owen, of Criccieth, prior to her marriage, in 1888—Mrs. Lloyd George does not at first impress one as a woman interested in politics. As a matter of fact, however, her knowledge of Parliamentary affairs and questions of the day is such that her advice and help is often sought by her husband. An illustration of Mrs. Lloyd George's practical help is provided by the fact that, during the General Election of January, 1910, she conducted her husband's campaign at Carnarvon, the Chancellor being unable to appear in his own constituency until three days before polling day. When the Chancellor introduced his historic Budget which the Lords rejected, Mrs Lloyd George sat in the Ladies' Gallery, often until the small hours of the morning, listening to the debate, and by her silent presence encouraging her husband in his arduous task. She afterwards toured through the North Wales constituencies addressing meetings of her fellow-countrywomen in support of the Budget. She is immensely popular in Wales, a remark which also applies to her daughter Megan, who is now eight years old. Mrs. Lloyd George has three other children—Richard, who is nearly grown up; Gwilym, a lad in his teens; and Olwen, who is twice as old as Megan.

Mrs Lloyd George
I. H. Mills

MRS. S. A. BARNETT

FOR some forty years Mrs. S. A. Barnett, the wife of Canon Barnett, has been working to ameliorate the conditions under which the poor live. No one has a greater knowledge of the miseries of the "submerged tenth." "For over thirty years," she once said, "I have lived in Whitechapel, and I count among my best friends many of those who live in the slums." It would require considerable space merely to mention the different movements and associations for the welfare of the masses with which Mrs. Barnett's name is connected. Special mention might be made, however, of her interest in poor, feeble-minded girls and children, and many laws placed on the Statute book for their benefit have been due to the initiative of Mrs. Barnett. She it was, too, who helped to found the Hampstead Garden Suburb, where working people can live cheaply amid healthful surroundings. Mrs. Barnett is a frequent lecturer on Poor Law and social subjects, and with her pen, too, has endeavoured to bring about much desired reforms. What little leisure time she has Mrs. Barnett devotes to sketching and sewing.

Mrs S. A. Barnett
Elliott & Fry

Queen-Mothers of Europe

Queen Emma of the Netherlands

A May and December Marriage—The Pessimists Confounded—Queen Emma's Devotion to Her Aged Husband—What Queen Wilhelmina Owes to Her Mother—How Queen Emma Overcame the Hostility of the Dutch People—Interesting Stories—A Street Organ as a Royal Birthday Present —Queen Emma as a Grandmother

THERE is an old saying to the effect that when May weds December, trouble, if not tragedy, is sure to follow. And it cannot be denied that disparity in age has often wrecked matrimonial happiness. The forebodings of the pessimists, however, who, in 1879, when King William III of Holland, who was then in his sixty-second year, married Princess Emma, the second daughter of Prince George Victor of Waldeck, and consequently sister to our Duchess of Albany —the bride being but twenty-one years of age—prophesied that the marriage would prove one of disaster, were in no way realised. It can scarcely be pretended that the marriage was other than a *mariage de convenance*, and the character of William III. was such that when he died, in 1890, his loss was mourned by very few of his subjects. At the same time, William III was a much maligned man. It is true that in his early days he led a somewhat wild life, but historians tell us that had his first wife possessed the mind and character of Queen Emma, he would have achieved many personal triumphs when he came to the throne.

May and December

His first marriage, however, which took place when he was twenty-two years of age, proved a very unhappy one His choice of a bride fell upon Princess Sophia of Wurtemberg, an accomplished woman, who took a keen interest in politics, and whose taste for literature was such that she endeavoured to make The Hague a centre of intellectual influences On the other hand, King William was a bluff, "hail-fellow-well-met" man, with a great passion for hunting and soldiering. He had little in common with his wife, and the result was that they drifted apart.

Ten years after his first marriage, William succeeded to his father's throne, and in 1877 his wife died, leaving two sons, the elder of whom, the Prince of Orange, died in 1879, at the age of twenty-five, in voluntary exile in Paris, after a miserable career of public and private scandal; and he was followed five years after by his brother, who had been a lifelong invalid. When Princess Sophia died, it was recognised that the King must marry again if a member of the House of Orange was to sit upon the throne; and when his choice fell upon Princess Emma of Waldeck, loud and long were the expressions of pity for this young girl of twenty who was about to make a May and December marriage.

But, contrary to all expectations, the marriage turned out a very happy one, particularly after the birth of Queen Wilhelmina, in 1881 Indeed, a striking illustration of Queen Emma's devotion to her husband is furnished by the fact that when, a few years later, the King fell seriously ill and became gradually insane, she shut herself up in the sick-room, and it was with difficulty that the physicians prevailed upon her to take air and exercise And when, a few months before King William's death, the Ministers proposed to convoke the States-General, and, with the consent of the physicians, to declare the King incapable of reigning, and Queen Emma regent until Princess Wilhelmina attained her majority, the Queen earnestly opposed the scheme. But at last she unwillingly accepted the offer of regency, and a few days later the King died.

Queen Wilhelmina, of course, nominally succeeded to the throne on her father's death, but Queen Emma acted as regent until she was eighteen years of age, and the manner in which she moulded her daughter's nature, and watched with unceasing vigilance over the upbringing of her child, deepened the esteem felt for her by her subjects As already explained, in the article on the Queen of Holland (page 1501, Vol. 2), Queen Wilhelmina was the darling of her aged father's heart, and he petted and humoured her in a way that very few children could have borne without being completely spoilt. The task of restraining this wilful child devolved entirely on her young mother, and it was not an easy one, judging from the following story.

A Naive Request

One day the young Princess asked her mother her age. The Queen, who was barely thirty, said so simply. Wilhelmina made lengthy and serious calculations with the tips of her fingers, and said:

"How old is papa, mother?"

"Over seventy."

"Poor papa! But, mother, how happy he must feel to have such a pretty young wife as you are, and such a little girl as I am!

And how I thank you for loving and tending papa, although he is old. To me papa is young and handsome, but maybe he looks old to others, and even to you."

"Oh, do not repeat this talk to your father, darling! You see, now, that I never scold you in his presence, because old people do not know when little girls are naughty; and should he discover me to be displeased with you, he would become older still."

"Would he? Oh, how dreadful! Then, mamma, do go on hiding all about me from him. I will try not to be naughty, but when I cannot help myself, be prudent, mamma. Only think, he is over seventy already!"

At first the Dutch people did not take very kindly to Queen Emma. She was a German princess, and therefore regarded at first with suspicion and dislike by the people, who hated Germany. She set herself the task, however, of winning their esteem and affection by adapting herself to their manners and customs, and by acting the part of good fairy in all sorts of benevolent schemes, and it was not many years before the Dutch people began to recognise the kindliness, simplicity, and homeliness of King William's youthful bride. Her keen desire, too, to bring up Queen Wilhelmina strictly in accordance with Dutch manners made a deep impression upon them.

"Over that little daughter," says an intimate friend of the Court, "she watched with the most tender care, teaching her the duties she would have to fulfil and all the sweet, old-fashioned virtues of girlhood which are a part of the religion of the Dutch and German mother, and, after all, shine as brightly on a Royal throne as in a middle class household."

A Current Report

There is something very charming in the long years of devoted love during which these two Royal ladies have been closely united. At last, when she was eighteen, Wilhelmina became Queen in fact as well as in name, and Queen Emma was able to lay down the regency with a feeling that she had done all that a mother could possibly do to fit her child for the exalted position she was called upon to fill.

It has been asserted that Queen Emma was really too strict at times, and that the girl Queen's first act on coming into her own was delightfully characteristic of the child whose wings had been clipped so long. The Queen-Mother had provided for her coming-out outfit a number of dark, serviceable gowns. But was there ever a girl of eighteen who liked serviceable clothes? All her life she had been made to wear plain things, but now she meant to do as she liked. She tossed the ugly things aside, and went to Paris *incognito*, and spent some of her enormous fortune—for she is immensely rich—in the smartest show-rooms, and returned to the Court in triumph. She had found her fine feathers at last.

A Quaint Birthday Gift

So the story goes; but it is more than probable that Queen Emma, herself a far-seeing, broad-minded woman, recognised that the time had come when her child needed the diversion caused by pretty clothes, and suggested that her daughter should experience the delight of replenishing her wardrobe with Parisian gowns.

Phot., Kaiser

The Queen-Mother of Holland, who has done much to help her daughter to preserve the great motto of the House of Orange, which House once gave a king to England

At the same time, however, Queen Emma's pet aversion is extravagance. Her husband had the great and rare virtue of being parsimonious with the money of the State although somewhat prodigal with his own, and Queen Emma was careful to instil into her daughter's mind the advantages of saving money instead of spending it in a needless manner. In fact, a story is told that Wilhelmina was, as a child, kept so short of money that she once conceived the idea of asking for a street-organ for a birthday present, having noticed when driving through the streets, the passers-by giving coins to organ-grinders Wilhelmina thought

she saw a way of increasing her pocket-money, and, to the amazement of her mother, when she was asked what she would like for a birthday present, said, "A street-organ," which was duly bought. But, needless to say, the Queen was not allowed to turn the handle in the streets.

The Education of a Queen

The thriftiness of Queen Emma specially appealed to such a proverbially thrifty nation as the Dutch. She has always insisted that the charitable schemes in which she is interested should be conducted on sound business lines, so that their objects could be achieved to the fullest extent.

Although Wilhelmina had in Miss Saxton-Winter a splendid governess, Queen Emma superintended very carefully the education of her daughter, and not infrequently she would spend hours in the school-room while her daughter was doing her lessons. It was on one of these occasions that the following incident took place The young Queen had been studying the history of Holland, and came in due course to the invasion by the Spaniards and the cruelties the invaders inflicted upon the Dutch people. Wilhelmina shut her book with a bang, while she cried, with flashing eyes

"When I am Queen of Holland, I shall not ask the King of Spain to my Court."

Her mother gently pointed out that she was blaming a baby king for what other people had done three hundred years before.

"Oh, is he a baby?" asked Queen Wilhelmina. "How old is he?"

"About six years younger than you."

The impulsive, warm-hearted little girl at once flew to the other extreme. She became intensely interested in the baby king, and wanted to know all about him.

"He is worse off than I am, because he is younger," she said, evidently not considering Royal rank at all desirable, and sat down to write him a sympathetic letter. She told him all about her dolls, her pony, and other pets and playthings, and offered to send him the biggest Noah's Ark she could find. And she did. Queen Christina sent a reply for her little son, and that is how the friendly correspondence started which has lasted up to the present time.

The motherliness of Queen Emma has often been strikingly illustrated by her interest in the children of the poor. All cases of distress brought under her notice are most carefully investigated, and, where children are concerned, she has personally visited homes in order to decide as to the best manner in which the distress could be relieved. On many occasions when she has been driving through the streets of The Hague, Amsterdam, or in the neighbourhood of Loo, she has stopped her carriage and spoken to children who had attracted her attention, and it says much for her kindly sympathy that, although the youngsters have known her to be a lady of Royal rank, they have chatted to her in the most informal manner.

Mother and Daughter

Since Queen Wilhelmina's marriage, in 1901, Queen Emma, who lives within five minutes' walk of the Queen's palace at The Hague, has devoted most of her time to philanthropy. At the same time, however, she is still her daughter's constant companion, for Queen Wilhelmina recognises how much she owes to the guidance and good counsel of this best of mothers. And at frequent intervals they spend happy days together at the Dutch palace at Loo, where so much of the childhood of Wilhelmina was passed, and where the little Princess Juliana plays and romps with her mother and grandmother. For Queen Emma is passionately attached to her little granddaughter—the most important baby in Holland and heir to the throne of the Netherlands.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

THE COLONIAL INTELLIGENCE LEAGUE (for Educated Women)

Continued from page 2944, Part 21

President: H.R.H Princess Christian of Schleswig-Holstein *Chairman:* The Hon. Mrs. Grosvenor. *Vice-Chairman:* Mrs John Buchan. *Hon. Treasurer:* John Buchan, Esq. *Organising Secretary:* The Hon. Mrs. Grant, 36, Tavistock Place, W C.

Opportunities for Women with Capital—Women's Settlements—How Wealthy Women Can Help—Committee of the League

OTHER educated women who should be able to make their way in the Colonies are those who have a few hundreds to invest in land which they intend to cultivate themselves. But they, too, should not fare forth without expert advice and guidance, and would do well to gain personal experience on the farms of others before investing in one of their own. The owner of a chicken farm in British Columbia wrote home, in February, 1911: "Previous experience is necessary to make a success of poultry keeping; hens are not so simple as they look, as we have learned to our cost! You know we started in gaily, without knowing anything at all about the creatures, and they have a horrid way of retaliating, when ignorantly treated, by refusing to lay altogether, and some of them even go the length of dying incontinently! However, I am thankful to say, that is now ancient history with us, and our sadly diminished flock is doing nicely now,

and hopes to grow much bigger this spring, with luck.

Besides experience, capital is also necessary to start with, for chickens must be kept, not in their tens, but in their hundreds, to make it worth while. Land is dear to begin with in the neighbourhood of a market, and food is very dear also in British Columbia. But, on the other hand, returns for eggs and poultry are good and immediate."

An Important Branch of the Work

With these facts before us, we can realise the great value of the second object of the Colonial Intelligence League (the establishment in the Colonies of expert agents who shall investigate local openings and report on them). No emigration society has expert paid agents in the Colonies investigating local openings and reporting home on them. This work is likely to expand with great rapidity. The need for it is patent to all who have any experience of the impossibility of obtaining really reliable information in this direction at present Emigration societies and other societies that work in the interests of women constantly point out the extreme danger which may be incurred by young women going into new countries without knowledge and advice. The League feels strongly that very great care should be given to the selection of posts and details of arrangements for girls of the educated classes whose lives have been carefully guarded at home, and who often set out on their travels unaware of the dangers they may encounter. We are told that "the present boom" for emigration to some of the Colonies is largely commercial, and it is exceedingly unsafe for the inexperienced woman to adventure herself without expert advice and assistance in new continents to face entirely new conditions

The agent from the first office which the League has established in Vancouver reports home weekly of the large number of posts waiting for workers The League is quite unable to supply the requisite number of applicants, and is anxious to be put in touch with more women of the *right type* who would take posts as home-helps, teachers, nurses (to a limited extent), nursery governesses, dressmakers, milliners stenographers, etc. There are also openings for women willing to combine and start practically any business in a small way. One of the largest bakeries in Vancouver arose out of the enterprise of two women, who started by making a few loaves daily by hand There is a very great demand for women to go out by the day as dressmakers, needlewomen, and waitresses. But the *greatest* need is still for domestic help

The third object of the League, when carried into effect, will prove of inestimable service to many. It is proposed to establish women's settlements at well-chosen spots in Canada, South Africa, and Australia, where domestic training of all kinds would be given. Laundresses, dressmakers, milliners, sewing-women, and upholstresses (who could go out to work by the day or week), and women skilled in the simpler forms of house decoration and arrangement, would be among this community of workers. They would not necessarily all live under one roof. No doubt, small groups of friends would combine and live in their own "shacks," or within the boundaries of the settlement. Trained nurses could live there when not attending cases. A flower and fruit farm and a chicken farm could form part of the establishment. Women have done extraordinarily good work orcharding in Canada, and poultry-keeping is said to "give maximum results with minimum trouble *when properly handled*"

The settlements could be started immediately if it were not for the initial outlay. In time they would most certainly be self-supporting. A wealthy woman wishing to give her hard-working but impecunious sisters a good start in life could not do better than found such a settlement in a country where workers are so much needed At the same time, the congestion of the home market would be relieved, where girls are crushing the life and spirit out of each other in their endeavour to get enough work to keep body and soul together.

An Initial Venture

The League has itself acquired a small property about forty miles from Vancouver, for the establishment of a colony of educated women who will run a farm on commercial lines, and at the same time acquire that knowledge of local conditions (at no financial risk to themselves) which will enable them to take advantage of the splendid opportunities offered in British Columbia to those who follow agricultural pursuits After a period of practical tuition it is hoped that they will be in a position to start farms of their own

The Committee of the League is comprised of those who take the keenest interest in the future of educated women. Six representatives of the Incorporated Association of Head Mistresses of Public and Secondary Schools serve upon it, also Miss Vernon, well known in connection with the Stoke Prior Colonial Training College, and Miss Spencer of the Central Employment Bureau for the Employment of Women (See page 901, Vol 2) Among the vice-presidents, the Universities of Oxford, Cambridge, and London are represented The Archbishop of York, Lord Milner, the Bishop of Emmaus, and the Head Master of Eton also serve as vice-presidents, all men who realise that the problem of finding work for women has to be faced and overcome

The problem of finding such work becomes daily more complicated in this country The need of such workers in new countries becomes daily more pressing

Those willing to help the League in the task they have set themselves to do, and those anxious to avail themselves of its services, may communicate with the Secretary, 36, Tavistock Place, London, W.C.

WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER AT LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to:

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

GIFTS

What Constitutes a Legal Gift—The Baby's Cheque—Death-bed Gifts—Husband and Wife

WHEN a person makes you a present, do not thank him until it is actually handed over to you, otherwise you may be thanking him for nothing. The English law does not recognise a gift as such unless there has been an actual delivery of the thing to the recipient or a deed or instrument of gift executed in his favour. The law on this subject is so little known, and so very much the reverse of what might be expected, that the result has generally been disastrous to the donees, as the following examples will show.

No Gift

A year before his death a father made his son a present of a pair of colts. The horses, however, did not pass out of the father's possession, but remained in his stables. About six months afterwards the son went off to buy hay for his animals, but, finding it too dear, made an arrangement with his father that the latter should supply the fodder for his animals and the son would repay him. That here was a gift from the father to his son, though made only by word of mouth, seems pretty obvious to the non-legal mind, but the Court held otherwise, and he failed in the action which he brought after his father's death to obtain possession of the horses.

Baby's Cheque

A man who had married for the second time, and had an infant son of about nine months, returned from a visit to Birmingham, where he had been on business, and was in the kitchen with his wife and child and the nurse, when the latter said to him: "You have come from Birmingham, and have not brought baby anything." To which he replied. "Oh, I gave him a pair of boots, and now I will give him a handsome present" He then went upstairs and brought down a cheque for £900 which he had received, and placed it in the baby's hands, saying at the same time to the nurse, in the presence of the mother "Look you here, I give this to baby; it is for himself, and I am going to put it away for him, and I will give him a great deal more along with it" His wife then said, "Don't let him tear it." But he answered, "Never mind if he does tear it, it is his own, and he may do what he likes with it." He afterwards took the cheque from the child, and said to the nurse "Now, Lizzie, I am going to put this away for my own son." And he locked the cheque up in a safe upstairs At the time he told his solicitor that he intended to add £100 to the £900, and invest it for the benefit of his son, and on the following Saturday, exactly a week later, he told his solicitor that he would call at his office on the Monday and alter his will, that he might take care of his son. But on the Monday, unfortunately, he was taken ill, and died without having altered his will, which had been made before the birth of his son. I have given the story in detail, to make the transaction perfectly clear to my readers, who will be grieved to

hear that the Lord Chancellor of the period decided that this was not a gift, and consequently the baby got nothing.

The Merry Widow

An old widow lady, who was eighty-six years old, transferred the sum of £6,000 Consols, then standing in her own sole name, into the joint names of herself and her godson, who was her former husband's nephew At the time of the transaction she informed the stockbroker and other persons that she intended to keep the income of the Consols for herself, but to confer a benefit on her godson after her death, and she kept the matter from him, fearing it might make him idle. Two years later the old lady, being then at the ripe age of eighty-eight, married her second husband, and taking exception to a business partnership into which her godson had entered, wrote to her stockbroker, telling him that, in consequence of the partnership, she had determined to revoke her godson's name out of the Bank of England on the £6,000, as she considered him an undeserving man, and had made up her mind to leave it by will—no doubt, to her second husband, but in this case the godson simply refused to re-transfer the money, and the courts held that the gift to him was complete.

Death-bed Gift

There is another sort of gift which is made by a person who is expecting to die. I am obliged to give the Latin name, because there is no exact English equivalent, it is called a *donatio mortis causâ* It is not the same as a legacy, because it is only a conditional gift, which the donor can require to be returned to him if he gets better, or which he can revoke if he has changed his mind about it And even though the donor does not expressly say that he will want the thing back if he recovers, the law will imply a condition to that effect

There must be an actual delivery of the thing to the person to whom it is intended to be given, or to someone else for the donor's use. A symbol will not do, but where the thing is something that cannot be handed bodily over, a delivery of the means of getting it, as, for instance, a key, will be sufficient.

Examples

Cheques, railway stock, or certificates of investment, shares in a building society, cannot be given in this way, but bonds, bank-notes, deposit receipts, mortgage deeds, and policies of insurance may be so treated. A Post Office Savings Bank-book may be a good subject of a gift of this kind, and the delivery of the book will pass the right to the money on deposit. But the presentation of a pass-book along with a cheque will not make it a good *donatio mortis causâ* if the cheque is not presented until after the giver's death.

The Unlucky Nephew

A nephew lived with his uncle a farmer, whom he had assisted in his business for many years In his last illness the farmer got his housekeeper to draw him a cheque for £1,000 in favour of his nephew, which he duly signed and locked up in his bureau A day or two later, when he was probably feeling worse, the farmer told his housekeeper to give the cheque and his pass-book to his nephew, whereupon the latter went to his uncle and thanked him for it On the same day, while drawing a cheque to meet some bills, the farmer observed to his housekeeper that there would be plenty of money to meet the cheque which he had given to his nephew

The next day he died, and when the bankers heard of his death, they refused to cash the cheque for the nephew. And although in this case the intention of the old farmer was perfectly clear, the nephew not only failed to get the money, but had to pay the costs of the action which he brought against his uncle's administrators.

Husband and Wife are One

The Married Women's Property Act has not altered the old rule of law that husband and wife are for most purposes to be considered as one person, so that, under a gift by will to a husband and wife and a third person, the latter takes one-half of the whole and the husband and wife the other half between them

But where the gift is made to the wife alone it becomes her separate property, just as if she were a single woman Where a gift or limitation of real or personal property to husband and wife takes effect after December 31, 1882, they take as joint tenants or tenants in common, in the same manner as if they were not married, the wife's share being separate property.

Before 1883

A devise or surrender of freehold or copyhold land to husband and wife before January 1, 1883, created a tenancy by entireties, the husband being entitled to the rents and profits during the life of himself and his wife, and whichever outlived the other became entitled to the whole of the property. But a gift of personalty, money, and the like, before this date to husband and wife vested the entire interest in the husband alone, so that in the case where a gift of the income of a sum of money was given for the benefit of husband and wife during their joint lives, and for the life of the survivor, instead of the money going to the survivor, as directed by the gift, it was held that the husband was entitled to the entire interest.

LAW RELATING TO ANIMALS

Continued from page 2947, Part 24

Trespass by Domestic Animals—Impounding Animals—Agistment

An owner of land is not liable for the damage done by rabbits or other wild animals that go from his land and his neighbour's land; unless he bring on to his land a greater quantity of game or wild animals than can be properly kept on it, in which case the legal maxim, "Make such a use of your own property as not to injure your neighbour's," applies, and he will be liable for the damage. In a case in Westmorland, in which about an acre of a coppice wood had been cut down and about 450 pheasants reared elsewhere placed in it, of which as many as 100 pheasants at a time had been seen running into the adjoining field and damaging the farmer's ripening crops and grain, the latter was held entitled to recover the damages claimed by him against the lessees of the shooting rights.

Seizure of Trespassing Animals

Trespassing animals may be seized and impounded to secure compensation for the damage done by them, and the nature of this remedy is described in legal language as distress damage feasant. Any landowner or person having a sufficient interest in land to maintain an action of trespass may exercise this right. A lord of the manor in which the custom is for the copyholders to have the sole right of pasture for the whole year may distrain damage feasant the beasts of a stranger, because they may damage the soil as well as the grass. A commoner may also distrain the beasts of a stranger, but not of another commoner, who exceeds his number, and where two persons have concurrent possession of land one cannot distrain the cattle of the other. But a tenant in common may distrain the cattle of another tenant in common who has agreed not to exercise his rights for a certain number of years.

What May be Distrained

It is laid down that you may distrain damage feasant anything animate or inanimate which is wrongfully on the land of the distraining party, and is doing damage there, whatever the nature of the damage may be. Readers of "Pickwick" will not have forgotten the scene in which the irritable little Captain Boldwig discovers Mr. Pickwick and a wheelbarrow intruding upon his property, the former sleeping off the effects of a too liberal application of cold milk punch. The captain has the offending gentleman and the barrow wheeled off and deposited in the pound. In so acting, it would appear that the captain was within his rights as regards the wheelbarrow, though the damage done to the grass by the luncheon party was merely nominal. Thus it is said that a ferret may be distrained if found trespassing in a paved yard, where it could not possibly do any real damage.

The only chattels exempt from distress are things in actual use.

Thus a horse may be distrained if a person is leading it, but not if there is a rider upon it. Greyhounds, ferrets, nets, and guns may be distrained on the land, but not if they are held by a man.

Justification for Distress

To justify the seizure there must be a trespass without lawful excuse; a right of common or right of way or a defect in a fence, where there is an obligation to repair, may afford a good defence. If cattle are being lawfully driven along the highway, and cross the herbage at the side of the road, the trespass may be justified as involuntary, but if taken there to graze they may be seized by the owner of the adjacent land. The distress must be made there and then; if once the animal leaves the land it cannot be followed. Each animal is distrainable for the damage which it does, if ten head of cattle are doing damage, one cannot be seized in satisfaction for the whole damage. The distress may be made at night, otherwise the beasts might escape, and the remedy be lost.

Distress a Pledge

Distress at common law is merely a pledge for compensation, and this form of distress has not been altered by statute; therefore, animals seized in this way cannot be sold or used by the person who takes them. Therefore, if a man uses for farm work a horse which he has distrained, he puts himself in the wrong, and entitles the owner to interfere and recover his beast, without being liable in an action for rescue or pound breach. But cows may be milked as a matter of necessity. The person whose land is damaged by cattle must make his choice of remedies, he can either bring an action for trespass or distrain, but he cannot do both at once. But if he distrains, and the animals escape or die without any neglect on his part, his right to bring an action for trespass is revived.

Impounding

When the animals have been seized, they should be impounded as soon as possible. The proper pound to place them in is the "village pound," which is the pound of the lord of the manor, and is called in legal language, the "common pound" or "manor pound." When placed in a pound of this description, the animals are said to be in the custody of the law. The effect of this is that it is now too late for the owner of the cattle to tender for them; to recover them he must pay the charges of the pound-keeper as well as satisfy the claim for damage done, or he must bail them out.

Private Pound

The distinction between a private pound and a public pound is important. Instead of placing the animals in the latter, the person who seizes them may find it more convenient to impound them on his own land or premises, or upon another person's land with his consent, but in this case they are not regarded as being in the custody of the law, but in the custody of the person who has seized them. If the owner can find them in a private pound or anywhere before they reach the public pound, and tenders adequate compensation, he is entitled to have them back, and if the tender is refused, the distress is wrongful Cattle distrained at one time must not be impounded in several places. The penalty for this offence is a forfeit of one hundred shillings and treble damages, only fourpence may be taken for the poundage of any one whole distress.

Feeding Impounded Cattle

Formerly the question as to whose duty it was to feed and water impounded animals depended upon whether they were placed in the public or some private pound, but at the present day everyone who impounds an animal must provide a sufficient quantity of fit and wholesome food and water for it, under a penalty of twenty shillings, and may recover from the owner not exceeding double the value of the food or water. Moreover, it is lawful for anyone to supply with food and water any impounded animal which is without food and water for twelve consecutive hours, and to recover not more than double the value of the food from the owner of the animal, or, after seven clear days, to sell the animal in the market, after giving three days' public printed notice, deducting cost of food and expenses and rendering any overplus to the owner But where several animals have been impounded, although one or more may be sold to pay expenses of feeding them all, the sale must not be made within fifteen days of seizure.

Pound-Keeper

The duties of a pound-keeper at common law are merely to receive the animals or goods and keep them in custody He is not liable if the detention is wrongful, unless he has taken some active part in the distress, quite outside of his duties, neither is he liable to the penalties imposed for not feeding the animals, but if he has supplied the food, is entitled to join in selling them.

Rescue and Pound-Breach

Rescue is the re-taking of the animals by their owner out of the custody of the person who has seized them before they have been impounded ; and pound-breach is the taking after they are impounded and in the custody of the law. Rescue may be justified in any case where the distress is unlawful, as where it is made after proper tender for animals, or upon the highway, or where it has been abandoned. Pound-breach cannot, however, be justified except where the person who impounded the animals takes them out in order to make use of them, in which case the owner may re-take them and use sufficient force to do so without being liable to an action for either rescue or pound-breach, and if the owner finds the pound open or unlocked he may take his animals, because they are not properly impounded

Remedies

The civil remedies for these offences are either by way of action in trespass or re-caption—that is to say, the taking of the cattle again into the hands of the distrainer, but this must be done without committing a breach of the peace There is also a remedy by indictment where the goods have been taken out of the custody of the law, and a summary remedy before the justices if anyone damages the pound, or attempts to release from a pound any beast or cattle, including horses, donkeys, cows, sheep, and pigs lawfully seized for straying

The penalty for pound-breach is a fine not exceeding five pounds, with reasonable expenses and imprisonment in default of payment, or, in places to which the Town Police Clauses Act applies, three months' imprisonment

Agistment

An agister is a person, generally a farmer, who takes another man's cattle, horses, or other animals to graze on his land, receiving payment at so much per week, on the understanding that he will re-deliver them to the owner on demand The agister must take reasonable and proper care of the beasts, and is liable for injury caused them by negligence or want of care Thus, if he leaves a gate open, so that the animal strays out and is lost or injured, he must make good the loss, or if he puts a horse in a field where there is a barbed wire fence, or puts animals on pasture that is dangerous by reason of pits or shafts there The custom of agistment is notorious, or, in other words, so well-known and widely practised that in the bankruptcy of an agister his trustee cannot claim agisted cattle on the ground of reputed ownership At common law agisted animals are not privileged from distress for rent.

On Agricultural Holdings

But live-stock taken in by a tenant of an agricultural holding to be fed at a fair price, which need not necessarily be money (*e.g.*, cows agisted in the terms of "milk for meat," by which the farmer takes the milk of the cows in return for their feed), may not be distrained by the landlord for rent, unless no other sufficient distress can be found. In which case the landlord can only recover by such distress rent up to the price of the feeding which remains unpaid, subject to the right of the owner to redeem the stock by paying such price, and as long as any portion of the live-stock remains on the holding the right to distrain extends to the full extent of the unpaid price of feeding the whole of them. Live-stock taken in under a contract for the letting of the herbage or grazing of land are not entitled to the partial exemption.

To be continued.

WOMAN IN LOVE

Romance is not confined solely to the realms of fiction The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included.

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

By J. A. BRENDON

No. 23. SIR RICHARD STEELE

RICHARD STEELE undoubtedly was greater as a journalist than as an author A prolific writer he may have been, but a few of his essays only have really survived the test of time

As the moving spirit of those two great papers of the eighteenth century, "The Spectator" and "The Tatler," however, he will be remembered always And, indeed, he neither aspired to be nor posed as a stylist He wished merely to express home truths in a homely way, and to write, in a given time and with the minimum expenditure of personal comfort, a sufficient number of words to appease the printer. Addison would stop a paper in the press simply in order that he might insert a comma; Steele could not be bothered with trifles of this sort. Ideas—to evolve ideas —was his mission in life The execution of the same seemed to be a matter of secondary importance.

And certainly he evolved ideas at a prodigious pace; in fact, he was a man of too many parts, too amazingly versatile ever to be quite successful But he was always optimistic, always full of hope, always prepared to grasp fame and fortune simultaneously. For this, temperament must be held responsible Steele was born an Irishman, charmingly irresponsible, utterly reckless, but lovable surely if ever man was lovable. Indeed, it seems incredible that he should have lived for thirty years before his heart found the opportunity for a lasting or serious romance.

When describing himself as "an Englishman born in the city of Dublin," with characteristic negligence he omitted to mention the date, but in all probability this important event in his life occurred in the year 1676. His father was a Dublin attorney, his mother an Irishwoman, endowed, according to all accounts, with exceptional beauty But the parents had very little to do with their son's subsequent career, for both died when he was a small child, leaving him in the care of an uncle.

And Uncle Gascoigne, who at the time was private secretary to the Duke of Ormonde, proved a very good friend and a very good guardian to little Richard. By exercising his influence with the Duke he procured for his ward a nomination to Charterhouse School. Thither the boy repaired in 1684. And at Charterhouse he made the acquaintance of Joseph Addison, an acquaintanceship which later ripened into a life-long friendship.

In 1688 Richard was sent to Oxford to complete his education; but there, although he made free use of his pen, he showed but little aptitude, and still less liking, for scholarship. And in 1690, when wars and rumours of wars were prevalent everywhere, he abandoned the university in impetuous haste and without troubling to take a degree, and enlisted in the Life Guards

Really it was not a very terrible thing to do! Perhaps, even, one may admire him for it But the family, needless to say, did not approve of this action. Indeed,

in after years Steele declared that "when he mounted a war horse, with a big sword in his hand, and planted himself behind King William the Third against Louis the Fourteenth, he lost the succession to a very good estate in the county of Wexford in Ireland."

But at the time the loss of prospective wealth did not trouble him seriously. Life was full of other and much more interesting problems They absorbed his entire attention, and during the next few years his career moved like a whirlwind, in which pamphleteering and soldiering were strangely intermingled

In 1694 he obtained a commission in the Coldstream Guards, but his unfortunate propensity for preaching and then making no endeavour to live up to his precepts did not help him to win popularity And a well-meant but misdirected effort to reform the morals of the British Army merely resulted in it becoming incumbent upon him to fight a duel And duelling he regarded as an unjustifiable and barbarous custom; he disapproved of it intensely.

After this, therefore, his martial ardour declined in a very marked manner, and he next embarked upon a more peaceful, but not more profitable undertaking—a quest for that elusive gem the philosopher's stone According to Mrs Manley, he "fell into the hands of an illiterate empiric, who, of course, was on the high road to the *magnum arcanum*, and only retarded in his progress by lack of pence, which vexes alchemists as much as other public men"

At any rate, Steele was greatly impressed by the brilliance of the proposition laid before him, and did not realise its defects until he had lost first his capital and then his credit in the chemist's melting-pot The situation was critical, but he succeeded in extricating himself, and in a manner which perhaps is not so modern as some people seem to think. He married money The owner of this money has been described as "a lady from the Barbadoes." But the important facts concerning her are that she was called Margaret Stretch, that she was a widow, and that she was immensely rich.

"He marry'd her," writes Mrs Manley; "she settled all upon him, and dy'd soon after." It is a story shortly told, and from this narrative it can be dismissed with equal brevity. It is important only in that it was at the funeral of the first that Steele met the lady who was destined to become his second wife

Her name was Scurlock—Mrs. Mary Scurlock, to be precise She was not a widow, but in those days it was usual only for very young girls to be designated "Miss," and Mary Scurlock at this time was at least twenty-eight years old, perhaps even twenty-nine. Of her beauty there can be no doubt; she must, indeed, have been an adorable creature, for, despite the sorrowful surroundings amid which first he saw her, Steele had eyes for nothing else, and afterwards her vision haunted him perpetually.

Cupid's arrow at last had really pierced his heart. Try as he would he could not remove it. Convenience may have prompted his first marriage; passion undoubtedly was the spur which drove him to the second Accordingly, as soon as seemliness and convention would permit, he ventured to address the following letter to his charmer, and sent it through the customary medium of a *fille de chambre*—in this case a certain Mrs. Warren

"Madam,—Your wit and Beauty are Suggestions which may easily lead You into the intention of my Writing to You You may be sure that I cannot be cold to so many Good Qualities as all that See you must observe in You You are a woman of a very Good Understanding, and will not measure thoughts by any ardour in my expressions, which is the ordinary language on these occasions. I . . have resolv'd upon . Waiting upon You if you permit it, and I hope you have confidence from mine as well as Your own Character that such a condescention should not be ill us'd by us. . "

Mary Scurlock, who was a woman of considerable discrimination, deemed that she could afford to allow this communication to pass unanswered Resistance, she thought, might whet the sword of appetite Nor was her judgment at fault. Two days later, on August 11, 1707, she received another and more passionate appeal

"I writ to you on Saturday," declared Steele, "by Mrs Warren, and give you this trouble to Urge the same request which I made then, which was that I may be permitted to wait upon You I should be very far from desiring this if it were a Transgression of the most severe rules to allow it; I know you are very much above the little Arts which are frequent in your sex of giving torment to their Admirers, . . I shall not trouble you with my Sentiments till I know how they will be receiv'd, and as I know no reason why difference of Sex should make our Language to each other differ from the ordinary rules of right reason, I shall affect plainnesse and sincerity in my discourse to you, as much as other Lovers do perplexity and rapture Instead of saying, I shall die for you, I professe I shall be glad to Lead my life with you."

Upon receiving this remarkable document Mrs Scurlock allowed her frigid demeanour to thaw, though slightly, and she wrote graciously to Steele, telling him that he might wait upon her on the following afternoon. But then, as no doubt befitted an imperious beauty, she was very careful to find another appointment so as not to be at home when he might call

Her indefatigable lover, however, disappointed, but impervious to resentment, thereupon sat down and penned the following letter:

"I came to Your house this night to wait upon You, but You have commanded me to expect the happinesse of Seeing You at another time of more Leisure. I am now under Your own Roof while I write, and that imaginary satisfaction of being so near You tho' not in your presence has in it something that touches me with so tender Ideas that it is impossible for me to describe their Force. . . . I know no life but in the hopes of your approbation; I know not what to say but that I love with the Sincerest passion that ever enter'd the Heart of Man . . "

And then, fearing to lose any advantage which he may have gained, immediately after returning to his home he wrote another letter, which he timed to reach her on the following morning just as she would be awaking

"I take the liberty," he said, "of bidding you good Morrow, and thanking you for Yesterday's admission To know so much pleasure with so much Innocence is, methinks, a satisfaction beyond the present condition of Human Life . . "

This was too much even for Mary Scurlock She may have been an imperious beauty, cautious and masterful; she may have reached the age when a comfortable home seems even more desirable than an amiable husband But, income or no income, she could resist no longer. She succumbed to the man's importunity. Within a few days, therefore, she and Steele had plighted their troth, and she had written to her mother, whom sickness had detained in Wales, announcing her engagement.

"I cant recomend the person to you," she said, "as having a great Estate, Title, &c., which are generally a parants Chief Care, but he has a Competency in worldly goods to make easie, with a mind so adorn'd as to Exceed an Equivalent to the greatest Estate in the World in my opinion, in short his person is what I like, his temper is what I am sure will make you as well as myself perfectly happy, if the respect of a Lover with the tender fondness of a dutyfull son can make you so . ."

She then proceeded to impress upon her mother the advisability of an early marriage. A long engagement, she declared, might possibly give rise to idle gossip, and a protracted courtship—the mercenary spirit again—would undoubtedly interfere with Richard's work. But Mary had another objection to delay. She was particularly anxious to guard against a misfortune similar to that which had overtaken her a few years previously, when she had found herself involved in a breach of promise action with a certain Mr Henry Owen. The circumstances of the case were altogether regrettable. Nothing of the sort must be allowed to happen in the present instance.

Fortunately, the mother's reply was eminently satisfactory. Mrs. Scurlock senior approved warmly of the suit. Mary was delighted, and condescended to be quite gracious to her lover, even sentimental. And Steele, superbly blind to the importance which she attached to worldly goods, was in an ecstatic state of rapturous happiness. Forthwith, therefore, he sat down and made out a detailed statement of his prospects and his income, which he sent, together with a letter such as only he could write, direct to his future mother-in-law

"My Late Wife," he asserted, "had so extreme a Value for Me that she by Fine Conveyed to Me Her whole estate Situate in Barbados, which, with the Stock and Slaves (proper securities being given for the payment of the rent), is Lett for eight hundred and fifty pounds per Annum, . . . at present and ever since May last I have been appointed by the Secretaries of State to write the Gazette, with a salary of three hundred pounds a year, paying a tax of forty-five pounds I am also Gentleman-Waiter to his Royall Highnesse the Prince with a salary of one hundred pounds not subject to taxes"

Thus, according to his own figures, Steele enjoyed an income of considerably more than £1,000 a year, which, in the early part of the eighteenth century, was a very comfortable income But, unfortunately, he held a wildly exaggerated estimate of its dimensions and its capabilities. The property in the Barbadoes at this time was worthless, a veritable white elephant. It was productive of nothing save lawyers' bills Steele's real income, therefore, was about £400 a year Since, moreover, he lived on a scale which even his estimated income could not justify, financial embarrassments were inevitable And perhaps enough of Mary Scurlock's character already has been shown to make it clear that monetary difficulties could but lead to domestic trouble

But of this more will be said anon For the present the sky seemed to Steele to be without a cloud The sole question which troubled was how to accelerate the arrival of the wedding-day. And this was a very serious question, for Mary refused to be married until her mother should be well enough to attend the wedding, and give a maternal blessing to the union. Nothing, it appeared, could shake her purpose, and Mrs Scurlock's illness seemed likely to be of indefinite duration. Steele pleaded, supplicated, implored, but all in vain.

"With what language," he asked in one of his letters, "shall I addresse my Lovely Fair to acquaint her of an Heart she delights to torture?"

"Believe Me, Fair One," he wrote a few days later, "to throw myself at your feet is giving myself the highest blisse I know on Earth. Oh, hasten, Ye Minutes! bring on the happy Morn wherein to be ever her's will make me look down on Thrones."

But no; still she remained obdurate. Why did she torment him thus? Why was

she so cruel? "Dear Molly," he assured her, "I am tenderly, passionately, faithfully thine." Steele was in despair, for now she began to be reluctant even to spend a day alone with him But she must "I have contriv'd my businesse," he wrote on the 28th of August, "so that I shall have till eight at night at my disposall."

And this request even "Molly" could not refuse She could deny him no longer, and even went so far as to promise to marry him, whatever might happen, early in September She feared to tax his endurance further The flame of his devotion might subside And certainly he was not a wooer to be lost

In a few short weeks from now, therefore, she would be his Steele was intoxicated with delight, he counted the very seconds, and surrendered his mind entirely to rapturous contemplation Alas, however, his joy did not live long After the ceremony Mary surprised him with a new and unexpected torment. The marriage, she said must be kept a secret until her mother should arrive, and, until then, she refused even to recognise him as her husband

This was terrible, mercilessly cruel. But Steele loved too truly to be more than disappointed; he could not be angry Indeed, on the morning following his wedding-day he wrote to his bride with heroic forbearance, commending her decision, and expressing wonder at the noble motives which prompted it.

But this was a hard trial for woman to impose on any man, and one can but admit that Steele, in spite of his impetuous Irish spirit, conducted himself under the circumstances as only one man in a million would have done. Certainly Mary had herself only to blame for the fears expressed in the following lines which once she sent to him.

Ah, Dick Steele, that I were sure
Your love, like mine, would still endure;
That time, nor absence, which destroys
The cares of lovers, and their joys,
May never rob me of that part
Which you have given of your heart
Others unenvy'd may possess
Whatever they think happiness.
Grant this, O God, my great request
In his dear arms may I for ever rest

Richard Steele may have been a Jack-of-all-trades, but he was certainly a Master of one. He was truly an accomplished lover

These are charming lines, and perhaps they help to show just what it was that Steele found so infinitely lovable in Mary Scurlock, and, in addition, to prove that Mary really loved her husband, as undoubtedly she did, and with a true devotion At any rate, no woman could have made a better wife for him, and this, perhaps, because her character was the very antithesis to his. She kept his love and constancy, moreover, firmly to the end.

But their married life was not without its troubles Early in November, the Steeles took up their abode in a house in Bury Street, St. James's, the "last house but two on the left hand" It was an expensive house in an expensive neighbourhood, but this was an advantage rather than an objection, for Steele imagined himself to be a wealthy man, and the house was certainly delightfully convenient for him—near the Palace, near the Mall, and, above all, near the coffee-houses.

He furnished his home, moreover, in lavish style, kept innumerable servants, entertained largely, ran a coach such as befitted a gentleman of fashion, and, later, burdened himself still further by taking a country house as well, a cottage at Hampton

Court, which he named "The Hovel." In this later madness there was a method. A country cottage would be extremely useful as a place to which he could relegate his wife when her inquiries into his affairs became uncomfortably pertinent. And, needless to say, his finances before long were in a hopelessly tangled condition. His wife, moreover, refused to be appeased by his repeated assurances that in the course of a day or two there would be no further occasion for worry. In fact, she became quite angry with him, and the exercise of infinite tact was necessary.

"Dear Ruler," he wrote to her early in December, "I can't wait on you to-day to Hampton Court. I have the West Indian businesse on my hands, and find very much to be done by Thursday's post."

By the following May, apparently, things had come to such a pass that he dared not show his face inside the house. At any rate, business was so pressing that he feared he would not be able to return to Bury Street one day, but would have to spend the night at Charing Cross—about a stone-throw distant. An excuse certainly must have been hard to find. "I shall lye this night," he wrote, "at a Barbers, one Legge, over against the Devill Tavern at Charing Crosse. . . . If the Printer's boy be at Home send him Hither, and let Mrs Todd send by the Boy my Night Gown, Slippers and clean Linnen. You shall hear from me in the morning."

Poor Steele! He may have been henpecked, but his wife also had much to tolerate. He was utterly reckless, utterly irresponsible, but fortunately quite conscious of all his faults. He apologised for them regularly. In one letter he pleaded forgiveness for "every Act of Rebellion," and, on another occasion, he sent, as a peace offering, "seven pen'orth of wall-nuts at five a penny. Which," he added, "is the greatest proof I can give you at present of my being with my whole heart yours." At the last moment, however, the magnitude of the sacrifice proved too great, for appended to the letter is a postscript: "There are but 29 Wallnutts."

But later he was able to forward a more substantial offering, and certainly one calculated to do more to win for him his wife's approbation than could many, many walnuts. "Dear Prue," he wrote, "I sent ten pounds by the Afternoon Coach of Saturday, and hope you receiv'd it safe. The manner in which you write to me might to another look like neglect and want of Love, but I will not understand it so, but take it to be only the uneasinesse of a doating fondness which cannot bear my Absence without disdain."

This "doating fondness," however, appears soon to have revealed itself in a slightly less uncongenial manner. Perhaps it was Steele's letter which soothed Mary's outraged feelings. Or was it the money? Who can tell? The latter, at any rate, received, no doubt, a very cordial welcome. Mary was always very fond of money, and, alas! invariably heard that more was coming to her than ever came.

Ten pounds, however, are ten pounds. And with ten pounds it is possible to buy even really an attractive hat. For the moment, therefore, the husband's imperfections were forgotten and forgiven. At any rate, it would seem so, for he concludes his next letter by saying that she has "a power almost Soveraign" over her "Most Enamoured Husband and Humble Servant."

It was impossible to be angry with such a man for long. His heart was of sterling worth, and his wife knew it. His recklessness needed curbing. Surely, therefore, she did right in making hers the restraining hand. Restraint may have bred quarrels, but quarrels only made reunion sweeter. At any rate, whenever Steele was in trouble or worried, his wife was always at his side ready to help him. And how, indeed, could any woman avoid helping the man who could write the following letter?

"It is the hardest thing in the World to be in Love and yet attend businesse . . . A Gentleman ask'd me this morning what news from Lisbon, and I answer'd She's exquisitly handsome. Another desired to know when I had been last at Hampton Court, I reply'd twill be on Tuesday come se'nnight . . .

> Oh, Love
> A thousand torments dwell about thee
> Yet who would Live to Live without thee?"

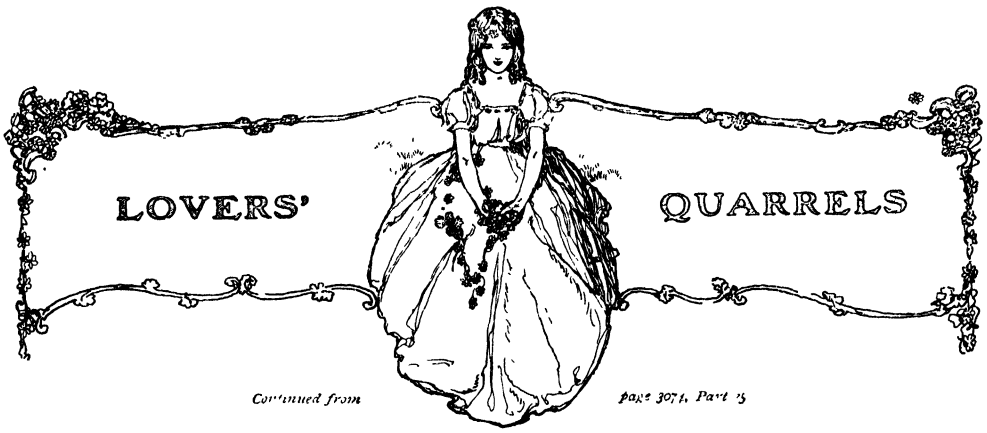
Steele may have been a difficult man to live with, but he was a good husband, and his wife loved him dearly. Nor did her devotion pass unrewarded, for throughout her married life she stood always in her husband's affections and opinion second to none. In 1715, nearly eight years after his marriage, he wrote to her from Boroughbridge, in Yorkshire, whither he had gone to offer himself as a member for Parliament, "among dancing, singing, hooping, hallooing and drinking," to tell her that he had every hope of being elected, and that he loved her to distraction.

And indeed he did. As each year rolled by he learned to love his wife more dearly, because he realised that upon her, at any rate, he could rely. She had stood by him always alike in joy and sorrow. And when at last Steele's public services were recognised, she was able to share his honour. In 1715 the King rewarded his loyalty with a knighthood.

But Lady Steele did not live to enjoy this unexpected distinction long. She died on December 26, 1718.

'All great passion," declared Steele, in one of his early love-letters, "makes us dumb." And now it was by sorrow, a passion as strong as love, that he was brought to silence.

"This is to let you know," he wrote to a friend, "that my dear and honoured Wife departed this life last night." That is all. But what a depth of feeling lies buried in those words.



The Green-eyed Monster—Moulding Another's Character—Sermons v. Love Letters—A Tragic Ending

THERE is a French proverb which, when translated, says: "There is more self-love than love in jealousy." This is absolutely true; and besides being selfish, jealousy is the most unreasoning sentiment that ever existed, and if once allowed to enter and take possession of a mind, it will gradually become an obsession. It will distort and magnify every little occurrence beyond recognition; it will eat like a canker into the heart of love till it destroys all the beauty of life. It is a fiend to be fought against as one would fight the Evil One himself.

The Canker of Jealousy

It has been said that there can be no true love without jealousy. This is a fallacy, because the purest and truest love cannot exist in a heart which is filled with jealousy. Jealousy is want of faith, and real love is faithful and believes in the beloved one.

Some *fiancées* consider that their betrothed should never look at another girl when they are present, much less take any pleasure in her society, and they feel it to be a slight to themselves should he venture to do so, and show their annoyance in different ways, according to their temperaments.

This not only argues a very small amount of self-confidence, but it is not the way to keep a man's attention from straying.

If a girl would only realise that though a man's whole heart may be given to her, he can still find pleasure in the occasional society of another girl, a great many of the tangles of love would never be made. As a matter of fact, it is rather a subtle compliment to the woman he loves for a man to like other women. It is often because he attributes to the whole sex some of the virtues he finds, or imagines he finds, in the one woman of his choice.

There is yet another rock on which the betrothal ship occasionally founders.

Girls are sometimes too anxious, too hasty in trying to mould the mind and opinion of the man to whom they have betrothed themselves. As his character gradually develops before them they find something of which they do not quite approve, some opinion perhaps different from that which they hold themselves, and at once all their efforts are directed towards altering this one little point of difference, whatever it may be. They assert that if he really loves them he will yield this one point in their favour, and very often, for the sake of peace, or for the sake of seeing smiles instead of frowns upon the face he loves, the man will give in; but the surrender is only of outward seeming. In the bottom of his heart he holds to his own conviction, and when the time for unconsciously making the best of himself has faded into the sober hues of married life the old opinions will reassert themselves. Occasionally, if the man is not of the yielding disposition, on such a rock as this the whole ship will founder.

The argument of the woman is that it is not the difference itself that matters, but it is the principle involved—that if the man really loved her he would yield the point.

A True Story

A case very much to the point occurred not so very long ago. A young man in the Indian service, while home on leave, fell in love with a very sweet girl, and in a little while they became engaged. He not only loved her, he admired and respected her. She in her turn loved him devotedly, but she was troubled about his soul. Now, there was nothing specially wrong with the young man. He was neither better nor worse than his fellows, and, had she had the patience, she might have influenced him; but she forgot the old adage that "Rome was not built in a day," and when they parted and the man had returned to India, instead of writing him cheery love-letters she wrote him a series of soulful sermons.

No doubt they sprang from the depths of the love she bore him, but the effect was disastrous.

Love, no doubt, works miracles, but not in a miraculous way; and there is also no doubt that the girl who loves most will exact least, and will reap the greater harvest.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday-School

THE CHURCH MISSIONARY SOCIETY

MISSIONARY WORK IN PERSIA

Continued from page 3077, Part 25

Superstition in Persia—Boy Babies Dressed as Girls, to Deceive Evil Spirits—Troubles of Medical Missionaries—The Mohammedan's Four Wives—Dreams — Travelling in Persia — Thieves—Barbarous Punishments—Prisons

THE superstitions of the people are sometimes a great hindrance to medical work. Operations must not be performed on unlucky days, and practically nothing may be done without casting lots.

The doctor may not be called in, nor, when he is consulted, his directions followed, until an *Estahorē* has been taken One of the most popular ways of doing this is to take a Mohammedan rosary and to hold, without counting, a length of beads between the hands ; then the beads are told off one by one—Adam, and Eve, and the Devil ; Adam, and Eve, and the Devil Should the lot fall on Adam, all is well ; if on the Devil, disaster will follow if the action is proceeded with ; if on Eve, the result is uncertain.

To sneeze once is most unlucky, so the would-be missionary to Persians should practise the art of sneezing at least twice A whole caravan has been known to be delayed twenty-four hours owing to a muleteer sneezing once just as the start was about to be made.

Superstitions about Children

It is not an uncommon thing for boy babies to be dressed as girls, in the hope that the evil spirits will be deceived and not kill them. Every Persian baby wears a charm to keep off the evil eye, and must never be admired without the use of the word *Māshālah*, meaning " in a good moment be it spoken."

A remedy sometimes administered to mothers on the birth of their children is a solution composed of water and the ink used in writing a text from the Koran round a white saucer.

Troublesome Patients

Another difficulty with which medical missionaries have to contend is the patient's apparent inability to follow even the simplest directions. They will swallow lotions and rub on tonics even after the most careful instructions One rich Bakhtiari lady used at one time to attend the dispensary with great regularity for a variety of illnesses, both real and imaginary. She always asked that the instructions might be written in Persian on the bottles, so that she could read them herself. They always are so written, but she liked to draw attention to the fact that she could read. One day one of her servants rushed down to the hospital to ask the doctor to come at once, as her mistress was very ill, having drunk some of " this," she cried, holding out a bottle of belladonna liniment.

The doctor went at once, and found the poor lady in great discomfort; but, fortunately, she had not taken sufficient of the drug to endanger her life. It seemed that she had never taken any of the medicines given her, but kept them arranged on a long shelf. One day she suddenly decided to take a dose, and

sent a servant who could not read to fetch some medicine, which, unfortunately, turned out to be belladonna.

Medicine for Untruthfulness

In the summer of 1910 the birth of the heir-presumptive to the Samsan-es-Sultane (brother of the Bakhtiari chief who deposed the late Shah) was attended by an English woman doctor and a missionary nurse. The mother, having lost seven children, thought that if this one was brought up like an English child it might live. All the baby's clothes were English, much to the annoyance of the older women, and he had a daily bath instead of only once a fortnight or less. He was fed to time, and the mother herself learned very quickly to bath and dress him. He was named Edward, after the Prince of Wales, and is known by that name, with the addition of the title Khān.

In the accompanying photograph he is seen in the arms of his little uncle, Chirag Ali Khān, who is at present (1911) being educated in Lausanne. Before going to Europe, he asked the English doctor for some medicine to cure him of telling lies, for which he was sure he would be beaten in Europe

The Bakhtiari tribe, to which Chirag belongs, profess Mohammedanism, but mosque or mullah (priest) are rarely seen in their villages Their women are allowed far greater freedom than other Mohammedan women, the strictest of whom never leave the *anderun* (women's quarters) except for an occasional drive in a closed carriage, veiled, and guarded by servants According to Mohammedan law, a man may have four wives at a time, and divorce is easily obtained. The richest keep separate establishments for their different wives, but expense prohibits this for middle-class people, and the misery of the homes with two or more wives can easily be imagined.

Edward Khān, aged ten days, heir-presumptive to the Samsan-es-Sultane of Persia The little prince, who was named after the Prince of Wales, is shown in the arms of his uncle, Chirag Ali Khān

Dreams

Persians are great dreamers, and believe in their dreams. One woman in hospital, who was at the time receiving Christian instruction, related one morning how, during the night, she had a wonderful dream. She dreamed she was in a most beautiful country. There she saw a number of the missionaries and others she knew to be Christians. Each had a special place. One came to her whom she recognised as Christ, and she said to Him: "All the people here have their special place. Is there no place for me?" He looked at her and said: "I will prepare a place for you" She woke up, feeling very happy, with all her fears and doubts removed, and asked for special preparation for baptism. She lost all fear of death and the uncertainty about the future, which is felt so strongly among Mohammedans.

A Trying Climate

The intense heat during some months of the year and lack of moisture is another trial which the missionary in Persia has to face. Persia is a tableland between three and four thousand feet above sea-level, with mountain ranges running across it. It is very dry, so that nothing grows without irrigation. Nine or ten falls of rain or snow in the twelve months constitutes a wet year. In some places the water is brought many miles in underground passages (called *qānāts*) from the mountains. It is raised to the surface in buckets, often worked by bullocks Fields and private gardens are intersected by runnels, through which the water is allowed to flow at stated intervals The distribution of the water is under the management of the Kat Khudah (local magistrate), and all disputes are settled by him.

The "Jackal" Season

In some parts of Persia the heat is so excessive that practically all the inhabitants of the towns, during the summer months, seek refuge in underground cellars during the middle of the day, and sleep on the roofs at night. This latter sometimes proves a dangerous resting-place for babies, as jackals not infrequently climb the walls and seize

them out of their *nannies* (cradles), generally by their faces, the only exposed part, and drag them off They rarely succeed in carrying them far, and many are the babies with mauled faces taken to the mission hospital during the "jackal season" They are often disfigured for life

On approaching the town of Yezd the uninitiated traveller would imagine he was arriving at an industrial centre, owing to the forest of tall chimneys rising up in front of him But on arrival he would find that the chimneys are not used for egress of smoke, but are *bād-gīr*, or wind chimneys, for the ingress of air to cool the cellars They are built with openings near the top of the chimney towards the prevailing wind

The journey to and from Persia requires the incoming or outgoing missionaries to summon all the pluck and fortitude they possess Besides the ordinary inconvenience of travelling through a country where not only food supplies but also bedding, washing, and cooking utensils must accompany the traveller (whose only hotel accommodation will consist of a not very clean, unfurnished, mud-walled room in a caravansari), he or she must run the risk of being attacked by robbers Sometimes failure to engage an extra escort from a village where a warning of robbers is given to the travellers has converted the villagers into the robbers they foretold!

How Missionaries Travel

If the country is entered from the north, *viâ* Russia and the Caspian Sea, it is possible to engage carriages in which to reach the centre, but if the journey is made *viâ* the Persian Gulf up-country, the usual mode of conveyance, at any rate for women, is by means of a *kajāva*, or covered wooden pannier, one of which hangs on either side of a mule, and is accompanied by a *chārvādāh*, or muleteer, on foot

During the summer months the journey is usually made by night, the baggage mules crowd round in the darkness and knock up against their brothers with their human freight; the *chārvādāhs* shout at them, and at each other, and there is little chance of sleep for the tired traveller

To arrive at one's destination safely, with all one's belongings, is a matter for great thankfulness Whether it will be possible for other possessions sent ahead, or following, to arrive is an open question. One lady who went on a two years' visit sent a piano on before. It arrived the day she left, and she was considered most fortunate to get it at all!

Nothing is safe from robbers The mail is constantly robbed. What the thieves consider valueless they leave upon the ground to be brought into the town by a chance passer-by, or collected by the postal authorities, when mutilated letters from home, minus their envelopes, are passed round the English communities to find an owner. Outgoing letters are frequently treated in the same way, and are returned to the writers to be "re-enveloped."

On one occasion a camel ate the mail-bag while the driver slept If not enjoyed, the news was, at any rate, well digested.

Crime and Its Punishment

The punishment meted out to those who rob travellers is often so severe that one might be forgiven for hesitating to bring them to justice Their fate may be to be encased alive in cement and to be planted as a pillar, head downwards, by the roadside as a warning to other thieves

Or they may be fastened head upwards with the face bare, so that kind friends may feed them while life lasts

The prisons in Persia are indescribable. The cells where the prisoners are confined are devoid of all furniture, and no food is provided officially, so the long-sentence prisoner who has no money and no friends may expect to die of starvation.

Such is the country to which the Church Missionary Society sends its missionaries. There is no teaching in the streets and highways as in many other countries All Christian teaching must be done in the hospital or in private houses According to Moslem law, the Mohammedan renouncing his religion is liable to the penalty of death; therefore no public profession of Christianity is made, converts being baptised in the presence of converts only

The mullahs from time to time in the mosques forbid the people coming near the Europeans, but the churches continue to be well attended, and the hospital dispensaries are packed with patients, many of whom listen with eager attention to the reading of the Bible and the Gospel addresses which are always given, some indeed, going only to hear "the Book"

Missionaries in Persia have not the news to send home of thousands of converts and hundreds of native churches which are the experience of some of their fellows in other lands But, as Mr Carless, one of Persia's first missionaries, who died at his post, wrote a few weeks before his death

"We are not responsible for success but for humble, trustful, glad obedience in the place that He has appointed You remember the fable of the two angels, one sent to sweep a crossing, the other to rule a kingdom, both went equally delighted to obey And surely we may feel, the more difficult the sphere, the higher the honour to be sent there. It is one battle that the Church is fighting through the whole world, and we can rejoice in the victories elsewhere, and quietly hold our ground till victory shall tune our song also in the field entrusted to us Meanwhile, we can love and serve those poor Moslems, and *love never fails*"

Particulars with regard to work in Persia and the need for more workers (especially educationalists) can be obtained from the Church Missionary House, Salisbury Square, E.C.

By H. LANGFORD HOE

Continued from page 2837, Part 23

Interests for the Elder Children—An Open-air Sunday—The Reading of the Bible—Sunday Evening and the Mother's Hour

THE wise mother will not allow the day to be devoid of occupation or interest as the children grow from babyhood. Sunday afternoons may be devoted to colouring texts or mottoes, or looking out and preparing pictures with which to fill scrapbooks for hospitals or poor children.

Interesting Occupations

There are various forms of anagrams and acrostics that are great favourites with young people, and, if based on Bible subjects, will give a knowledge of its contents without making the acquirement a task. Texts can be indelibly impressed on childish memories as they make up Bible clocks These are formed of twelve texts on any given subject, each corresponding in number of words to the hours marked on the dial of a clock. The dial should be carefully drawn and divided into the required twelve spaces

Favourite books may be enjoyed by the elder ones, or letters written to any member of the family away from home.

Or, under the supervision of an elder sister or governess, the study may be made of some narrative of high endeavour or enterprise in the lives of pioneers throughout the world The fascination of romance will not be lacking in these true stories, and will add to the general knowledge that is sometimes even more valuable than the specialised subject. The missionary field alone is a veritable treasure-house of material.

In the summer, and with a garden, the day can be practically spent out of doors, or a walk in the country forms an excellent conclusion to the children's Sunday.

Reading Aloud

The long winter evenings are possibly a little more difficult to fill, but the reading aloud by mother or father of some standard book will probably be voted the best plan by the children themselves. There are quite a number of books that are more enjoyable if read aloud than if the young people read them for themselves. Mrs. Ewing's charming tales of child life are appreciated and loved if read aloud; Mrs. Charles's delightfully sympathetic tales founded on historical facts may be called old-fashioned, but certainly do not deserve to be forgotten. Charlotte M. Yonge, Miss Montgomery, Emily S. Holt are other writers whose books give much pleasure to young folks.

As years pass the choice grows wider; the works of Charles Kingsley, Henry Kingsley, Henry Seton Merriman, Sir Walter Scott, Jane Austen, and Mrs. Gaskell will all appeal to young folk if read aloud sympathetically. Then the poets must not be forgotten, and the great stories of the world, such as concerning King Arthur and his Knights of the Round Table, the Norse legends, and many others, which are to be obtained specially told in simple though not babyish language, in more than one series of books. The lives of modern men, such as General Gordon, Bishop Hannington, David Livingstone, Father Damien, are all too valuable to be omitted when selecting reading matter.

Reading of the Bible

The reading aloud of suitable portions of the Bible must not be forgotten, and its stately and sometimes formal style of language appeals in a wonderful way to children, even to those who might possibly be thought too young to comprehend it. What more stirring account could heart of child desire than the story of the three Hebrew boys in the fiery furnace, or the selling of Joseph into Egypt by his brethren? Questions will probably follow the reading more quickly than they can be answered, and very much depends on the replies given. A child is quick to reach the heart of a subject, and often formulates a theology that would shame older people

The Mother's Hour

When the younger ones have gone to bed comes the chat with mother in the firelight, when things are whispered that never could have been breathed in the bright light, or she goes to the piano and plays a favourite hymn tune and all sing the words. If some member of the family be on the sea, that grand hymn, "Eternal Father, strong to save," is never omitted, or, maybe, it is always sung on Sunday evenings for the sake of some other "mother's boy" in "peril on the sea."

Good-nights are said, and mother alone is perhaps thinking of her bairns growing up so quickly, when she may find one or other has quietly slipped downstairs to make a voluntary confidence or ask the solution of some childish problem, and she feels this is her reward—the love and trust of her children. Who can say that the remembrances of the Sunday evening talks may not prove to be the very best safeguards for the grown men and women?

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world, how she may study, and how attain success there. Authoritative writers are contributing articles on

Art
Art Education in England
Art Education Abroad
Scholarships Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

WHERE TO STUDY ART

THE ROYAL COLLEGE OF ART, SOUTH KENSINGTON

Continued from page 3081, Part 25

How Art Teachers are Trained—Some Students who have Become Famous—The Modelling School and its Work—The Architectural School—The Wide Scope of the Design School Curriculum—The Embroidery Class and its Opportunities

A FOUR years' course of literary lectures is delivered by Mr. Beckwith A. Spencer, M.A., dealing with the general history of art from prehistoric times down to the present day, and comprising such subjects as Greek mythology and sculpture, early Christian art, outlines of mediæval European history from the fifth to the thirteenth century, Byzantine architecture, the Renaissance in Italy, French art in the seventeenth and eighteenth centuries, and the industrial revolution in the nineteenth century and its effects This course every student is expected to attend

The interest and value of the lectures is still further enhanced by the lecturer's plan of holding classes for the discussion of the subject matter of the lectures and the revision of the students' notes, which prove most helpful to students in the preparation of the essays they are required to produce from time to time.

The lecturer also holds classes for the study of French or Italian, which all students are required to attend, unless they can already show a considerable acquaintance with one or other tongue.

A group of students in the Modelling School at the Royal College of Art, South Kensington. This branch of the College has trained several promising sculptors of both sexes

Every student of the College is also expected to execute a pictorial or decorative figure composition as home work once a month, the subjects being selected from the literature of the period which is being studied in the literary lectures. These compositions are afterwards hung in their order of merit, and criticised by the Professor of Painting and Mural Decoration. Students have the privilege of full access to the wonderful art library at the Victoria and Albert Museum, which proves of special value to them in connection with the literary course.

In the Etching and Engraving School course, Sir Frank Short, R.A., P.R.E., gives students practical instruction in etching, aquatint engraving, line engraving, mezzotint engraving, steel facing, and plate printing.

There is a most thorough and valuable course on "The Methods of Teaching" given to all students who intend to become teachers by the Principal and Headmaster of the Royal College of Art, Mr. Spencer. The period of training in methods of teaching is spread over the whole course of the student's college career, with the object of fitting him or her on leaving to become a teacher, and to grapple with the various points which may arise in dealing generally with art instruction.

Professor Lethaby and his assistant directing the work of a class in the Design School. The curriculum of this school is a very wide one, and after passing a certain standard of excellence students are allowed to specialise to a certain extent

The lectures given by the Principal include such subjects as "The History of Drawing as a Means of Education," the work of Rousseau, Pestalozzi, and Froebel. The necessity is obvious for an art master or mistress to make himself or herself acquainted with the system upon which students have been taught before entering the school of art—namely, methods pursued in the elementary and secondary schools, the drawing done by the child from seven to twelve years of age, and from twelve years up to the time of his or her entering the school of art. A review is given of the subjects taught in schools of art and examined by the Board of Education and School Management, and the mistake shown of neglecting general education in the art student.

Students following this special teaching course give instruction in the College at certain specified classes, under the direction of the Principal, who, in order to prepare them for this work gives special instruction in the methods of teaching four times a week. The teaching power of each student in training is, however, taken into account in awarding travelling scholarships, and prizes.

While the primary object of the Royal College of Art is to train teachers, many students afterwards take up the practice of one or other of the fine arts as a profession, and the list of past students who have risen to fame is a fine one.

Notable Pupils of the School

Among present-day women artists who owe at least a part, if not all, of their training to the Royal College of Art may be mentioned H.R.H. Princess Louise, Duchess of Argyll, Clara Montalba, Mrs Stanhope Forbes, and Miss Lucy Kemp Welch, R.B.A., who for a time attended the Etching School. Amongst men are to be found the names of Professor Herkomer, R.A., Luke Fildes, R.A., Henry Wood; J. J. Shannon, R.A.; W. Llewellyn; Alfred Drury, A.R.A.; F. Derwent Wood; and George Clausen, R.A.

Advanced students, while still working at the College, are allowed to execute commissions with the special permission of the Principal, and a number of them exhibit annually at the Royal Academy, and have been specially successful in selling their works this year (1911).

The past and present students of the Modelling School were specially well represented, no fewer than fourteen showing pieces of sculpture. Miss Lawson, one of the senior students, has no less than three exhibits, one of which, "A Bacchante," was sold almost immediately; while last year she sold a charming little "Daphne."

Miss Winser, a past student, has a colossal figure in the Academy of 1911, and also had a similar figure in the Franco-British Exhibition.

The fame of Professor Lanteri as a teacher of sculpture has travelled far and wide, and girl students coming from Australia, Canada, Newfoundland, and the United States, as well as from Scotland and Ireland, are now working together in the Modelling School, several of them perched high upon scaffoldings and platforms, and each one engaged upon a separate piece of work - such, for instance, as an original design for a fountain—besides executing studies in every size from the life model, who sits several days a week

Professor Lanteri—who has also a very large class of men students - visits the girl students' studio three or four times a week to criticise and advise, taking special pains to set less advanced students on the right road when beginning a fresh piece of work, and his able assistant, Mr Clemens, is constantly in and out, ready to give any help that may be needed

Students painting a head from life in the School of Mural and Decorative Painting. Each student in this school is expected to take up also at least one branch of craft work

The Modelling School course includes composition, figure, and ornament in the round, and to fill architectural spaces, modelling from life in the round and in relief, modelling in folds, and the arrangement of draperies in the round and in relief, the arrangements of drapery to explain the movements of the figure, studies of animals, figure and ornamental design (*full size*), the enlargement of a figure by means of pointing, and marble carving There are also highly technical lectures and demonstrations on the method of modelling the bust and the figure from life, and the modelling of draperies in high relief and low relief, figure and ornamental designs for architecture and art manufacture, medallions, medals, and plaques are represented.

Occasional practical illustrations are also given in the art of casting.

There is a special summer sculpture course of two weeks for students coming up from the country—most of them teachers in the provinces—and to these Professor Lanteri gives a most interesting set of four demonstration lessons, showing exactly how a portrait model from the life should be built up, while the students also find time to do a life-sized figure during the time, which Professor Lanteri criticises

While there are at present (1911) no women students in the Upper Architectural School, under Professor Beresford Pite, F R I.B.A, for general practical architecture of necessity entails much climbing over roofs and crossing joists—proceedings altogether too hazardous for the ordinary woman—every student, however, is required to take a preliminary course in the lower division of the Architectural School, which includes the study of English woodwork, masonry, and Greek and Italian Renaissance architecture, before specialising in any of the other three upper schools, and on one occasion a girl student came out at the head of a list of sixty men and girls in the architectural class at the end of her first year

This knowledge of architecture subsequently proves very valuable to the woman sculptor, artist, and designer, and is extremely useful in the planning out of landscape gardens and many similar artistic professions now open to women; while garden architecture, the designing and building of fountains, garden temples, and the like, is a branch of the profession in which women have already been most successful.

The spacious class-room of the Design School, under Professor W R Lethaby, seems always crowded to overflowing, despite the fact that practical workmanship in the different craft classes is taken concurrently with the general drawing work of the studio, and that a large number of students are always working in the Museum, for the making of a series of careful studies of uniform size in the Museum, to be kept for future reference on whatever happens to be the student's own subject of interest, is an important part of his or her course.

The Design School

As Professor Lethaby remarked, "In their right of entering into the Museum—for which they have admission through a special private door—students at the College are in the enjoyment of a sort of perpetual travelling scholarship, going constantly in and out to study ancient art."

The Design School curriculum is an immensely wide one, and each student, after passing a certain standard of all-round

excellence, is allowed to a certain extent to specialise in the direction for which she has the greatest natural bent. Such a specialising may be book decoration, for instance, and everything appertaining thereto, including illustration in pen and ink and colour, title-pages, illustrations and lettering, wood-engraving, photographic reproduction, lithography, etching, and bookbinding. Or it may be the decoration of printed stuffs, wall-papers and borders, textile fabrics, embroidery, lace, carpets, and damasks; or, again, in decoration involving figure composition, such as stained glass, mosaics, and tapestry; or in gold and silversmiths' work, in jewellery making, and enamelling, modelled and carved ornament in stone, wood, and plaster, gesso work, gilding, and metal-work in wrought or cast iron, lead, and brass; or in cabinet-work, house decoration, pattern painting, and the making of stencils, all of which are included in the course.

Mural Decoration

In the School of Mural and Decorative Painting, under Professor Gerald C. Moira, composition of a decorative character is the principal feature of the Upper School course.

Every composition is executed with due regard to its fitness as an architectural decoration, and the scale of figures in relation to the space which they are intended to decorate is a special feature of the students' work.

Each student is required to select and pose his or her model, and also to choose and arrange all drapery introduced, and is thus equipped to carry out any decorative work in after life, besides gaining a sound training in this important branch of the management of a school

The work of the students of the upper school includes making constant studies from the life in oil and tempera, figure composition, and the designing of cartoons During their last year they are required to undertake important schemes of mural decoration, and may be called upon to assist in carrying out large schemes of decoration for an important building, working in various media.

The students in the Lower Division at first make five hour studies from the antique in charcoal, and draw heads and hands from the life They go on to paint from the antique in colour, and from the head, life size, and begin the study of figure composition and the elementary principles of design before passing on to the Upper Division of the Painting School

Each student in the Painting and Modelling Schools takes up at least one branch of craft work, and the students in the Design School are expected to take up several, in order to learn by practical experience the limitations of the materials in which their designs are destined to be worked out.

The Embroidery Class

The Embroidery Class, which takes place on Thursday afternoons, under the direction of Mrs Archibald H Christie, is attended by almost every woman student in the school, for the demands for design and embroidery go together in almost every woman teacher's post, and girls double their chances of success if they are skilled in the intricacies of embroidery.

There is a constant demand for teachers of embroidery and design from the trade schools, for which the salaries offered are from £130 to £150 a year.

The Embroidery Class in full swing is specially interesting to the visitor, for each one of the forty or fifty students present is engaged in carrying out an original design, which she has herself executed after a thorough study of the masterpieces of old-world needlework in the museums, and many of the specimens which the writer was privileged to see were exquisite in design, colouring, and workmanship

The course includes the tracing of patterns, ancient and modern stitches and methods of work, gold work, figure work, appliqué work, cut and drawn work, and the making up of finished embroideries. Tapestry weaving also forms a special part of the course

Comparatively little can, of course, be actually done in class in the space of a couple of hours or so, so that most students get through a certain amount of embroidery as home work each week.

The Embroidery Class at the Royal College of Art is attended by almost all the women students, each of whom carries out her own original design

To be continued.

THE ART OF VAMPING

By MRS. WEGUELIN GREENE

Vamping on the Piano, Banjo, Guitar, or Mandolin—Knowledge of Harmony Essential to Successful Harmony—The Common Chord of a Key—The Dominant Seventh—How to Learn the System—Songs to Choose

THE wish to vamp is always strong with those who can play at all, but though the ear is guide enough up to a point, knowledge sooner or later must come to the rescue.

The two most important chords for the process come readily to the hands, but to use them casually without understanding them is fatal to progress. Their intervals must be thoroughly realised instead of merely guessed, for the vampist requires exactly those tonal combinations in five other keys for even quite a simple melody.

Harmony may be a formidable, but it is a very attractive subject

If, for example, the key of D be chosen, the primary chord will be built up of D, F sharp, and A—a combination known as a triad.

In music all intervals include the starting and final note. From D to F sharp, then, there are five half tones; from F sharp to A four half tones. The vampist instinctively uses these notes in other positions, F sharp or A serving as the lowest note, while in the bass one of the chord notes will be made to serve the octave. So much for what is called the tonic or common chord of the key.

Turning to the second one, composed of four notes, we find this combination A, C sharp, E, and G—a beautiful chord when struck. Here again, for artistic purposes, any one of the four can be used as the lowest or root note, the bass note employing one as required. To extend remarks in these connections, it is open to the vampist to use just as many, or as few, of the notes as fancy directs, also to play them open in arpeggio fashion, the bass octave preceding them for the bar's first beat

How to Apply the System

And now to the other five keys that will be called upon to offer their common chords, and those of the dominant seventh as just described. One will be A major, five notes ahead, another G major, four notes ahead. The others will be minors—namely, B minor, F sharp minor, and E minor. In their triads the second note is always lowered half a tone, which makes an extra half one for the next two intervals It should be noted that the minors are a third below the majors, and are always known as their relatives. Including the starting key, there is now a group of six with which to ring the necessary changes. If the song is on very simple lines, two keys may be called on to help with the accompaniment; another may require three, but not a few will certainly need the six.

It is one thing, however, to know the system, and another to be able to use it readily. To arrive at this, it is an excellent plan to go through all the keys in groups of six, setting out their chords in manuscript. All the positions should be included. The dominant seventh chord, it should be added, is tiresome to transcribe out of its first position. Going back to the key first dealt with, the displacing of A to a position above G means squeezing these two on a space and line uncomfortably near together. To glance at a few printed songs is always to find this species of chord, whether in part or as a whole, with something of a diphthong appearance.

When all are written out, the vampist should familiarise herself with the processes on the piano, noting the absolute family likeness the scheme in any one key bears to that in another. In every instance the chords will be built up of the same intervals, and will be capable of corresponding changes of position. The five keys known as the attendant ones will always, too, be in the same order.

Some Songs for Beginners

A necessary remark at this point is that, if a song is in the minor mode, the keys needed will be one minor five notes ahead, one four ahead To these must be added three majors, a third above their minors. It is easily grasped that this is a mere reversing of matters, a little tiresome at first to realise, but very plain sailing after a few initial trials of minor settings.

There is nothing dry about trying over the schemes of six at the piano; on the contrary, the desire grows greater and greater to experiment in further directions. A key to be wary about is F sharp, as the group in this instance is a mixture of sharps and flats. The attendant one five notes ahead, for instance, is that of D flat; the one four notes ahead, B major, which has five sharps for its signature. In the relative minors a mixture of flats and sharps also occurs.

Another key needing special consideration is C major. Having neither sharps nor flats of its own, the attendant keys run into both, for F major with B flat is in the group and G major with F sharp. Of the three minors, E minor and D minor have a sharp and flat respectively.

The art of vamping is an enviable one, for not only can it be applied to the piano, but to the guitar, banjo, and mandolin. Excellent songs to start upon are plantation ones, in change with which can be taken the older airs of Christy Minstrel days. In turn, too, can come the original Irish, Scotch, and English ballads, too few of which find a place in the modern *repertoire*.

No rule can be given as to which keys of every group will be called upon to lend their chords, for every song has different requirements in this connection. The same remark holds good for the positions.

WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture	*The Vegetable Garden*	*Conservatories*
Flower Growing for Profit	*Nature Gardens*	*Frames*
Violet Farms	*Water Gardens*	*Bell Glasses*
French Gardens	*The Window Garden*	*Greenhouses*
	Famous Gardens of England	*Vineries, etc., etc.*

FRUIT-FARMING FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "The Farmers' Friend," "Small Holdings for Women," etc

Types of Fruit-Farming—Selection of a Site—When to Start—The Approximate Profits—Capital Required

A VISIT to the country in April or May, when the fruit-trees present an appearance of driven snow tinged with pink, is delightfully entrancing, only to be equalled by the aspect in September when the self-same trees are burdened with rosy-cheeked apples or alluring pears and plums.

There is something inspiring about the well-kept orchard, with its neat rows of trees, each equidistant, that seem to radiate like the spokes of a wheel as one cycles or drives past; serried ranks of soldiers appear disorderly compared with these trees, and whichever way one looks they form themselves into lines that dwindle in perspective towards the flanking hedge.

So much for the outside point of view. But how do these trees look to their owner, to the man or woman who depends upon them for a living? The beautiful fields of white blossom are only so much fickle promise, sources of worry and anxiety—there is so much that *may* happen before the realisation of the harvest. The uniform rows represent so much capital and so much labour. It is only the full baskets and the straining horses leaving for market that bring enthusiasm to the grower.

The Possibilities of Fruit Farming

These are the two sides to the picture, and the woman who would become a professional fruit-farmer must look closely upon the darker surface of the canvas. She must weigh the pros and cons, the possibles and probables, before embarking upon the undertaking.

However, not to dwell upon the dismal too long, there is undoubtedly a very good living to be earned from fruit-farming, and it is no exaggeration to say that fortunes have been made from it. The demand for home-grown fruit is greater than ever, and the produce itself is unequalled the world over. True, California can grow larger and brighter apples and Spain more prolific grapes, but our own fruit possesses the more delicate flavour, thinner skins, and better qualities generally, thanks to the Gulf Stream, which gives our atmosphere the precise degree of humidity necessary.

Methods of Planting

Land, efficiently planted with the right varieties of fruit-trees, can be made to yield £70 per acre per annum, and there are a few experts who lay claim to an even greater return than this. Be that as it may, however, £50 per acre per annum is by no means to be despised, and land under fruit cultivation does not entail the labour of market-gardening or flower culture.

In the Evesham district, which is the capital of King Fruit, the broad principles are to plant standard fruit-trees twenty feet apart, in the centre of the alleyways to plant bush fruit, such as currants and gooseberries, and to devote all the remaining space to raspberries and strawberries. This may be almost called intensive fruit culture, for not one inch of room is wasted.

Another plan is to plant standard trees in a paddock to form an orchard and to run fowls or other stock beneath them. Then, again, flowers for market may be cultivated under fruit-trees, and there are many growers who run rows of tulips, daffodils, or wall-flowers between the standard and bush fruit.

Yet another method is to plant apples, pears, or plums trained in a pyramid or bush shape ten feet apart, and to fill the intervening spaces with gooseberries or currants.

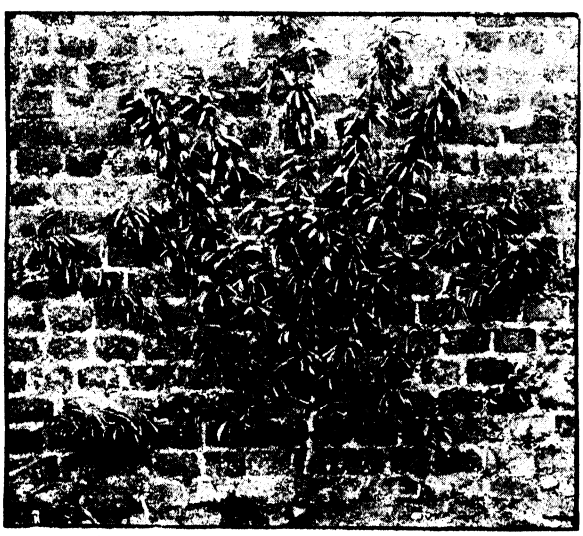
One system is as good as the other, and which is to be adopted depends upon circumstances. Generally speaking, however, the Evesham plan is the most satisfactory, except that one must inevitably wait a little longer for returns.

Fruit-trees are trained in a variety of ways. First of all, there is the common standard-trained tree. This consists of a main trunk, stem, or standard some six feet in height, from the head of which emanate the branches. The centre is somewhat hollow, and the formation of the branches like an upturned umbrella, so that sun and light may enter.

Then there is the half-standard—a tree on precisely the same principle, except that the standard itself is much shorter. Half-standards are used where no live-stock is kept to gnaw at the branches, and they are likely to come into bearing sooner than the full standards, whilst they will obviously make better progress in an exposed position.

Trained Fruit Trees

Bush trees have very short trunks, and the branches emanate from a point quite close to the ground ; they are usually trained in pyramidal form, and are particularly useful from the fact that they come into bearing very early. Moreover, they are easy to prune, simple to protect from birds, and the fruit itself can be picked with little trouble.



A fan-trained pear-tree on a wall during the first year of planting. Good dessert fruit always commands its market

Trained trees are an art unto themselves. There is the fan-trained specimen which is nailed to a wall or secured to lines of wire netting running transversely. Wall-plums, pears, and apples are invariably ideal dessert fruit, commanding fancy prices. A " dwarf-trained " tree is one with a main stem only about a foot in height ; " trained " trees are longer in the stem, and are used for culture where the heads have to be r above some obstacle, such as a window o growing plants.

Espalier trees are trained either on a or on wires in the open, and they, furnish very fine fruit. They are train that horizontal branches emanate fr main upright stem, and in other ways. there are cordon trees, which have b single stem some six feet in height, bris with short fruit-spurs.

Where to Start

The expert who has a certain deman the choicest fruit works with espalier, co and wall trees as far as is possible, bu practical fruit-farmer who rents se acres invariably remains steadfast to older standard and bush fruit. Quality r of course, be considered very carefully, the established standard tree yields quan and, after all, the latter must hold greater sway.

There is practically no part of the Bi Isles in which fruit does not thrive, naturally there are some districts b than others. Kent, the garden of England, holds first place as a county, but there are the rich fruit-gardens of Middlesex, Worcestershire, and Herefordshire that must not be overlooked. Deep, holding soil is required, and thin, shelving land should be avoided. Personal observation will teach the beginner much as to judging successful fruit-bearing land, but where capital is to be risked and years of labour involved one cannot be too careful, and it is economical in the end to call in expert advice, to have the soil analysed, and, generally speaking, to leave no stone unturned in the effort to court success.

Next to good land and soil, the market must be considered. The ideal spot on perfect soil rising on a gentle hillside open to the south, is as useless as the Sahara if there is no convenience for transit and for disposing of the produce. The sheltered, favoured spot must be within easy call of a township where fruit may be sold, or, at least, of a railway that will bridge the intervening gap.

Within a circle of thirty miles of London or a large city, fruit-farming is likely to be most successful. Railway charges are a perfect bugbear, swallowing up profits to an amazing extent. True, land comparatively near to a city is more costly than that in remote country places, but it is better when fruit-farming to pay the additional rent, and be nearer a market.

As for the details of selling fruit, these may be arranged by private treaty ; or may be left to a commission agent of repute at a market. The fruit may be advertised and sent direct to the consumer. Many Evesham

growers thus dispose of their wares. It may be sold to country carriers, many of whom buy fruit at a fixed price, and take it into towns to sell at their own risk Again, in many parts there are auction sales in May, June, and July, when immature fruit is sold as it hangs upon the trees, to be gathered at the expense and pleasure of the purchaser In any case, however, home-grown fruit will always find a buyer, and the instances when there has been such a glut that even picking has not been remunerative are very few and far between.

When to Start

The best time of all to commence fruit-farming is the early autumn. Michaelmas is the favourite time for making removals in the country, and more land comes into the market at that quarter than at any other. Having fixed upon a suitable spot, engage the services of a solicitor to draw up the lease This is another point where the layman is apt to stumble, for it is the easiest matter in the world for the beginner to take a piece of land and plant it, only to find, a few years later, that the landlord can evict him or her, and benefit from the capital and labour expended. Conditions should be made in the lease so that the tenant receives full reward for the improved value of the holding when the lease terminates

The planting of fruit-trees may proceed from October till March, except when frost is actually in the ground, but the middle weeks of October are perhaps the best time of all. The ground then still retains some of its summer warmth, and during the long winter the tree has an opportunity of becoming firmly established. Certainly, trees planted in the spring do not stand their removal so readily as those shifted in the autumn, and another point is that the nurserymen hold the best stocks at the beginning of the season.

Capital Required

As for the cost of commencing a fruit-farm, this is rather a different matter from the actual capital required. When one is growing floral or vegetable crops there is a return the first season; with fruit one must wait at least two seasons before cash begins to even dribble in The capital required to embark upon such a venture implies not only the bare cost of planting, rent, and incidental outgoings, but also the expense of living in the meantime; £30 would stock an acre with fruit-trees, and a further £10 would put unkempt land in a fit condition for planting Further expenses include a supply of baskets, ladders, tools, and general appliances

Fruit-farming is an investment, market-gardening is more of a speculation The lady with an annuity, or sufficient means to tide her over the early years, can enter upon fruit-farming light-heartedly where a poorer sister would have to pause and consider.

At the very outset, the writer would point out to the beginner that there is really a considerable amount of work attached to fruit-farming. It is not sufficient merely to plant the trees, and then to await results Fruit-growing is a perpetual war, a sequence of strife against pests of many kinds, against the weather, and against disease.

How many amateurs, for example, know that fruit-trees are grease-banded in October? Grease-banding consists of tying lengths of grease-proof paper round the trunks and main branches of trees, and of smothering the paper with a specially made sticky substance The object of this treatment is to entrap the female of a wingless moth that winters in fruit-trees, ascending by means of the trunk, only to lay her eggs, and in the spring to propagate a race of grubs that will infest the fruit

Then there are the smother-fires that the professional lights in the early mornings of spring days to ward off frost from the blossom. These fires, which are made from oil

Grease-banding a fruit-tree to entrap a certain moth which produces grubs most destructive to fruit. The operation is performed in October and resumed in January

scattered on wet straw, emit volumes of dense smoke, thus keeping away the cruel icy blast that would spell ruination On the more up-to-date farms special vessels containing an inflammable liquid are used, the "lamps," as they are called, being retailed by dealers who cater for the grower.

Again, there is spraying, or the syringing of the trees with chemical mixtures, an operation that may have to be performed several times a year to check insect pests, and to keep the trees healthy The professional fruit-farmer leaves nothing to chance, and all that can be done to produce a profitable crop of fine fruit is carefully attended to. It is a serious, strenuous occupation, entailing considerable labour right through the year, but at the same time it is a healthy calling, and there are great numbers of ladies who grow fruit successfully and with profit

To be continued.

THE MAKING AND CARE OF LAWNS

By HELEN COLT, F.R.H.S. Diploma of the Royal Botanic Society

Repairing Lawns—Cutting Young Grass—Finding Levels for a New Lawn—The Ground Line—Drainage—Grass Seed and Turves—Top-dressing Lawns—Weeding and Other Matters

GARDEN lawns often need repair, for bare, unsightly patches appear in parts where the grass has deteriorated or died. Such a condition should be treated as follows:

Scratch the bare portions of the grass deeply with an iron-toothed rake, and re-sow at the first opportunity, allowing one ounce of seed to the square yard. Sow the seeds on a fairly still day, and cover them very lightly with finely sifted loam. Then rake the surface gently, and pass the roller lightly across it. A webbing of green or black cotton should be stretched on small sticks across the places repaired, as birds are fond of grass seed, and will plunder it if not checked.

A dressing of fertilising fibre—obtainable for the purpose—will be of great benefit if applied at this stage, as it will serve both to protect and nourish the young grass when it appears. Half a bushel of the fibre will be sufficient to dress four square yards of ground.

After cutting young grass for the first few times it should be rolled lightly, as this encourages the roots to spread, and fresh growth to be made

Cutting Young Grass

It is of importance to cut the young grass when not more than two inches high, as by doing so a strong growth is encouraged. The knives of the machine should be set rather high for the purpose, or a scythe may be used. Very small patches of grass may even be cut with the grass-shears, so long as these are in good condition. After cutting, the grass should be rolled lightly for the first few times, as this encourages the roots to spread, and fresh growth to be made.

Where it is desired to make an entirely fresh lawn from seed, the above directions will apply equally, but careful preparations must first be made. The ground should be spread thickly with good manure, and then be trenched, so that the manure falls to the bottom, where it will afford an excellent reserve of food and moisture. Basic slag may be applied near the surface while trenching, at the rate of 10 pounds to 40 square yards, and kainit at the rate of five pounds to the same area.

Finding Levels for New Lawns

After digging is finished, the ground should be allowed some weeks to settle, and then be raked carefully until a fine tilth is obtained. The levels will, of course, be previously taken if necessary, using borning-rods and a spirit-level. This is done in the following way: Take the first, or sighting, rod, and rest it upon a stake driven into the ground at one end of the plot to be levelled, and rest a second one on another stake which has been levelled with the first by means of the spirit-level.

The stakes having been distributed in a straight line from one end of the plot to the other, a third borning-rod is placed on the third stake. If on looking over the sighting-rod, the tops of the other two can be seen together, the borning-rods are then on a dead level.

The Ground Line

To find the ground line, start for levelling at the highest point, and drive in a stake, six inches deep. Then put in another stake the length of the spirit-level away from the first, making both level after testing with rods. Drive in a third stake, and place a rod on this Continue throughout the plot, leaving the stakes in the ground, and using the rods over again, till the operation is complete.

The surface-line can be decided thus: Measure the distance from the top of each stake to the original surface of the soil, and set the distances down on paper. Add all the different heights together, and divide by the number of stakes minus one. The result will give the distance which requires to be measured down from the level of each rod.

If levelling has to be done on ground where the height varies considerably in different parts, the length of the stakes will of course, become too great, so the following plan is followed: After levelling the first three stakes, drive in a fourth stake *as near as possible* to the last. Leave it six inches

or a foot above the ground surface, and then measure the difference between the two stakes, and put it down on paper. Level the next stake with this (reduced) stake, and repeat the process until the lowest point is reached. Add up all the differences, and the total will give the difference between the highest and lowest points.

When the ground has been staked out, begin the actual work of digging and removing the soil as required.

Drainage

Lawns on a slope will not require draining, but care should be taken that a level lawn is properly drained, or the grass will be sodden, and unsatisfactory, though over-draining, should be equally avoided.

A lawn will most frequently be sufficiently drained by cutting out drains two feet deep and filling up six inches of the depth with rubble or broken bricks. It is better to have a larger number of drains about one foot or eighteen inches from the surface than a smaller number laid very deeply.

Where pipes are used, there should be a fall of at least one inch in every six feet. The basis upon which they are laid should, of course, be quite firm and even. The pipes should be 1½ inches in width, and a shallow covering of rubble should be placed over them, the points of juncture especially being protected. Proper consideration must be given to the depth, direction, and distance apart suitable in different cases, as these will vary with the conditions of the ground.

Grass Seed and Turf

It used to be said that a tennis or croquet lawn required three years from the time of sowing before it was fit to play on, but modern methods have changed this. A lawn sown in early autumn should be ready for play by the following summer, and one sown in early spring by the summer's end

In buying grass seed, the purpose for which the lawn is required should be stated, also the nature of the soil

Where a lawn is to be made or repaired with turves in preference to seed, great care must be taken to obtain grass from a reliable source, or it may prove to be coarse, tussocky, and infested with weeds. The regulation size of turves is 3 feet by 1 foot by 1 inch, and the price will be 10s. 6d. or so per 100 In laying turves, they must be placed carefully together, and be rammed with a turf-beater.

As regards the top-dressing of established lawns, this may by done in spring either with a reliable artificial lawn manure, or with a mixture of light loam and wood ashes, passed through a sieve. Basic slag is a good, cheap manure for lawns, especially those on a clay subsoil. It may be safely applied at the rate of six or eight pounds to twenty square yards.

If a third proportion of kainit be mixed with the slag, only half the quantity of the latter will be needed. Such a dressing will encourage the growth of fine grasses and clover, by supplying phosphates and potash and limiting the growth of coarse grasses by the absence of nitrogen, which the clover can obtain from the air.

On a tennis-lawn, however, clover becomes slippery in damp weather, and it also discolours the balls, so that a more general stimulant is sometimes required. To supply this, give sulphate of ammonia in spring at the rate of three-quarters of a pound to forty square yards, mixed with four pounds of rape dust.

If moss appears in patches—a sign of poverty of soil—scratch the places with a rake, and remove the moss entirely; then fill in with fresh soil, sowing more seeds in the spot, and top-dressing the lawn at the first opportunity.

Lawns are, of course, exhausted by constant cutting. For this reason the mowings should occasionally be left on the lawn —using the machine without a grass-box— as these, if moistened, will afford some nourishment. They will also provide a valuable mulch in time of drought.

Lawns should be swept frequently in order to keep them clean and encourage root action in the grasses Occasionally, however, the mowings should be left on the lawn, and the machine used without the grass-box

Weeds should be dug out assiduously, using a spud or an old knife. Never allow a weed to go to seed, for "One year's seeding, seven years' weeding" is a true proverb. If weeds are at any time too plentiful to remove by hand, apply a pinch of lawn sand to the crown of each, or a mixture of ordinary sand and strong sulphate of ammonia.

Lawns should be swept frequently, not only to keep the lawn clean, but to encourage root-action in the grasses, and to help in spreading worm-casts.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

PAPER WORK

A PROFITABLE HOBBY

By N. NORMAN

A Dainty Form of Work—Scope for Artistic Tastes—Explanation of Terms in Making Flowers—How to Make Almond Blossom and Japonica—Materials Required—Disposition of the Flowers in the Decoration of a House

PAPER work has made rapid strides in the right direction, and the majority of people have come to recognise at last its claims to merit.

Properly studied and carried out, there is no valid reason why it should not become a profitable hobby to many girls and women who naturally desire to supplement an inadequate or too slender income. It is work which is done at home, and this fact is not the least of its many charms. The necessary outlay need not be expensive; indeed, a few pence well spent now and then will soon provide quite a stock of materials. Again, it is very dainty work, both in texture and colouring, providing pleasant occupation for artistic eyes and fingers.

And the joy of creating! There are few indeed who will deny its fascination, and those few should try the work themselves, and as they watch a thing of beauty grow under their own manipulation, then affirm, if they can, that there is no real joy in seeing the mind's vision take material form.

Paper work branches out into several classes, all bearing relation to one another, inasmuch as they are all based on the same fragile material, but differing widely in the treatment. Thus we have paper flowers, against which there has been much unmerited prejudice exhibited, now happily removed; paper lampshades, infinitely cheaper, daintier, and more varied than the stereotyped silk shades; paper table-centres, some of them exquisitely pretty; paper dresses; trifles of all kinds—and all to be made easily by people who find ordinary fancywork tedious and uncongenial.

In these articles it is intended to deal with paper flowers, and before specialising upon any particular blossom it will be better to take a few of the ordinary terms used, and to define their meanings, with a view to simplifying matters for those who may perchance be pleased to take up the work.

Stemming

Firstly, and one of the most important parts, is *stemming*. To do this the wire is wound round the base of the flower, and carried down in a double twisted length so as to afford a firm support and yet to allow of its being bent gracefully. Over this is wound a narrow strip of green tissue paper, beginning at the wired part of the flower and thence wound smoothly down

A branch of almond blossom. This flower offers one of the most charming possibilities of paper work, and its successful imitation represents a result of high artistic achievement

the wire until foliage is added, when the green tissue is continued to the end, where it is stuck by means of a little paste or gum. The adhesive may be used for the starting, as many beginners experience considerable difficulty in keeping the strip of tissue in its right position.

The words *add leaves* applies to foliage which is appropriate to the flowers being made. Leaves of the rose, marguerite, carnation, etc, should be procurable at any large draper's; but the preserved palm-leaves can be split up into narrow blades, and will then be found most useful for daffodils, irises, pinks, etc. These palms can be bought for a few pence.

The alternative is to make paper leaves, but the other course will be found more profitable, as it is generally bad foliage which stamps the work as being "papery."

The *calyx* is the green addition which is put on after the flower is made and ready for stemming. Sometimes it has points, sometimes it is rounded, whilst, again, the number of points and the size of the calyx varies considerably; but the measurements and shape will always be shown with each flower chosen for description.

The word *seeds* is intended to denote the centres of the flowers, all of which are somewhat different. Wherever this is possible, detailed instructions will be given as to the formation of these so as to approach as nearly as may be those used for millinery purposes. In the cases where it is impracticable to follow this course paper centres will have to be substituted, for the making of which instructions will be given.

Simple examples have been chosen for the first lesson in paper work—namely, almond blossom and japonica.

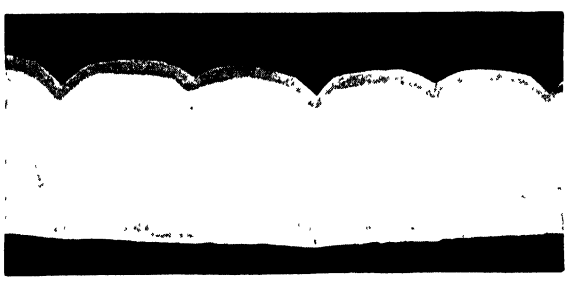
How to Make Almond Blossom and Japonica

The materials required for the making of these delicate flowers are few, simple, and easily procurable. Red, white, and pink tissue paper, some coarse white thread, a little lump of powdered chrome, gum arabic, sharp scissors and wire, together with some twigs or branches, form the necessary outfit.

For the almond blossom two sheets of tissue paper, one white, one pale pink, will be required; and these must be laid one inside the other, always taking care to keep the two shades together. Fold the paper lengthways, and cut strips of about one and a quarter inch in width. These lengths must be folded eight times, and the top edges cut slightly round, so that when the strip is again opened there will be found sixteen sections, each of which must be cut about a quarter of an inch down. Cut the strip into four, each having four sections. Lay these on a cushion or on the palm of the left hand, and press a thimble or something round into the centre of each section; then lay aside until the centre seeds are ready for use.

Dissolve a small quantity of gum arabic, and mix with it enough powdered chrome to form a *thick* paste. A little methylated spirit may be used if it is required to dry the seeds quickly.

Take some of the gum and soak a quantity of white thread, which, when dry, must be cut into short, even lengths. Dip the tips into the yellow mixture, and lay on one side to set.



The almond blossoms are made from two strips of tissue paper, pink and white, with a rounded top edge, which are cut together and formed into sections

When dry, about ten or twelve of these seeds should be wired together, and round them one of the ready prepared strips of paper, remembering that the white paper is kept on the inside. Wire this into position, leaving enough of the wire to act as a short stem by which to attach the blossoms to the twigs.

The stamens of the flower (on the extreme left) are composed of white threads, stiffened with gum and tinted at the tips with chrome In the centre is shown a completed flower, and on the right, the roll of pink and white paper from which it is formed

Japonica is made in the same way, save that it grows on flat twigs and is made with red tissue only.

Where to Place the Flowers

The flowers made, a few words may be said as to their use and disposition.

There are so many places in a house where just such a decoration is really needed that it seems a pity when the obvious is disregarded and branches of japonica are stuck indiscriminately in spots where they look distinctly odd and out of place.

Halls are excellent for displaying large branches set in some of the tall Japanese vases, a particularly happy arrangement being the effect of japonica in a hall where cream Lincrusta and red wallpaper have been employed. Against a green background the more delicate almond blossom can be used much more effectively, one novel scheme seen in a green-papered drawing-room having proved sufficiently successful to suggest its repetition in other houses.

The room itself was uncompromisingly square, a shape somewhat difficult to decorate artistically, but at one of the corners had been set a huge imitation almond-tree, the flowering branches of which spread out and up, forming a semi-canopy over the small tea-table and chairs grouped under it. It was a pretty conceit, and amply repaid the small amount of trouble entailed by the manufacture of so many blossoms.

Another Suggestion

One other suggestion for the use of almond blossom in a very novel manner may not come amiss. It was arranged in a drawing-room of somewhat lofty proportion, on a deep white frieze, with a paper below of palest green. The effect was very choice, the twigs and branches being fastened quite flat in an informal pattern, and the pale pink blooms just supplying the necessary touch of colour.

For Table Decoration

When flowers are either scarce or unattainable, a charming table decoration can be made of almond blossom or scarlet japonica If the hostess is so lucky as to possess some little silver vases, they could not be better filled than with pink almond blossom. No foliage will be necessary, for, as the almond flowers before its leaves appear, such would be unnatural and incongruous Water, too, of course, will not be needed A taller silver vase, if possible, should form the centre-piece, but if not to be had, then a set of four smaller ones will suffice, placed at the four corners of the table-centre.

To be continued.

A branch of japonica. This is made in the same way as almond blossom, except that the twigs must be flat and the blossoms red, not pink and white

AMATEUR THEATRICALS

By PENELOPE YORKE

How to Choose and Produce a Play for Amateurs—Qualifications of a Good Stage Manager—Types of Play to Choose—The Stage and Scenery—Common Mistakes to Avoid—Make-up—Movements—Business Details

AMATEUR theatricals have advanced with such giant strides within the last few years, both in the cause of amusement and charity, that, luckily, the slip-shod "produce itself" sort of play may be numbered among the unregretted things of the past. But there are many pitfalls that beset aspiring Thespians, and perhaps a glance at some of them, and a few hints drawn from practical experience, may be of service to the woman who has been asked to "get up" a play.

Amateurs rush in where professionals fear to tread, but the bravest of all is she who undertakes to produce and stage-manage a play We have only just begun to realise on the professional stage how great is the art of play producing. In France and Germany it has long held a place of honour but in Amateurland the producer gets little thanks for her pains, and bears all the heat and burden of the day.

The Stage Manager

What are the qualifications of a good stage-manager? First of all, she must have some knowledge of technical stage work. It need not be very great, but she must know the rudimentary laws of the stage. Her position is a very responsible one. All the actors will look to her for advice and aid; they will defer to her opinion, and she must enforce her rulings. The members of the company must at the outset be made to understand that her word is law, and that for the time being she is an absolute monarch This brings me to another very necessary attribute of the producer—*viz*, firmness. Firmness and decision, combined with a happy leavening of tact, will often pave the way to a victorious curtain; but woe betide she who allows her company to get out of hand, and who adopts a *laissez faire* style of producing. The play is bound to be badly acted to a bored, inattentive audience

But the clever producer will know the right moment to take things easily or to quicken the pace, to bestow a word of approval or administer a gentle reprimand. In some ways, the producer of a play for amateurs has a more difficult task than the "pro." Amateurs will quickly tell you that they are acting "for fun," that their services have not been requisitioned at so much a week. Consequently, they are apt to resent anything in the way of discipline or coercion. In coaching them, do not rule entirely with a rod of iron; or, if you do, mask it in velvet Put your company on its mettle, inspire it with enthusiasm and ambition. This is the way to make them do earnest work.

Now, let me advise the producer in her choice of a play. "First catch your hare, then cook it," says a certain old cookery book; and to amateurs I would say, first note carefully the size of the pot in which you are going to cook the hare, then catch one that is neither too large or too small to go in comfortably. Consider the qualifications of your proposed company, the size and possibilities of the stage, the amount of scenery at your disposal, the lighting, etc. This sounds obvious, but only too often I have seen a large hare trying to get itself cooked in a very small pot! If you put on a play that demands plenty of space and an elaborate setting with some makeshift scenery on a tiny stage, the result is bound to be ludicrous. For small private performances on improvised stages in drawing-rooms and platform halls, do not attempt a five-act play Confine yourself to two or three one-act plays, or a two-act play and a duologue. The audience only gets restless while difficult changes of scene are being made, or the company is changing. If you have secured a properly-fitted hall or the local theatre, you may be more ambitious

The Choice of a Play

If you should choose some old rattling play, it is generally advisable to cut it. Such farces are apt to be very long-winded, and long speeches may often be compressed with advantage. An amateur cannot hope to compel the attention of the audience in the same way as a professional She is apt to become monotonous

As a general rule, it is better not to choose a play with a big star part, as an amateur is seldom equal to carrying an entire play on his or her shoulders; and even if you have an exceptionally talented member in your company, the others do not relish being overshadowed Choose a play that will give fair parts to several performers, and in allotting the smaller parts be careful to impress on the actor that even a trifling part must be well acted, and that he or she can easily spoil the *ensemble* by carelessness If you have a large stage at your disposal, have a play with a good many characters, as every performer will sell a certain number of tickets, and thus help to ensure the financial success of your venture. I can never understand why amateurs are so fond of seeing themselves in plays that have just had a successful run in town. Comparisons are odious, and surely it is far wiser to refresh the audience's memory with some old jewel that has been partly forgotten than to challenge such

comparisons. Do not attempt too many changes of scenery; the stage hands are liable to get very flustered.

Having chosen your play and allotted the parts—this often requires a considerable amount of courage and judgment—map out for your own guidance a scene plot showing the exact position of furniture, exits, etc. The directions given with the play will often require to be altered to fit your stage.

Also, go over all the business before the first rehearsal is called, and decide what you wish the actors to do A stage manager who does not know her own mind, and says "cross left" one night and "cross right" the next is useless.

Do not try too many things at rehearsals, but rather plan beforehand and correct at rehearsals. Make a list of the properties, and procure them for the use of the company as soon as possible. Unfamiliarity with stage properties—they are often left until the dress rehearsal the night before—has ruined a good many shows. For instance, if there is a tea-drinking scene, practise it with a real tea-pot and cups and real liquid. Your actors can then gauge the time required for "business."

Let the performers walk through at the first rehearsal, but by the third or fourth the actors should be word perfect. Make a point of this. No effect can be seen, no business tried until books are dropped.

Hints for Rehearsals

Do not over-rehearse; it produces staleness, which makes the performance very flat. You will not be able to judge exactly how many rehearsals are necessary until halfway through, when you see how things are shaping; but it is good to fix the dates ahead as much as possible, then your performers cannot put forward the excuses of dancing, whist drives, etc.

Pay special attention to grouping and colour. Do not let your people bunch together, and see that the principal characters stand well before the audience. I do not mean that the heroine should always take the centre of the stage for her speeches, but that the minor characters should not interfere with the broad action of the play.

Crossings and movements should always be as natural as possible. Never let a performer walk about restlessly, like a panther at the Zoo, merely for the sake of movement. Aim rather at getting intense acting, so that the audience does not want any disturbing action. It used to be a great idea that someone or other on the stage should be doing something besides talk, but this has long been exploded. In real life people do not habitually prowl up and down their rooms, unless they are lunatics. Make inquiries as to the dresses the women intend to wear, if it is a modern play, and arrange that none of the colours shall clash.

As a rule, it is very much better, and cheaper, to hire than to make, especially if anything elaborate has been undertaken. The producer must visit the costumier, and make him fix a round sum for all the costumes she requires. The same should be done with hiring the wigs, and with these a man is usually sent out to arrange them and make-up the performers.

Make-up should not on any account be despised. It is extremely important, and if your performers are novices, by all means have a man to prepare them. Too strong a make-up is ridiculous, and too little will make the face meaningless, so that the play of emotion cannot be seen by the audience. Everything must be greatly intensified for the stage. At the dress rehearsal, which is usually held the day before the show, insist that your company shall dress and make-up as they will on the real night. Then go round to the front of the house and criticise. Never omit to do this. A few ill-considered trifles may mar the whole effect.

A few hints now as to stage illusions and lighting. As well as footlights, it is necessary to have battens overhead, otherwise the actors will cast fearsome shadows on the scenery. Be very careful that no naked lights are left about. Most properly-fitted stages have different coloured glasses to produce the effect of sunshine, moonlight, etc.; but, if lacking, pieces of coloured glass may be placed before a white light. A fire in the grate may be "faked" with red glass this way, or even with gelatinous paper. Try to have the stage *well lit*. Thunder may be simulated by shaking a thin sheet of iron, while lightning is imitated by the use of a powder called lycopædium flashed through a light; or a flash-box for the purpose may be bought. For rain, take a long box with irregular partitions, and scatter between them some dried peas. Reverse the box rapidly.

The Prompter

A most important person in amateur theatricals is the prompter. Select someone who is very reliable, and who will not be afflicted with nerves on the night. Make him come to several rehearsals, that he may know the business and cuts Make him responsible for the properties, the ring for the curtain, lighting changes, etc. A reliable person will be a rock of comfort to the harassed stage producer.

If you are producing a hitherto unacted play, do not forget that every play requires a licence before performance from the Lord Chamberlain. A copy of the piece must be forwarded to him fourteen days before performance, together with the proper fees. All representations of copyright plays are liable to fees if money be taken for admission. Do not forget any of these necessary business details, or your play may be stopped at the last moment.

Do not try to act a part yourself. Hold yourself aloof from the play as much as possible. Above everything, make your characters speak up, and refrain from fidgety movements of the hands and feet.

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats : Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

THE ST. BERNARD DOG

By E. D. FARRAR

Exhibitor and Breeder

How the St. Bernard became Popular in England—His Original Race and Home—Some Famous Breeders and their Dogs—Points Necessary in a Good Specimen—Character of the Dog—Price

THE "Saintly" breed, as it is affectionately termed in the "Fancy," has always been a favourite with dog-lovers, though its large size and consequent requirements in the way of space and food will always limit the number of its owners.

As with the Great Dane, the problem facing the breeder is to rear a large dog, with great bone, that is straight and strong, and in no sense crippled in movement. To do this entails a serious expenditure of time and trouble; and the result is an expensive animal to purchase and keep.

History of the St. Bernard

The connection of the St. Bernard with the famous hospice of the monks of St. Bernard and their wonderful work of life-saving from Alpine snows is too well known to need repetition here. Among the heroes of the breed should be mentioned Barry, who, at the age of fifteen, fell "in action," being shot accidentally by a wayfarer he was aiding, in mistake for a wolf. Alas, the ravages of distemper, the fall of an avalanche, and, possibly, too much in-breeding forced the monks to have recourse to cross-breeding to restore and retain their strain.

The Newfoundland, the Pyrenean sheep-dog (a dog not unlike the St. Bernard), and, doubtless, the bloodhound and the mastiff, played their part in this work, and the result has been the magnificent dog seen on the modern show bench. In Switzerland the breed is smaller, correct colouring and markings being held of more importance than size. There, too, the dog is neither quite smooth or entirely rough-coated, as over here, but has a broken coat midway between the two. It is asserted that this is more practical a covering for its work than either a smooth or a rough coat.

Owners and their Dogs

One of the first to import the breed into this land in any numbers was Mr. Cumming Macdona, who founded a wonderful kennel at West Kirby, with his famous dog Tell. In 1866 a class was provided at the National Show at Birmingham, where the winners were Tell and Bernard. The Princess of Wales, as Queen Alexandra then was, accepted a puppy named Hope, and the breed sprang into popularity; fanciers and their kennels arose thick and fast. Amongst them should be mentioned Mr. Murchison, with his great dog Monarque; Mr. F. Gresham's kennel at Shefford, which boasted amongst its many winners Champions Monk, Abbess, Grosvenor, Hector, The Shah, Othman, and Mab, Mr Smith, of Leeds, with the famous Barry, and the Rev. Arthur Carter, owner of the sensational Plinlimmon, the largest of his race. Then came the partnership of Dr. Inman and Mr. B. Walmsley, which resulted in the foundation of the finest kennel of St. Bernards that the world has known; indeed, the best specimens now extant descend from these Bowden kennels. Champions Chrysanthème and Viola, Leontes, The

King's Son, Judith Inman, Klingsor, are all names with which to conjure, and were Bowden bred. Mrs. Parker, Mrs. Lawson, Messrs. J. Redwood, H. B. Hewitt, D. W. Davies, and H. Peake are some of our present successful breeders. Mr. Hewitt's Champion Peter the Great, herewith reproduced, illustrates the best type of modern St. Bernard.

Points and Type

The general appearance of the St. Bernard should be that of a big, massive, dignified animal, of 170–210 lb. in weight, sound and free in movement. He should be at least 30 in. at the shoulder, or if a bitch, 27 in.; the taller the better, if symmetry is retained. Summarised briefly, the points laid down by the St Bernard Club are as follows :

The head should be large and massive, with great depth from eye to lower jaw ; the lips being deep, but not pendulous. The skull should be broad and rounded at the top, not domed, with somewhat prominent brow. The ears should be medium in size, lie close to the cheeks, and not be heavily feathered

The eyes should be deep-set, not close together, dark in colour, with drooping lower eyelid, so as to show part of the haw.

The nose should be broad and black ; the teeth level, and the expression benevolent, but also one of intelligent dignity.

The neck should be long, slightly arched, muscular, with well developed dewlap, and broad, sloping shoulders.

The forelegs should be straight and strong, the hind legs muscular. The feet large, compact, with well-arched toes. The tail should be set on rather high, be long, and, in the rough-coated variety, bushy. It should be carried low when in repose ; when excited, slightly above the level of the back.

In the long-coated variety, the coat should be dense and flat, fuller round the neck, and feathered on the thighs ; the coat of the smooth variety should be dense, hard, flat, and short, slightly feathered on tail and thighs.

In colour, red, orange, various shades of brindle, or white with patches of the above-named colours on the body, are allowed. The markings should be white muzzle, white blaze up face, white collar, chest, forelegs, feet and end of tail ; black shadings on face and ears. If the blaze is wide and runs through to the collar, a spot of body colour on top of the head is desirable.

As regards the body, the chest should be wide and deep, the back level as far as the haunches, slightly arched over loins, the ribs well rounded and carried back, the loins wide and muscular.

Character

As a docile, gentle companion for ladies or children, the St. Bernard is unrivalled, and withal he is highly intelligent, and an excellent watch dog. Indeed, a disqualifying point in the St. Bernard Club standard of points is "ill-temper." He is a noble-minded animal, and a most lovable one

Price

The market for such large dogs being a small one, prices are absurdly low, when the cost of production and maintenance are considered A well-bred though not a show puppy can be had for £5 or £6 and upwards. As with all dog purchases, the buyer should seek only a vendor beyond reproach From him he will also learn in detail how his puppy should be fed, for though the principles of dog-feeding laid down in the article on page 815, Vol. 1, apply broadly to all normal breeds, yet special breeds and individuals have their idiosyncrasies, which should be studied.

It can never be too often repeated, since ancient prejudice dies hard, that the dog is emphatically a carnivorous animal. To contravene the intentions of Nature is always attended with risk, and in the case of rearing puppies of large breeds is usually fatal. The aim of the breeder of such a dog as the St. Bernard is to produce a massive-framed dog, which, nevertheless, is straight on its legs and as active as possible. To achieve this end, plenty of sound meat will be necessary for the pups, for preference, raw or lightly cooked. Judicious exercise, adequate freedom, and careful grooming will then combine with a generous and suitable diet to make a handsome, active dog, possibly a champion, and certainly one of whom his owner will be proud.

Mr. H. B Hewitt s magnificent St Bernard dog, "Champion Peter the Great" a beautiful and typical specimen of this famous breed
Photo, Sport & General

BIRDS AS PETS

Continued from page 2493, Part 20

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds, Judge at the Grand International Show, Crystal Palace Membre Société des Aviculteurs Français, Vice-President Poultry Club, Hon Sec Yokohama Club, on the Committee of Middlesex Columbarian Society, Indian Game Club, etc

Magpies—How they may be Hand-reared—The Food they Require—Magpies not to be Trusted near Jewellery—Jays and Jackdaws

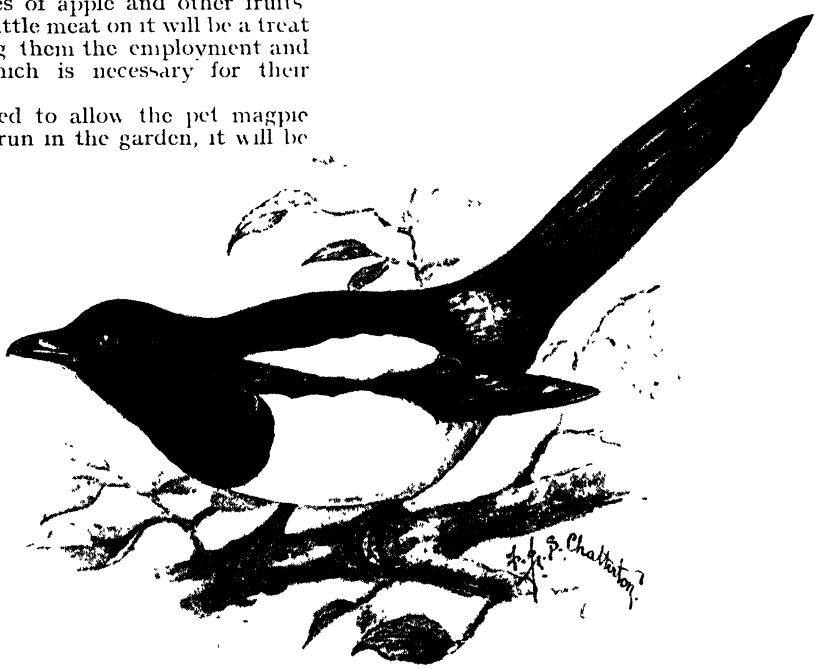
KEPT as a pet, the magpie (*Pica rustica*) is very intelligent and amusing, and although it is so suspicious and difficult to approach when in the wild state, it is easily tamed, and will become in time, with proper care and attention, quite happy and contented with its change of living

The young magpies are very often hand-reared from the nest, and are taken when they are about a fortnight old. They are fed on bread-and-milk, to which is added a little chopped meat as they get older; when they are old enough to feed themselves, a little chopped meat mixed with bread-crumbs makes a nice change of diet for them. When fully grown they will enjoy quite a variety of food in the way of scraps from the table, pieces of apple and other fruits A bone with a little meat on it will be a treat for them, giving them the employment and amusement, which is necessary for their well-being

If it is desired to allow the pet magpie its freedom to run in the garden, it will be advisable to cut off about half of each of the flight feathers on one wing to prevent it flying away. It should be taught to go into its aviary or cage each evening, where it should spend the night, the door being closed. The bird should have its breakfast each morning in the cage before being let out.

If an adult bird is purchased instead of a young one, it should be kept in its cage for some time, so that it may become thoroughly accustomed to both its home and owner, and every endeavour should be made to make it as docile and tame as possible, and also to recognise its owner's call or whistle When this is accomplished it may be allowed out for a short time, and then returned to its cage, but be sure the flight feathers of one wing have been cut, as recommended for the young birds, before allowing it its liberty, or maybe it will fly right away and not return, or else fly a distance and get lost through going too far the first time in its excitement at regaining its freedom

If the magpie is allowed to be at large in



The magpie, a handsome, active bird, black and white in plumage It makes an intelligent pet, but is an incorrigible thief and destructive to eggs and chickens

the house, then beware, and do not leave any bright articles about, or most likely one day some of them will be missing. The birds have good memories, and if they see some bright, glistening piece of jewellery or plate and cannot get it at the moment, they will come back some days after to the same spot to try to get possession of it, and, if successful, will carry it off and hide it in such a manner that it is doubtful if it will be found again. The magpie has the same character for this sort of theft as our friend the jackdaw, which is so well described by Thomas Ingoldsby in "The Jackdaw of Rheims"

The magpie may well be classed as one of our beautiful birds; it is light and quick in its movements, and the contrast of the black-and-white plumage is both pretty and effective. The head is an intense velvety black, and the white feathers are of a snowy whiteness, whilst the black tail has quite a metallic lustre of bluish green and purple hues, which flash in the sunlight, giving it a wonderful appearance.

In some parts of the country the magpie is becoming very scarce, especially in those parts where game is preserved, as they are no friend of the gamekeeper, and dead ones may often be seen hanging amongst the keeper's collection of the enemies of his charges.

The henwife has also a bad word for Mr. Magpie, for he has a particular fancy for a nice tasty young chicken or duckling, especially when he has a large family of hungry youngsters at home to be kept well supplied with food. Magpies are also fond of eggs, and often make raids on the nests of pheasants and partridges, in addition to those of other birds.

The nest of the magpie is a large and interesting structure, which is built at a good height from the ground, and is by no means easy to get at. It is composed of twigs and mud, and the inside is lined with fine roots and grasses. Many of them have a dome constructed over them as an extra precaution against bad weather. The hen magpie, as a rule, lays six or seven eggs of a greenish blue, spotted and mottled with brown.

As regards general characteristics and food generally, the jay (*Gárrulus glandárius*) and the jackdaw (*Corvus monedula*) are very similar to the magpie, and should be kept and treated in the same manner.

All these birds have large, broad tongues, and can be taught to imitate sounds and to talk, some of them learning quite a large number of words and sentences, which they say with remarkable distinctness.

Perhaps the jackdaw is the most popular pet of the three, although its plumage cannot be compared for beauty to that of the magpie or jay, but he has a certain old-fashioned manner of his own, and a very knowing way of putting his head on one side with a wise and inquisitive-looking expression which makes him a general favourite.

Jays are not quite so much persecuted as magpies, as they are regarded as a kind of watchman of the woods, for they are very quick at hearing or seeing any stranger or enemy, and will start their loud squawking at once, and thus give warning to other wild birds and animals for quite a distance round, for their voice is very strong, and they know well how to make use of it.

For this reason a pair are often allowed to remain, although they are just as bad as the magpie for stealing eggs and young chickens, so that Mr. Jay's dead body is to be found amongst the remains of magpies, rooks, stoats, weasels, and rats, nailed to a door, or hung on a line as a warning by the keeper of the estate. Jays are very fond of acorns and beech nuts, and in confinement they should also have some maize or Indian corn.

To be continued.

The jackdaw (seen below) is easily taught to imitate sounds, and its quaint ways make it a popular pet. The jay (seen above) is easily distinguished by its brilliant plumage. It can be taught to talk, but is destructive to young chickens and eggs

WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

The House

Choosing a House — *Heating, Plumbing, etc.*
Building a House — *The Rent purchase System*
Improving a House — *How to Plan a House*
Wallpapers — *Tests for Dampness*
Lighting — *Tests for Sanitation, etc*

Furniture

Glass — *Dining-room*
China — *Hall*
Silver — *Kitchen*
Home-made Furniture — *Bedroom*
Drawing-room — *Nursery, etc.*

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Lace
Ironing, etc.

PIANOS, PAST AND PRESENT

Continued from page 3180, Part 25

How to Choose a Piano—Care of the Piano—Rules to Remember—Dampness—Tuning—Mechanical Pianos

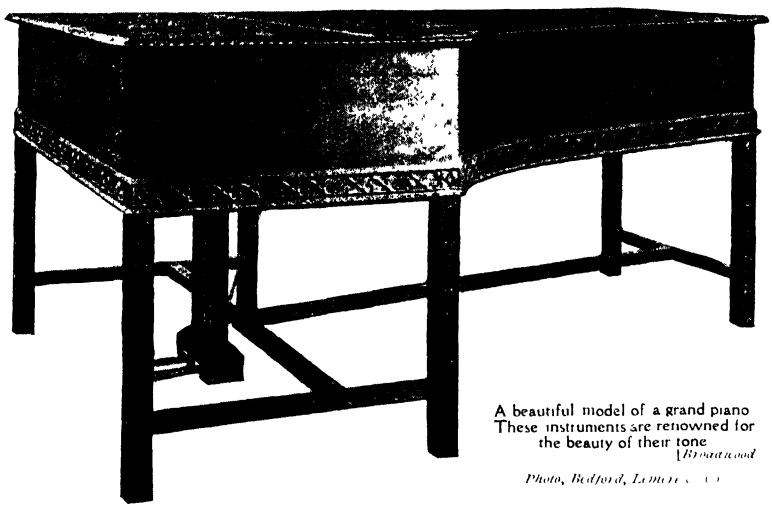
A most graceful and artistic design for a grand piano
Photo, Bedford, Lemere & Co

IT is well to give a few hints as to the choice of a piano. First, there is the style, next, the purpose for which the piano is required. There is a golden rule for the former—*viz.*, always buy a grand if your room is sufficiently large to take it (six feet is the correct size). Baby grands are pretty, but should not be chosen if the instrument is needed for executive work, the upright grand, though not so good in appearance, will, however, give the requisite effect.

Cottage pianos are used for small rooms and for children's practising. In the latter case, do not run away with the idea that "any old thing" is good enough for these little people, otherwise both ear and touch will be ruined. Select an instrument which is light in tone, with easy-working keynotes, and let it be the best you can afford.

For singing, the choice is merely a matter of personal taste. Buy the best possible—for preference a mellow-toned, wooden-framed instrument which is delightful to listen to and responds easily to the touch.

Unless you are very certain as to your ability to choose a reliable instrument, it is wise to consult an expert in the art, giving full particulars as to the purpose for which the piano is required, the amount you are prepared to spend, the room and place destined for its reception



A beautiful model of a grand piano These instruments are renowned for the beauty of their tone [*Broadwood*

Photo, Bedford, Lemere & Co.

Otherwise you may receive a shock similar to that experienced by a good lady who, having purchased a piano entirely on her own initiative asked a famous pianist for his opinion thereon

This gentleman replied with cynicism, "Your piano, I fear, leaves a little to be desired, dear lady. It needs new wires, new leather, and new hammers In fact"—in a sudden burst of confidence—"I should advise you to open the window, and get two strong men to throw it into the street and make a bonfire of it!"

Therefore it is wise not to rely too much upon one's own ideas, "the happy medium" is always a golden rule One need not yearn to possess a magnificent instrument adorned with mother-o'-pearl, tortoiseshell and ivory, such as that owned by Sir Lawrence Alma Tadema, but one should strive to avoid a model which is only considered fit for firewood

There are no *cheap* pianos. A good instrument commands a good price, and only those emanating from well-known firms should be considered

For use on small yachts, a special fold-up keyboard is made, with the additional items needed for sea-going instruments.

Choose your piano with discretion, therefore, assuring yourself that the tone is crisp and bell-like, rich and sustained, and that the touch needs only the lightest manipulation of the keys.

But, however well made the instrument, or however large a price be paid for it, much care must be taken to keep it in a proper condition The mechanism is delicate, and the finer the piano the more likely is it to become injured.

It is not wise to keep a piano in a newly built house, when damp is likely to arise from walls and floor, nor, for the same reason, in a house with a basement. Many plants must not be permitted near the instrument, neither should it stand in a room opening out into a greenhouse. Gas stoves are very injurious to pianos, as they produce too rapid a change in temperature

The two great enemies of a piano are dampness and extreme changes of temperature Both must be guarded against, and the following prohibitive list should be as the laws of the Medes and Persians

Do not keep a piano near the open window, especially when the weather is damp.

Do not expose it to damp of any kind

Do not let it stand near the fireplace, stove, or radiator.

Do not, if you can help it, let the thermometer rise above 75° or fall below 50°

Do not forget to leave the piano open during the day, so that it receives air and that the keys may keep white

Do not leave it open at night or while the room is being swept and dusted

Do not load the top with plants or ornaments

Do not let pins or any small articles fall inside the case

Do not forget to have it regularly tuned

Do not put high insulators under it, or the pedals will be too high

Do not allow anyone but a skilled tuner or mechanic to tamper with the instrument.

The only remedy for evils resulting from any of the above causes is to dry the piano most thoroughly for some time in a hot room, and to employ really skilled labour in its treatment.

If you discover that the polish of the case has become dull and rough, the joints of the veneering beginning to open, the pedals to work badly, the lid to close unevenly, the tone to lose its brightness, the touch to feel heavy, or the action to produce a hissing sound, you may be sure the Demon Damp has got your piano in its clutches. If this state of things is allowed to continue, the pins and strings will become rusty, and the

latter break; so, at the first sign of any of these woes, call in a skilled regulator and repairer, *not* a tuner.

It is always possible to have the worn-out parts of the mechanism replaced when necessary; but the only wise course is to return the piano to its makers in order to ensure perfect success.

Finally, we come to the tuning. Have this done regularly and carefully, only employing an expert tuner who has been trained in a first-class factory. Being conversant with every detail of the instrument, he will know exactly how to overhaul the regulation of the action, keep the touch in order, detect remedies and remedy defects, and maintain it to the requisite concert pitch.

One cannot dwell too forcibly upon the advisability of *regular tuning*, the usual annual cost for same being: Grand pianos, 30s.; upright pianos, 16s. to 21s. per annum. This includes one tuning each quarter, and is considerably more economical than ordering single tunings.

Should it become necessary to arrange for the storage of a piano, it is best to send it to a proper warehouse, specially built for the purpose, the usual cost per month being 10s. and 7s. 6d. for grands and uprights respectively.

It is, perhaps, hardly wise to leave this subject without touching upon the latest of modern innovations, the mechanical piano-player. Where no musical talent exists within the household, such a purchase is to be commended.

When such mechanical musical instruments are desired, one should make a point of purchasing a properly constructed player piano, and since many British manufacturers have devoted special care to the making of these "players," they have arrived at a state of great perfection, a remarkably fine example, an overstrung upright grand piano, with full metal frame, ivory keys, finest check repetition action, fitted with a patent pneumatic player, costing sixty-six guineas.

Such a model is arranged so that, when the instrument is used as an ordinary piano, no one can detect the presence of the player action, a distinct improvement on the extra attachments, which take up a lot of space and are not exactly "things of beauty."

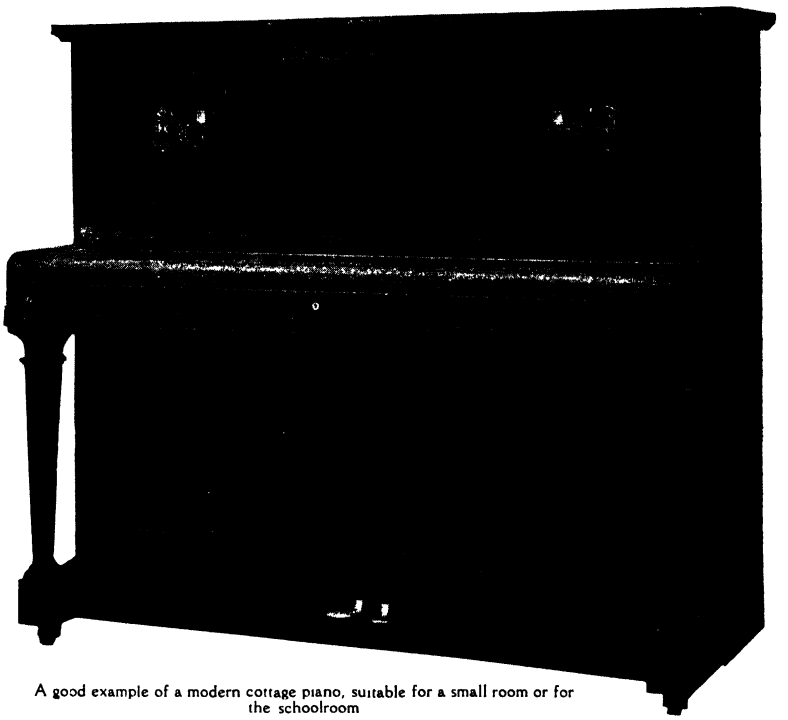
This pneumatic action is so constructed that it can be removed bodily in a few minutes, when cleaning and tuning are necessary.

A special feature of these piano players is the lever which accents the melody, and is so arranged that it can act independently on bass or treble, while the melody can be accentuated and the accompaniment subdued to the degree desired.

The music roll is fixed inside the centre panel of the instrument, and can be veiled from view when needed, the *tempo* indicator being situated just below the music roll, so that by moving the *tempo* lever the performer can follow all the various times and expressions indicated on the music roll.

The only indication visible that the instrument is not the ordinary instrument is at the pedal portion, where a rather larger foot apparatus is arranged whereby the mechanical player is set in motion.

It sometimes happens that many valuable carpets are spoilt by the constant pressure of the piano feet, and especially is this so in the case of cottage pianos. Thus, as a preventive, insulators, or piano rests, are to be recommended. They are made in many varieties of coloured glass, which makes it a very simple matter to match the carpet with which they are intended to be used, but, as stated in the foregoing remarks, they should not be too high, otherwise the pedals would be thrown altogether out of position.



A good example of a modern cottage piano, suitable for a small room or for the schoolroom

THE MODERN FLAT

Continued from page 3110, Part 26

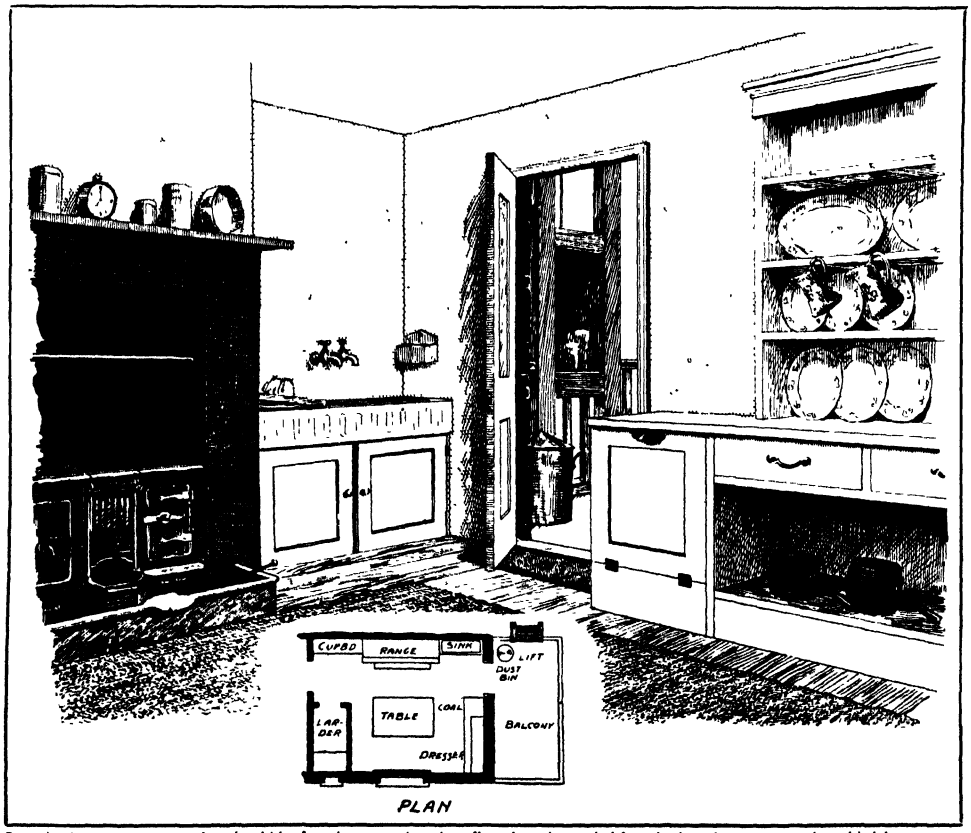
The Defects of Flats—Air and Light—Noise—Risk of Infection—Sanitary Conveniences—Furniture—The Servant Question—Catering in Flats

FLATS are warmer and more free from draughts than ordinary dwelling-houses, and on that account may be commended to those whose state of health calls for such conditions in the cold seasons. Another contingent advantage of the flat is that the household work is less in amount and is less arduous, the absence of inside stairs, which in the house involve no inconsiderable amount of labour to keep clean and much exertion to those who have constantly to use them, contributing to this result.

Allusion has already been made to noise This is, no doubt, an unfortunate accompaniment of flat life, and must be reckoned as one of its defects. Yet, so far as it may arise from within, it is not so formidable as might be supposed The sounds which pass from flat to flat most often travel through the floor, from above or from below, and at present no efficient sound-proof floor has been devised But it should be noted that, as flats are usually planned, the arrangement of the rooms is similar on the different floors, so that sitting-room is above sitting-room, and bedroom above bedroom, and, as a consequence, therefore, the sounds are not perceptible in sleeping-rooms, or are so faint as not to be a nuisance

It has been urged against the flat that infectious disease, once imported, might rapidly spread throughout the whole block Experience, however, has not proved this to be the case , in fact, there is no record of any serious spread of disease in flats, even in crowded artisans' dwellings, where the conditions might be assumed to be favourable to such a result.

Amongst the minor defects of flats must be reckoned the absence of certain conveniences to which house-dwellers are accustomed The coal-storage space is usually limited, and is sometimes provided in the basement, thus necessitating a constant passage up and down of the coal-scuttles This, as already stated, is in some cases remedied by the provision of a coal lift and bunker, but in that event the amount of fuel which can be stored at one time is small A similar disability exists in connection with the



Some kitchen conveniences that should be found in a good modern flat. A tradesmen's lift and a dust-shoot are very desirable labour-savers

disposal of refuse, which has to be carried down the staircase.

Where there is no tradesmen's lift, the necessity for bringing in everything by the front door is objectionable, packing-cases and other bulky goods causing damage to carpets and floor coverings.

Flats vary much in regard to the extent to which the convenience of the tenant is studied, and the flat-hunter, therefore, must have a sharp eye for the more essential points, and should make inquiry in the proper quarter as to the less obvious ones.

The disposal of refuse, sometimes provided for by a dust-shoot common to the various floors, and otherwise by removable bins, in neither case is free from objection The dust-shoot, even when well ventilated, is a possible source of noxious odours and of fine dust penetrating the flat, whilst the bin, when emptied, is brought back to, and has to be accommodated within, the flat, where it may give rise to a nuisance, it being difficult to keep it perfectly sweet and clean.

No objection, however, attaches to the latter system when there is an outside balcony, where the dustbin may be kept

Defects due to planning are not infrequent, such as the existence of long, narrow, and ill-lighted passages, awkwardly shaped rooms, one bedroom opening out of another, the servant's bedroom opening out of the kitchen, the larder in immediate juxta-position to the bathroom or w c., and an absence of cupboards.

Sanitary Arrangements

Reference has not yet been made to the sanitary conveniences in flats As a rule, they are entirely satisfactory, and if defects become apparent the landlord is ready to make them good immediately he receives notification of what is amiss. In this particular, flats are found to compare favourably with ordinary dwelling houses

Fire risk in flats is considered very remote, when the ground floor is not occupied by shops, records showing that no fire involving loss of life has occurred in a modern block of flats in London. When shops exist on the ground floor, the risk is greater, and insurance companies ask a higher premium, but if the shops are separated by fireproof floors from the tenements above, the risk is not so great as to enter into the calculations of an incoming tenant, particularly if means exist for escape by the roof, and the staircases are built of fireproof materials.

In taking a flat, it is well to ascertain exactly what the rent covers. Most usually it includes all rates and house taxes, and water, but in some cases an extra charge is made for the lighting and maintenance of the common staircase, generally about £1 per annum, and for the hot-water service.

The terms on which flats are let vary. In this matter it is best for the tenant to strike the best bargain he can. Small flats are often let on a weekly tenancy, the rent being payable in advance. Others can be taken on monthly tenancies. The convenience of such short terms is apparent in cases where the tenant requires a temporary home, or is in doubt as to the suitability of flat life to his habits and requirements.

The more usual rule, however, is for the landlord to require the tenant to sign a letting agreement for a term of three years before he will undertake to redecorate the rooms, and in some cases even a seven years' lease is insisted upon.

It will be seen, therefore, as regards the letting term, that the landlords of flats are more accommodating than house owners.

Flat Furniture

The tenant of a small or moderate-sized flat, if selecting new furniture for it, should do so with a nice discrimination, bearing in mind the floor space at her disposal

The tendency with the uninitiated is to over furnish, or, what is equally undesirable, to purchase furniture too large for the rooms, the result being that the already limited territory becomes congested, and the occupants end by declaring that flats are "poky little holes in which there isn't room to swing a cat" Quite the opposite impression may be produced if a proper sense of proportion is preserved between the furniture and the rooms

The manufacturers have already recognised the need for light, small, and well-designed furniture

By adopting this kind of furniture, the flat tenant not only obtains more clear space, but the general effect in the rooms is pleasanter and in better taste.

Should the tenant just previously have occupied a house, she will be well advised to see how far she can dispense with some of the heavier items of her household chattels. Large sideboards, extending dining-tables, sofas, and settees of the old-established dimensions are too bulky for a flat where the largest room probably measures no more than 14 ft by 12 ft

A 4-ft sideboard, or a dinner-waggon of the same length, would give ample accommodation for a room of those dimensions, and the dining-table might be a solid framed one, measuring 4 ft. by 3 ft. 3 in., which, at a pinch, would seat eight persons Chairs should be light to accord with the rest, and the hangings not overdone.

One authority advocates the use of carpets which cover the whole floor, on account of their sound-deadening qualities, but the carpet-square, with a surround of cork carpet or linoleum, is equally effective and more sanitary

Heavy carpets of good quality certainly act as non-conductors of sound from a lower flat, and, conversely, prevent the footsteps in the upper flat being heard below.

By adopting these suggestions as regards the character of the furniture imported into the flat, the tenant will attain the further very desirable result of furnishing economically.

The Catering Question

The servant question, already briefly noticed, has brought into existence a distinct type of flat which is intermediate between the ordinary flat and the hotel The separate suites have no kitchens or servants' accommodation, and meals are served in a common dining-room at a fixed charge

In some cases there are also common drawing and billhard rooms. In catering flats, service is included in the rent. For those who are not economically minded, and particularly for persons who only occupy a flat intermittently, this system has its advantages.

The Maisonette

This term is somewhat loosely used, in some cases being applied to " upper parts " over shops, and in others to what may be termed flats of more than one floor It is further used to describe divided houses, in which two flats only are combined in one building

The maisonette, however, has not achieved a high degree of popularity in any of its forms, and may be dismissed by saying that practically everything which has been stated herein about the flat applies with equal force to the maisonette An experienced manager of flat property states that where maisonettes are combined in the same block with ordinary flats, the latter will all let before the former, but he offers no explanation.

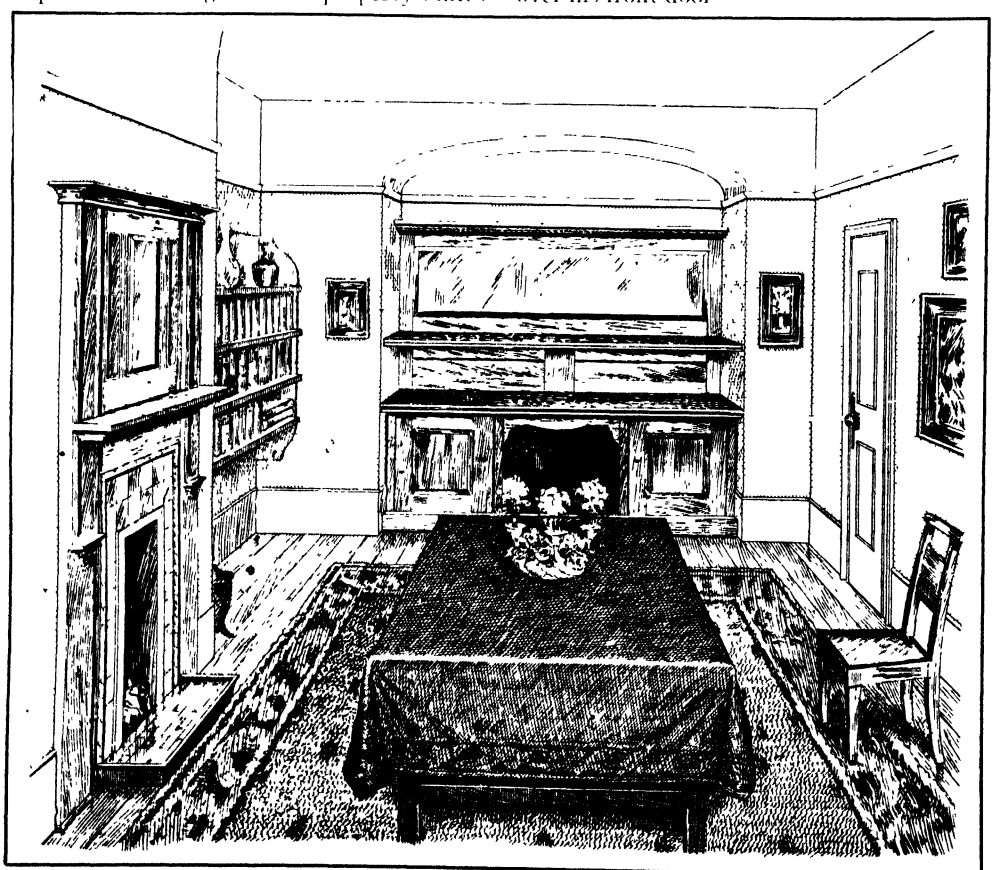
Flat Gardens

The advantages of these to the tenants have already been emphasised In some cases a separate charge is levied for the upkeep of the gardens.

Their value to families who have young children is undeniable.

Flat Robberies

Flats are not specially vulnerable to the thief On the contrary, with proper supervision of the staircase and entrance, robberies should be made well-nigh impossible But housekeeper and attendants cannot be expected to be ever on the watch for unauthorised intruders, or to be able always to distinguish the thief from the legitimate visitor Flats are entered by the use of duplicate keys, by forcing the front door, or by breaking a glass panel and opening the latch from the inside, a time being selected when the occupants are out. Sometimes access is gained by the window from an adjacent empty flat The flat tenant has not the advantage of police supervision over his front door



Great economy of space in a flat can be effected by the use of built-in furniture. As here shown, this in a dining-room may include the sideboard, bookcases, overmantel, and fender

Minor thefts are committed by persons calling with some excuse for obtaining entry, such as to look at the water-taps, or to inspect the electric light. The best safeguard against this type of visitor is to request him to produce his authority.

The Economy of Flat Life

From the data already given, no difficulty should be found in forming an opinion, in a given case, on the relative cost of flat and house accommodation. It has been seen that the rent per room is almost invariably higher in the flat, even when allowance has been made for the inclusion of rates in the flat rent. Yet this does not imply that the flat is necessarily always the more expensive type of dwelling.

Circumstances may turn the scale in favour of the flat, where the household work is lighter and less outlay is required for hired assistance. The flat in town may save a considerable sum in railway fares, and may be better situated for economical shopping than the suburban house. The cost of maintaining a garden is saved. Much, of course, depends upon the habits of the household. The difficulty of obtaining a house on a short tenancy often makes it desirable to adopt the alternative of taking a flat

But flat life has few attractions for the domestic servant The kitchen is generally small, and the bedroom allotted to her is often still smaller. There is no back door where she may obtain a "breath of fresh air," and combine with it an exchange of confidences with "the girl next door" or with the butcher's assistant. Her quarters are so circumscribed that they do not appeal to her sense of what is comfortable.

The Servant Difficulty

Those who have experience of small flats are agreed that, when possible, it is better to do without a resident maid. If the housekeeper is unable or unwilling to undertake some of the rough work, for a consideration, the best plan is to obtain the services of some industrious woman from outside, who will come in daily for a couple of hours, and do what is needed. Such women may generally be heard of through the local tradesmen, who are able to say whether they are reliable and honest Their charges would be at the rate of about 2s. for a full day's work.

The difficulty of obtaining good servants for flats has led to flat owners establishing a system of common service.

Opinions differ as to how far this works satisfactorily for the tenants. It certainly has proved very convenient in bachelor flats, and in flats only occupied by the tenants at intervals.

The usual charge for attendance under this system is 2s 6d. per woman per week.

TABLE DECORATIONS FOR CHILDREN'S PARTIES

By LYDIA CHATTERTON

The Polar Regions Design—Mrs. Teddy Bear's Marketing—A Noah's Ark Scheme—Little Bo-Peep and Her Flock—A Pretty Way of Serving Ices for Children

With a little trouble and ingenuity, very novel designs can be arranged for a children's tea or supper party, and there is no reason why the little ones should not help in the work themselves. It will keep the little fingers out of mischief during holidays, and will delight and instruct them.

The Animals Going into the Ark is sure to be attractive, as all the animals are made of chocolate. An endless number of different kinds of animals can be obtained now, and as they only cost a penny each, it is not an

"The Animals going into the Ark." The ark looks more imposing if it is placed on a billowy mass of foaming waves. This can be represented by arranging thin white wool over crumpled blue tissue paper

extravagant matter to provide a pair for each of your visitors, the ark being reserved for the winner of the competition or successful puzzle-maker.

The ark looks more important if it is raised, so here it is placed on a billowy mass of foamy waves, which are made by arranging thin white wool over crumpled masses of blue tissue paper. Then the chocolate animals are placed around, two by two—camels, lions, tigers, elephants, dogs, sheep, goats, hares, rabbits, fowls, bears, all are there, and very quaint and pretty is the effect

A great amusement for the little ones would be for them to make a list of all the animals they can remember.

"*Little Bo-Beep Minding her Sheep*" is another novel idea Purchase a pretty doll, which should be one that will stand easily. Dress her in Pompadour fashion. A full skirt of pale pink satin, with pale blue paniers, a pink bodice, honeycombed in blue, and a deep pointed waist-belt, smart bronze slippers, a straw hat turned up at the side, and trimmed with pink and blue forget-me-nots and bows of bébé ribbon in the two shades.

"Little Bo-Peep Minding her Sheep" A charming and novel decoration, which can be made almost entirely in the nursery

Make a crook with a length of thick wire, give it two coats of gold paint, and, when quite dry, trim it with a cluster of blossoms, a rosette of the two shades of ribbon, and long flowing ends. Place a box on the table, and stand Bo-Peep upon it, so that she is well raised above the cloth. Around the box arrange some crumpled papers, and then cover box and paper with a piece of green plush or velvet, to give the appearance of Bo-Peep standing on a hillock. Cover the velvet with moss, fern, or heather, and you will be delighted with the effect.

Purchase a number of sheep—pretty, white woolly ones, the kind of which you can remove the heads and fill them with sweeties. Pick out the prettiest, tie a ribbon round its neck, and on it fasten a bright little bell. From this have long ribbons, and fasten them to Bo-Peep's free hand. This is her pet lamb. Arrange the others among the fern or heather, as though they were gambolling there.

A Polar Region design will prove a fascinating one to the boys, and although it has such a realistic appearance, it is by no means difficult to arrange

The foundation of the mountains consists of two large pieces of corrugated cardboard, of the kind that is used for packing. These are pinned into cone shapes, and then placed on the table. Cover these, and around them arrange carelessly a piece of pure white cotton-wool, about two yards will be needed, if your table is a large one

Loosen the wool and pull pieces off, so that it has an irregular and snowy appearance. Now make a wooden pole that will stand—the boy-carpenter will do this by fixing a long piece of wood upright on a flat round piece. Cover the pole by binding a piece of fluffy wadding on to it with white cotton, stand it in the snow, and cover the stand of the pole with wool also

Fix a little white Teddy bear up the pole, and place others around

Purchase some small dolls and dress them as explorers. Have also a little sleigh loaded with provisions, and don't forget to let our Union Jack fly gaily above.

Mrs Teddy Bear Coming Home from Market forms the subject of another decoration A basket wheelbarrow has been enamelled white, and trimmed with pale blue ribbons It is filled with home-made marzipan vegetables and fruits of various kinds, and around the sides of the barrow tiny Japanese lanterns are suspended These are made of chocolate, and covered with gaily-hued tissue paper

A small Teddy, who is very tired, has been allowed to ride home on the barrow, and very sweet he looks perched up there.

A marzipan Teddy is placed for each little guest, and toy Teddies are used for name cards.

For the Polar scheme, pieces of sponge cake can be coated with white cocoanut icing, and made to look like snowballs. Apple snow and blancmange can be made in the form of snow mountains. Teddy bear biscuits can be purchased. Little cake-tins can be obtained in the form of animals for the Noah's Ark table, and biscuit cutters also.

The ices can be served in pretty ways. Cream ices should not be made for children, but a nicely flavoured custard or water ice will not harm them.

Ices look very charming in tiny flower-pots. Fill the pots just level with the ice, and grate some dark chocolate on the top, so that it looks like mould ; place a flower in each and serve, using tiny spades in place of spoons.

ECONOMY IN LIGHTING

Continued from page 3103, Part 20

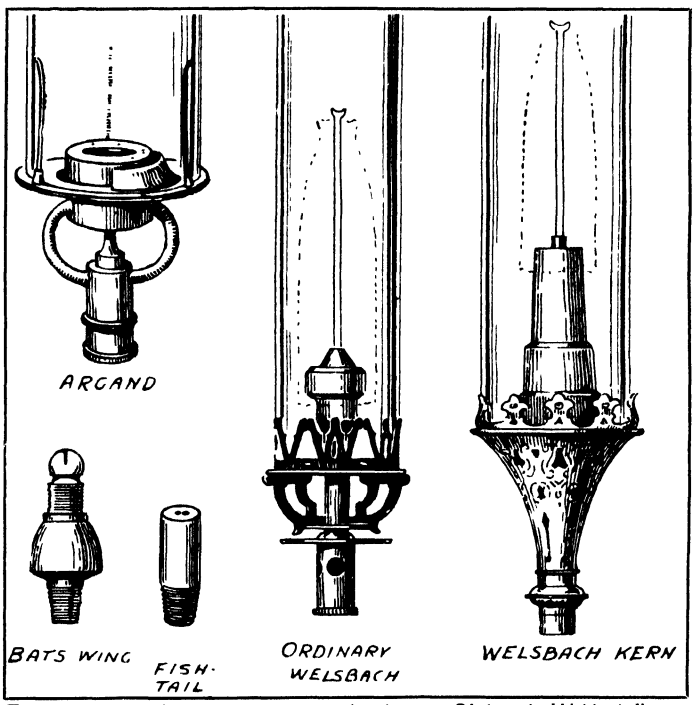
A Necessary Precaution—The Chief Methods of Burning Gas Compared—Gas-burners—Inverted Burners—The By-pass—Gas Fittings—The Management of Gas—How to Meet Certain Emergencies

MOST modern houses situated within the distributing area of a gas company are fitted with a system of gas-piping.

The new tenant of such a house, if he intends to burn gas, should see that all pipe-ends which are not to be used are plugged, and that no leakages exist.

Gas may be burnt in two ways. If burnt with a luminous flame it cannot obtain a sufficient supply of oxygen from the air for its complete combustion, and solid carbon particles are emitted, as well as a certain amount of unburnt or partially burnt gas, all of which tend to vitiate the air of our rooms, and to soil the decorations.

Five cubic feet of gas per hour is supposed to yield 16 candle-power when burnt with an ordinary Argand burner. This is a very poor result compared with the performance of some of the greatly improved gas-burners.



The principal types of gas-burners in use in modern houses. Of these the Welsbach-Kern is the most efficient as an illuminant

A comparison of the principal modes of burning gas for illuminating purposes, each using 5 cubic feet of gas per hour, stands as follows:

	Candle-power.
Batswing burner	9
Ordinary Argand	16
Improved Argand or "Mantleless Incandescent"	33
Welsbach ordinary	80
Welsbach-Kern	125

These figures indicate the enormous economy to be attained by adopting the most improved modes of burning gas. The only bar to their universal adoption seems to be the small initial cost of the burners, but such cost is quickly returned to the consumer when the gas company's account has to be settled.

The batswing and Argand burners burn gas with a luminous flame. The Welsbach burners utilise the high temperature and more perfect combustion of the blue or Bunsen flame, a scientific mode of burning gas and air in admixture, which not only gives the high temperature necessary for rendering the mantle incandescent, but also gives off less objectionable products. It should further be noted that when a given lighting effect is produced by a reduced gas consumption, not only is less oxygen extracted from the air of the room, but the volume of carbonic acid and other products given off is much decreased.

BURNERS. The batswing burner in its best form is a simple nipple of compressed steatite, perforated with a fine vertical slit, through which the gas issues, and fitted in the end of a short brass tube screwed at its lower end for connection to the gas-fitting. It gives a semicircular, flat flame.

The fish-tail burner is similar in form, but the nipple is depressed in the centre, where it is perforated with two converging holes, from which two separate streams of gas issue. These, impinging on each other, cause the flame to take a form which is well described by the name of the burner.

Both batswing and fish-tail burners are often fitted with chambers below in which are devices for equalising the gas pressure,

The ordinary Argand burner is a ring burner, the gas issuing from a circular row of fine holes in a steatite ring. It requires a glass chimney, and its increased efficiency, as compared with the flat-flame burners, is due to the strong draught created by this chimney.

The Improved Argand burner has two concentric chimneys, the air required for the combustion of the flame being drawn down between them, and thereby warmed, before it reaches the burner.

Some Modern Burners

The Welsbach burner, as already explained, is an adaptation of the Bunsen or atmospheric burner, and as such it possesses no intrinsic novelty. The value of the invention consists in employing the intense heat of the blue flame to bring to a high state of incandescence a chemically prepared structure termed a mantle. This consists of metallic oxides deposited upon a cotton framework, which is afterwards burnt away, leaving only a fragile network of oxides. A glass chimney is used to increase the draught, and at the same time afford protection from chance injury, as well as from air currents.

In the Welsbach-Kern burner the gas flame is produced in an improved manner, which ensures a more efficient mixing of the gas and air before combustion, and, in consequence, a greater heating effect, for the same quantity of gas consumed and less injurious combustion products. It is claimed for these burners that they are not affected economically by variations of gas pressure, additional pressure giving increased light in proportion to the quantity of gas consumed, and that they do not require a chimney. The need for mechanical protection for the mantle, however, and decorative considerations, make it necessary to enclose the burner in some form of shade or globe.

The inverted burner is a clever adaptation of the Welsbach system, by which the gas flame is directed downwards by a porcelain tube, the mantle being suspended below it. These burners cast no downward shadows, and produce their light in a very useful and decorative form. They require mantles of special shape. For billiard tables they have advantages on a par with the electric light, and generally their appearance and utility compare well with the latter illuminant.

The By-pass

The by-pass valve is, undoubtedly, to the gas-burner what the switch is to the electric lamp. It enables the light to be extinguished and relighted by turning a small lever attached to the burner. In point of fact, the flame is not entirely extinguished, a small quantity of gas being allowed to pass the gas cock by a separate tube and to remain alight when the main supply to the burner is cut off.

Another device provides for manipulating the by-pass lever from a distance by means of a bell-pull cord. By this invention the gas-burner may be turned up from some convenient point near the door of the room.

Gas Fittings

The suggestions made in connection with electric light fittings apply also to gas fittings so far as questions of taste and quality go. Gas fittings should not be placed so near the ceiling that the carbon given off can find lodgment there.

Jointed gas brackets should be placed so that in no possible position of the burner can it be dangerously near to curtains and other combustible things.

Gas fittings should be of good quality or they will leak at the joints and taps.

"Rise and fall" gas pendants, which depend on a water joint, should be fitted with a safety whistle, to give notice when the water needs replenishing. Gas pendants and brackets should have stout galleries to hold their globes.

Escapes of gas, however slight, should be at once remedied. Fortunately, coal-gas has a very strong and well-recognised odour which at once betrays its presence. But the sense of smell is not always a reliable means of judging the *amount* of gas present, and to this must be attributed the explosions which too frequently result when incautious people seek for the leakage with a naked light. The only safe plan is first to ventilate the room freely by opening all windows, and then to endeavour to localise the leak by other means.

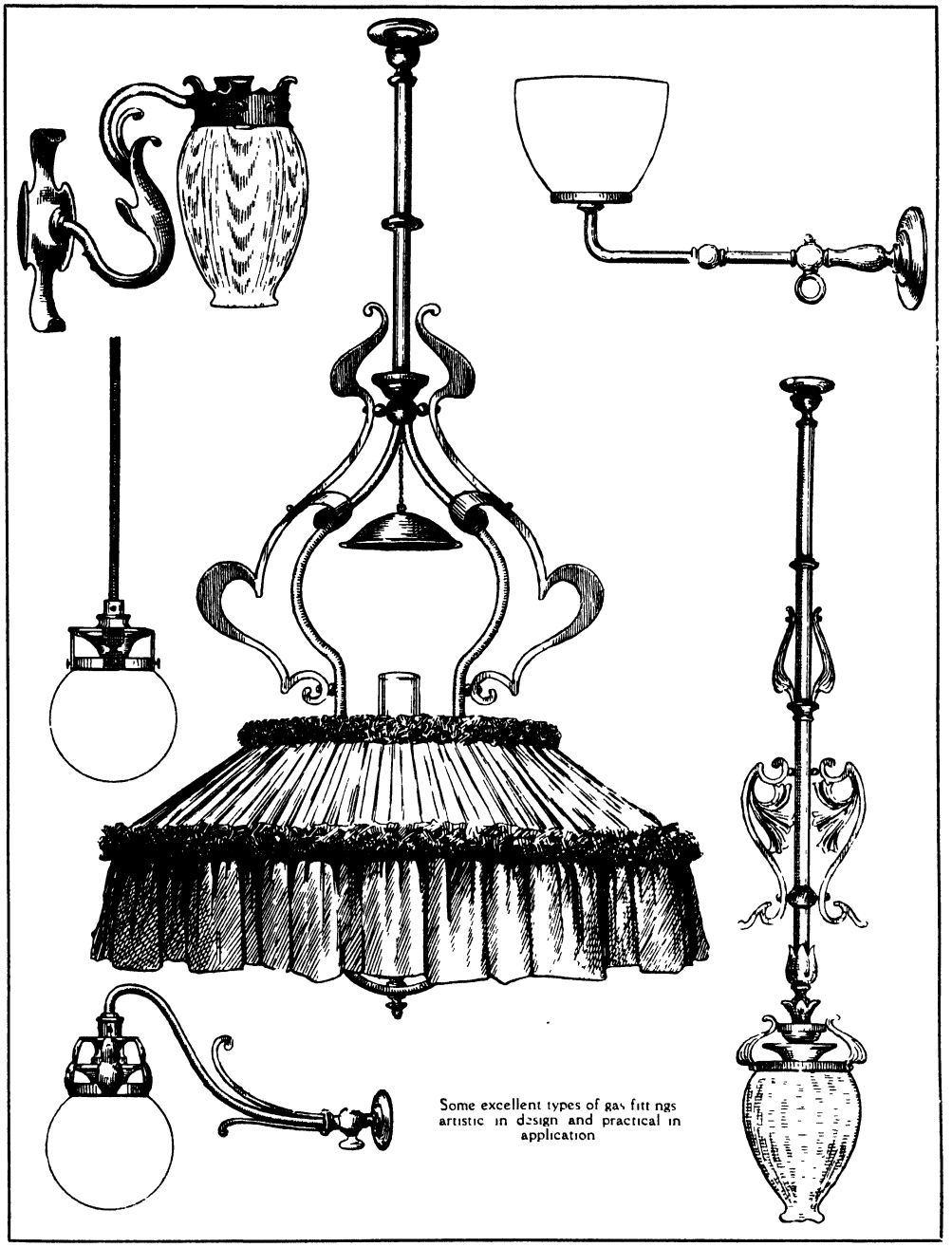
Leakages

If the escape be from a burner, the tap of which has been turned on inadvertently, the sound of the escaping gas will be heard, and the remedy will be apparent. A frequent cause of such leakages is turning the gas off at the meter before all gas taps have been turned off, and then turning on again at the meter without making sure that all taps are closed. Leaks from telescope pendent fittings having water joints are generally serious owing to the large volume of gas which escapes. This type of fitting, even when provided with a safety whistle, is dangerous in the hands of thoughtless persons. The only safeguard is the periodical renewal of the water at, say, monthly intervals.

Gas fittings, the taps of which work too freely so as to be open to the danger of being turned on by a chance touch, should have their taps tightened by a screwdriver.

Leakages from the joints of pipes and fittings are due to bad workmanship. The defect may not show itself until the joint becomes slack from use or vibration. This form of leakage is easily localised by applying soapsuds to the suspected places, when any escape will at once reveal itself by producing bubbles.

Before attempting repairs, turn off the gas at the meter. If the appliances for unscrewing and re-screwing pipe joints are at hand it is quite easy to re-make a joint, it being only necessary to smear the screw threads with



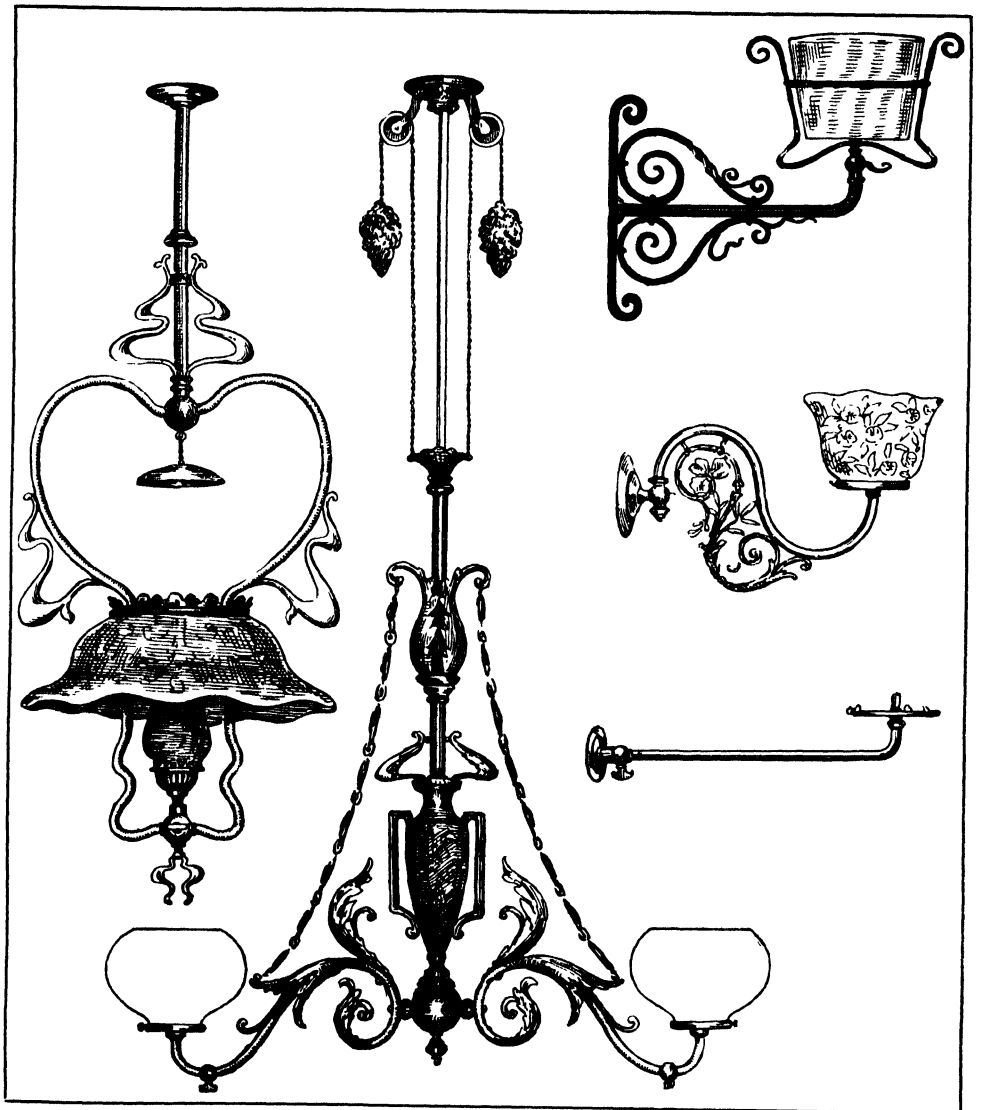
Some excellent types of gas fittings artistic in design and practical in application

stiff white lead before putting them together A pipe leak may be efficiently stopped temporarily by rubbing a piece of hard soap into the joint.

Some extensible fittings work through a "gland," or stuffing-box, which is a recess formed in the outer and larger tube in which some fibrous material is packed and compressed by an annular screw. When the telescope joint of such a fitting works too freely the screw should be tightened, or leakage will in time take place.

A jumping gas flame indicates water in the pipes, a form of trouble not so common now that the dry meter is in common use. The remedy involves disconnecting the pipes, and is best left to the gas-fitter.

Incandescent burners suffer from "lighting back," as it is termed. This is due to the gas becoming ignited at the point where it enters the burner, instead of at the point of exit, and in consequence the gas fails to burn atmospherically. It is at once detected by the luminous character of the



Some types of fittings that should be avoided. The lines of the metal-work of the pendent lights are inartistic and over-elaborate, and the glass of the globes unsuitable for its purpose. In one case the gas-jet is unprotected—a dangerous omission

flame, and the cause is most often the intrusion of foreign matter into the body of the burner, such as pieces of broken mantle. The remedy is to clean out the burner, and to probe the jet opening.

Luminous-flame burners become choked with carbon and other deposits, and should be probed with a thin wooden peg made by sharpening a match end. Pins and pieces of wire are apt to damage the holes in the steatite nipples. Care should be taken, however, not to break the wooden peg in the hole. If the direction of the holes be observed this is not likely to occur. In the fish-tail burner the holes take diverging courses like an inverted V. The bats-wing burner, having a fine slit only in the steatite nipple, may be efficiently cleaned with a piece of watch-spring, or sometimes a thin card. Argand burners must be probed with a piece of fine wire, mandolin string wire is suitable.

When renewing the mantles of Welsbach burners, first remove all the *débris* of the last mantle, and clean the burner out thoroughly before putting on a new mantle. The makers' instructions for installing a new mantle should be faithfully followed.

Acetylene burners are particularly subject to clogging, and call for careful supervision and periodical cleaning. A new burner, called the "Incanto," has recently been introduced which is said to be non-carbonising.

To be continued.

The following is a good firm for supplying materials, etc., mentioned in this Section: Messrs. Price's Patent Candle Co. Ltd. (Clarke's "Pyramid" Night Lights).

WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

NINON DE L'ENCLOS

By H. PEARL ADAM

A Quaint Little Letter—The Daughter Who Became a Son—A Fair Hedonist and Her Followers—Fickle Lover, Loyal Friend—A Strange Inmate for a Convent—Beauty that Never Faded

My very Honoured Father,—I am eleven years old. I am big and strong, but I shall certainly fall ill if I continue to assist at three Masses every day, especially on account of one performed by a great, gouty fat canon, who takes at least twelve minutes to get through the Epistle and the Gospel, and whom the choirboys are obliged to put back again on his feet after each genuflexion. This is not at all cheering, I can tell you. In the interests of the health of your only child, it is time to put an end to this state of things . . . I decide to be no longer a girl, and to become a boy."

Such was the letter a gentleman of Touraine, M. de l'Enclos, received from his little daughter Ninon in the year 1626—a letter which played a more important part than one might imagine in the life of this famous beauty, the friend of Saint Evremond, of Molière, of Richelieu, and whose personality dominated the Paris of the seventeenth century, for M. de l'Enclos read it with no less sympathy than amusement, and resolved that henceforth the education of Ninon should pass from his wife's hands into his own.

The Girl who Became a Boy

And inasmuch as Madame was of a truly frigidly austere and pious disposition, regularly attending Mass, and reading only the most exemplary and devotional of literature, while Monsieur hated all these things, and was the gayest and most pleasure-loving of men, and a great admirer of the doctrines of Epicurus—it follows that the effects of this resolution on the development of Ninon's character were considerable.

He came home to Paris, to the little house within the shadows of Notre Dame where Ninon had been born, and which in those days looked out on green spaces and pretty hedgerows, and Ninon forthwith became a boy. Her father indulged her fancy to the utmost, and very soon she was resplendent and happy in fringed breeches, silken doublet, rich lace collar, short velvet cloak, wide topped boots, gauntlets, plumed beaver hat, and last, but not least, a rapier, her especial pride, slung from a baldrick beautifully and richly embroidered. She used to ride about with her father, who was complimented by many people on his handsome little "son," of whose existence they had till then been entirely unaware.

Ninon's First Suitor

Ninon thoroughly enjoyed herself. Fencing and horse-riding were much more to her taste than "twiddling along the beads of a rosary to Aves, Paters, and Credos," as she irreverently phrased it. Now that she was a boy she had not to go to church. True, in the old days she had tried to enliven the services by substituting some light literature for her missal, but she infinitely prepreferred running about to sitting still, and the open air to the dim church.

M. de l'Enclos soon had to depart once more to quell some disturbances among the Huguenots, but Ninon still remained a

"boy," and, as a boy, she went on a visit to her aunt, her father's sister, who was of like nature with himself. The Baroness Montaigu had a lovely estate near Loches, on the borders of Indre, and here Ninon spent a glorious time. She had a very congenial companion in the son of her aunt's most intimate friend. His name was François de la Rochefoucauld, Prince de Marsillac. The two employed their time in fencing, shooting, boating, and many were the pranks they played and the scrapes they got into. In the end Ninon was put into petticoats again, as a punishment for her unruly behaviour. She stormed and wept, but François seems to have been pleased, for when he had recovered from his astonishment at finding his playmate was a girl, he exclaimed: "I love you ever so much better this way, dear one. Ah, Ninon! You are as beautiful as an angel!"

"I shall do as I like!"

On her father's return Ninon once more took up her studies with him. She much preferred his lessons to those given her by her mother. He gave her a good grounding in his pet philosophers, particularly in Epicurus' hedonistic doctrines, and infected her with his own ardent love of liberty and freedom of action. All through her life Ninon's motto was, "I shall do as I like." She was taught to think and reason for herself, which she did with a thoroughness really astonishing at her age. In Italian, Spanish, English, and Latin she soon became proficient; she played the lute very skilfully; her father was a fine performer on this instrument—she was a particularly graceful dancer, and all the time she was growing more and more beautiful.

Of course, poor Mme. de l'Enclos was much distressed by the education her daughter was receiving. She could not complain of Ninon's disposition, it is true, for the girl was frank and honourable, hating anything that savoured of hypocrisy or artificiality, and bright, light-hearted and lovable. But she did love her own way, and it was soon made evident to her mother that her darling wish that Ninon should take the veil would never be fulfilled. It is thought that Ninon inspired the old song:

> I sha'n't be a nun, I won't be a nun!
> I am so fond of pleasure that I won't be a nun!

The marriage between M. de l'Enclos and his wife had been arranged for them; it was none of their own seeking, and, indeed, it would be difficult to find a more ill-assorted couple. Yet we hear of no domestic jars. They evidently agreed to differ, and went their separate ways. The husband won distinction in arms, and popularity on account of his generous, frank, genial nature among all the people with whom he came in contact in the gay life he led. His wife, meantime, preferred a secluded existence, and looked upon the strict observance of rites and ceremonies with rigid adherence to extremely narrow religious and moral principles, as the only possible road to perfection.

And Ninon was her father's child.

She made her début at the age of sixteen, in 1636, when Louis XIII. was King, the lovely, imperious Anne of Austria Queen, and the wily Richelieu master of France. She at once dazzled everyone, no less by her brilliant intellectual gifts than by her beauty. The latter was remarkable even at this age. She had a wonderfully lovely complexion, and fine, dark, auburn hair, but her chief charm lay in the changing expression of her beautiful eyes—now vivacious and sparkling, now full of gentle tenderness and sympathy, at one moment full of mischief, at another dreamy and languorous. She was a little above the middle height, and possessed a well-proportioned figure. Her voice, too, was remarkable. It was clear and musical, and yet there always seemed to be an undercurrent of passion vibrating in its tone. Wherever she was, she had only to speak, and every eye was turned upon her. And all she said was worth listening to on its own account.

She was immediately besieged by lovers. Mme. de l'Enclos exercised a very anxious surveillance over her daughter, who was very dear to her, in spite of the careless way in which she treated all her mother venerated and held dear. But Ninon did not care a fig for admonitions, she meant to enjoy herself. "I shall do as I like," says this wilful damsel, as she slides down the banister to talk with an admirer she has just sighted from the window, and she proceeds to chat gaily with him at the door, a most improper proceeding in Madame's eyes.

Love or Friendship?

Ninon had no sooner entered *le beau monde* than she noted how unjust was the difference in the amount of freedom of thought and action allowed to men and women respectively. She did not adopt masculine dress again, but appropriated to herself all the liberty which seemed to be the especial privilege of man. She left her mother's home, much to that lady's grief, and plunged into all the pleasures and gaieties that she could. She formed a close friendship with Marion Delorme, and the two became inseparable. Each in turn held brilliant receptions, to which were invited all the most refined and reasonable of Epicurus' followers that Paris contained. No gaming was allowed there, no scandal, no disputes, no loud laughter. All was the essence of refinement and good taste.

Ninon's ideas on love and friendship soon became widely known and accepted, to the horror of the old-fashioned where the former were concerned. To Ninon love was nothing but a passing fancy, a form of distraction; it had no connection whatever, to her mind, with respect, veneration, or, indeed, any noble sentiment. All those elements were contained not in the

emotion of love, but in the affection that exists between friend and friend. That was everything that was noble, but in the love between man and woman there was nothing beautiful at all. This really was Ninon's estimate of love and friendship; it was no mere affectation. It follows that she was as fickle and changing where her lovers were concerned as she was constant and loyal in her friendships. And Paris followed her example. In 1639 this new school of thought was fairly launched in the capital, and Ninon, aged seventeen, was its acknowledged leader!

Thus she never married. "An intelligent woman," she said, "would not dream of taking a husband against the dictates of her reason." She was not capable, as a matter of fact, of loving any but her friends for more than a few weeks at a time. "I shall love you," she told one suitor, "I know, for three months, and three months — is an eternity."

But for her friends her affection was deep and lasting. One of them was the poet Scarron, a stunted little man, and slightly deformed, but possessed of brilliant mental gifts. Ninon was no fair-weather friend to him. When he became disfigured and helpless from paralysis, she gave him a wealth of sympathy, and spent whole days at his side, reading to him and conversing, and she attracted to his house many of the great men who frequented her own.

Ninon de l'Enclos, perhaps the most famous and certainly one of the most interesting, of the beauties who adorned the Court of the Grand Monarque

From the original at Strawberry Hill, by permission of the Earl of Waldegrave

Among those who felt themselves honoured by Ninon's friendship were Molière, who valued her opinion on his comedies, and considered that she, better than anyone else, was able to judge of their chances of success; Saint Evremond, who, like Scarron, brought his poems to her for judgment; while Fontenell used to read her his dialogues, and Rochefoucauld his maxims. Richelieu made a determined effort to turn to his own account her cleverness and her enormous influence over the members of her large circle of friends, but he was unsuccessful.

It is with some surprise that we learn that, on her mother's death, Ninon actually retired for a short time to a convent. She had nursed Mme. de l'Enclos very tenderly before her death, and the lady had taken the opportunity of trying to reclaim her daughter from the gay life she was leading, with the result that Ninon actually did enter a convent for a short while. But while there she was visited by two of her friends, and their persuasive arguments proved too much for her. She returned to the old life.

This was not the only time she was within the walls of a convent. In 1656 her dangerous influence led the Queen to banish her to the Convent of Les Madelonnettes. Her friends besieged the place, and so frightened the nuns that she had to be removed to the Convent of Lagny. There Queen Christina of Sweden visited her, and was so charmed with her personality, and, above all, with her contempt for the ideas of the *Précieuses*, whose influence was beginning to be felt, that she secured her release.

When she came into possession of her mother's fortune, an income of some seven or eight thousand pounds, Ninon bought a house in the Rue des Tournelles, where she conducted her *ménage* in regal style, yet with economy, being always careful to have a good balance in hand for the relief of friends who had fallen on evil days. It was about this time that her father returned to Paris after a long absence, made necessary because, in a moment of passion, he had murdered the Baron de Chabans. He died soon after his return, and very different is the advice he gave his Ninon on his deathbed from that given her by her mother. "Remember, Ninon! Be not scrupulous as to the number of your pleasures, but only as to the choice thereof."

Ninon de l'Enclos died in 1705, at the age of eighty-six, still lovely, still youthful, and beloved and admired by everyone. "Cupid had taken up his abode in the very wrinkles of her forehead," said the Abbé de Chaulieu, and the Abbé de la Fare, another friend, has left it on record that even after the age of seventy she had lovers who adored her.

BEAUTY CULTURE FOR WOMEN

Continued from page 3116, Part 20

The Eye Made Beautiful by Health and Environment—How to Transform a Hardened Expression—Character—Hobbies as a Means of Recreation—A Tale with a Moral

HOWEVER badly formed—from the artist's point of view—a child's features may be, if the child has health and an environment which will engender sunny thoughts in the mind, then she may lay claim to beauty For one thing the eye is full, luminous, and beautiful It is unclouded by uncertainty, it is steadied by faith and innocent confidence which has not been betrayed

But by the time the child is full grown, much of this beauty is lost beyond recall, and all depends upon what has taken its place as to whether the face is still able to claim beauty.

Two Great Authorities

Strange to say, two very different people—Ruskin and Dr Anna Kingsford—in discussing the attainment of beauty, quote the exquisite poem by Wordsworth

> Three years she grew in sun and shower,
> Then Nature said, "A loveher flower
> On earth was never sown,
> This child I to myself will take,
> She shall be mine, and I will make
> A lady of my own"

Dr Kingsford quotes the whole poem, in which Nature speaks of the various influences she can bring to bear upon her *protégé*

> And hers shall be the breathing balm
> And hers the silence and the calm
> Of mute insensate things

And then comments, "I would rather my child should know the composition of the air she breathes . . . the method of the circulation of the blood . . . than the articles in the indictment of Charles the First"

There is much truth in the French saying: "After thirty, beauty is a matter of habit," and certainly a baby girl trained by an intelligent mother gets "into the habit" of good looks. Being a habit, it is not easily laid aside in course of years

But see now the comment Ruskin makes on the same poem:

> And vital feelings of delight
> Shall rear her form to stately height,
> Her virgin bosom swell.
> Such thoughts to Lucy I will give,
> While she and I together live,
> Here in this happy dell.

"There are deadly feelings of delight; but the natural ones are vital, necessary to very life," writes Ruskin; "and they must be feelings of delight if they are to be vital Do not think you can make a girl lovely if you do not make her happy. There is not one restraint you put on a good girl's nature—there is not one check you give to her instincts of affection or effort—which will not be indelibly written on her features, with a hardness which is all the more painful because it takes away the brightness from the eyes of innocence and the charm from the brow of virtue" Better than any words of mine, do these comments by a professor of medicine and a professor of ethics point the way in which a face can be formed into beautiful lines—and the beauty being a vital thing, it will last as long as life.

Changing the Point of View

But what can be done to alter an expression which has become impressed on the countenance by Time? Such a task seems almost impossible You may take out wrinkles by massage, and soften ugly lines by a persistent use of creams, but if the habit of thought remains as it was, then the marks of it will again be made on the countenance.

Of course, it is not easy to alter a line of thought, and it is impossible to wipe out the effects of hardening and disagreeable experiences of life It is, perhaps, useless to speak of altering one's temperament.

But you *can change your point of view*, if the present one is having an ill effect upon the inevitable face forming which follows upon character forming.

This is practical advice, though it may not so appear at first sight None know all their own capabilities, and one often hears, "I didn't think she had it in her," or, "You couldn't have supposed she would rise to the occasion."

The world gives a mixture of good and evil, and if for you the evil has preponderated, all you have to do is to change your point of view. There are depths in your character as yet untouched, and perhaps the few which have been probed since childhood have been the wrong ones. Sit down and

thoroughly examine yourself in this way: "Worry has produced that line, why have I worried? Distrust has produced this expression, why do I distrust? Why does so-and-so look well? Why has she not this pair of 'calipers' which disfigures both my nose and my mouth?"

To alter one's point of view it may be necessary to alter one's environment, to get another corner of the field where he grains of better thought food. It may be still more necessary to alter one's associations and associates, to go to some other market wherein to interchange thoughts.

How to Grow Beautiful

Then there may be blanks—waste places of the mind—which need filling with pleasant occupation, some hobby, something which will take you out of the self which is—judging by the physiognomy—unsatisfactory. You cannot alter much that is already formed, but you can develop much that has been neglected until the good influences govern the life, and the bad become atrophied through lack of exercise. This method of face forming is slow but sure. In time, as the vitality improves and the outlook is brightened, hair becomes glossier and eyes brighter and more opened. The nose gains in appearance because lines about it are eliminated The hopeless droop of the mouth vanishes, and the corners take an upward and becoming curve Serenity taking the place of a nervous pessimism, the forehead has its horizontal wrinkles softened —the list may be adapted and altered to every phase of multi-phased character.

There are also various external influences which, as they pass, mark the countenance. This is why there is no cosmetic so valuable as solitude to a highly sensitive woman, whose face is quick to record passing emotions. In solitude she can let the features relax with the mind. Banishing unpleasant thoughts, she can close her eyes, become calm, and so banish that ugly expression—the strained look of over-taxed vital power If she must think of something, let her determine to think of something pleasant.

"Ironing Out" the Face

Such an hour "irons out"—to use an Americanism—the face, though it must be remembered that it is better to avoid an ill than to have to practise means to remedy one.

It is a well-known fact—which a good photographer always takes advantage of when posing his subjects—that one side of a face, usually the left, is better-looking than the other.

Some actresses know this, and practise giving a half-turn to the head so as to gain a quick effect upon their audience. Of course, the difference is made by the working of the brain, and illustrates the power of thought upon the face.

The air one breathes acts directly upon the face, and so does diet. Here is not meant the effect to be quickly obtained by special diet upon the complexion, but the general tendencies of the individual. Great eaters, for instance, will not have an intellectual look, however intellectual they may actually be. Excessive meat eaters have a coarse look, extreme vegetarianism produces a mild cast of countenance, and the effect of alcohol is well-known Hunger and indigestion—and extremes meeting, indigestion becomes a form of hunger—give a strained expression which, becoming habitual, entirely alters the appearance of the features. Monotony of life or work alters the shape of the face, and ease, simplicity, with interest not unduly strained, mould it pleasingly.

A Tale and a Moral

There is an old "fairy-story" which points the moral of this article, though a child reading it is apt to make a wrong deduction.

Once there was a prince who required of the beautiful princess to whom he was to be betrothed that she should be useful as well as ornamental.

To test her in this respect, he shut her up in a room full of flax till she should have spun it into fine thread But the beautiful princess could not spin, so she sat down by the spinning-wheel and cried so bitterly that she brought her fairy godmother upon the scene.

"Leave it to me," said the fairy, upon hearing of her darling's dilemma.

On the next day the prince went hunting, and upon getting lost in the wood, he wandered to a hut to make inquiries. A dreadfully ugly woman, with a swollen and ugly lip, confronted him.

"Why is your lip so ugly, dame?"

"With constantly wetting the thread I spin," she explained.

Before being allowed to find the right path again, the prince meets a woman with a great flat foot—"with constantly treading the spinning-wheel", and one with a misshapen and broadened thumb—"with twisting thread day after day"

So the prince released the princess from her uncongenial tasks, and she went to the palace to consult her tire maidens anent the trousseau and her complexion marred by tears. *Verb sap.*

Of course, as the years advance, the face will betray the touch of Time, but, if the outlook has been kindly, brave and serene, and the health has been good, the lines, though graven deeper than in youth, will but mark the moulding and establishing of a beautiful character

Through the window of the eye will shine the noble soul, and the lines of the lips will be those of patience and restraint maybe, yet also of kindliness and content. Age has its beauty as well as youth, and the means to ensure its possession are identical in either case.

And it is encouraging to know that in a sense it is "never too late to mend."

BLUSHING AND FLUSHING

The Cause of Blushing—Strong-willed People do not Blush—Poor Circulation of the Blood Causes Blushing and Flushing—Treatment of the Nerves Necessary—Some Suggestions for Giving Ease

BLUSHING is popularly supposed to be a sign of modesty, or, at least, bashfulness But both blushing and flushing are caused by the action of the blood, which flows swiftly to the surface of the skin, and, of course, such action is not confined merely to the skin of the face

As to how far will-power controls the body, or the body acts upon will-power, is a psychological question over which much ink has been spilt, but each individual must decide for herself whether blushing is an ailment of the mind or of the body, or how far each or either has to be blamed

Certainly, the person who is the most sensitive on the point blushes the most At the first flash of thought that one must not give way to the uncomely blush, the face is crimsoned with a flow of blood; and the more one thinks about the matter or the more notice the blush attracts, the worse is the predicament.

Will-power Must be Cultivated

Here an exercise of will-power is requisite. People of strong will do not blush, unless under some extraordinary circumstance which, suddenly confronting them, causes them to pause uncertainly in their own business upon which the brain is usually intent and effective because it has a good control of the nerves through the will-power

The obvious cure, therefore, for this kind of blushing is to hold oneself well in hand, moving along through life evenly, and with a composure not easily ruffled This attitude of mind comes with practice to most folk, and the blushing girl in her teens puts aside her uncertainty and her blushes as she becomes better acquainted with the surrounding conditions of her life But this does not happen to all, and a sensitive woman will blush just at the moment she would rather not long after she has left her girlish outlook. If blushing were the becoming habit romance declares it to be, the blushing woman would be at an advantage, whereas, as the unfortunate sufferer knows, the exact contrary is the case.

But the fact is, "flushing" more accurately describes this appearance, and the dull red which creeps over neck and face from brow to chin is anything but beautiful, hence the wish of sufferers to be rid of the nuisance.

How to Cultivate Will-power

Will-power can be cultivated and grow strong by exercise, just as can a muscle or an organ of the body, and though development of character is a much slower and less certain matter than development, say, of the arms, still it is to be done. The very determination to be rid of the habit of blushing is at once a development of the will-power and a retardment of the habit

But there are other matters to be looked to. It has to be remembered that the complexion entirely depends upon the quantity, quality, and flow of the blood in the capillaries which feed the skin. These capillaries act as distributors of the blood brought up to them by the arteries. But the nervous system controls the whole, and it therefore happens that, at a sudden thought or crisis or spoken word, the blood either flows to the skin and causes a flush, or flows away and causes an undue pallor. The remedy for one who blushes at the wrong moment is often also the remedy for the one who pales suddenly

This remedy consists of treatment of the nerves in the way of plenty of good, well-digested food, tonics, open air, and exercise

Constipation is a common cause of flushing. Poorness of blood, or anæmia, is another cause, and a cause of half-starved nerves, which fail to respond to the control of the will

In order to help the blood to flow normally and quietly through the veins, nothing tight must be worn to impede the circulation – even tight gloves will aggravate a blushing girl's dilemma, to say nothing of tight waistbands, neckbands, or shoes.

Some Simple Remedies

Flushing may be checked for a time by bathing the face in hot water, or putting the hands or feet into hot water A little help is to bathe occasionally the back of the neck with cold water, and a real help is a good rub down every day after the tepid bath. Hot food and drink directly cause flushing.

The greatest cause of all may be summed up in the word, uneasiness; and whether one be ill at ease, mentally or bodily, the result is blushing

Many of the things which cause this ill-ease are imaginary, though it is not always easy to think so, and the rest are removable by hygiene, common-sense, and a proper estimation of one's own power to deal with most of the vicissitudes of life.

Even the diffident need not despair, for the humble-minded, by their very simplicity and lack of self-assertion, can achieve a certain self-possession that in course of time will alleviate if not cure this distressing habit Fortunately, the complaint, like that of extreme youth, of which it is usually a concomitant, is one that age will remove. The older people are the less are they given either to blushing or weeping, their emotional centres are not easily disturbed.

The following are good firms for supplying materials, etc, mentioned in this Section Messrs Antipon Co (Obesity Cure), Kathryn B Firmin (Removal of Superfluous Hairs), T J. Clark (Glycola), A & F. Pears, Ltd (Soap), Potter & Clark (Asthma Cure), Oatine Manufacturing Co (Oatine Preparations),

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

NATIONAL DANCES FOR CHILDREN

Continued from page 3117, Part 26

By MRS. WORDSWORTH

Principal of The Physical Training College, South Kensington

6. WELSH

Dancing in Wales—Association of Music and Dancing—Village Festivals—Some Superstitions—The Welsh Jig—A Few Steps

THE Welsh, as a nation, are intensely light-footed and active. Being Celts, they should have many dances peculiar to themselves, judging from other Celtic nations. But, in spite of tradition and their Celtic origin, only very few particulars are known regarding their old native measures.

It is quite evident that the Welsh do dance, or, rather, *did* dance, a great deal, for an ancient Welsh bard wrote the following couplet :

> At feasts full merry is the throng,
> With harp, and pipe, and dance, and song

The inhabitants of " Welsh-Wales " do not scorn to borrow their amusements from their English neighbours. Though we are told that—

> In dress and other things beside,
> The Welsh and English differ wide,

yet there is some strong connection between the two countries. Our national dance, the Hornpipe, is called after an obsolete instrument made in Wales. The horn-pipe, however, is *not* the Welsh national instrument. No pipe of any kind, not even the bagpipe of the Celts, can ever hope to rival the popularity of the Welsh harp in the country where it reigns supreme.

Dancing and music go hand in hand in Wales. No English, Scotch, or Irish man can realise what music means to this highly emotional nation. Nearly every Welsh man or woman is able to sing or play, in varying degrees of excellence. Singing contests are regular institutions in most towns, villages, and districts ; and of these the great Eisteddfod, held yearly, is of chief importance. Dancing is nearly always indulged in at these festivals ; and among the peasantry dance measures are often performed to vocal accompaniment, many voices joining in the old national airs. The Welsh are probably such good dancers, taken as a whole, because of their tremendous love for music. It is rare to see Welsh dancers out of time ; they know their tunes and music so thoroughly that when many of them are dancing, quite independently, in some country measure, they appear to move as one figure.

A Welsh wedding is an opportunity for much festivity, in which dancing plays an important part. In former days, on the evening before the day, a room was ceremoniously set apart for the young people to dance in. Here they amused themselves for over an hour, after regaling themselves and their companions with spiced ale and various other dainties, of which the celebrated Welsh griddle cakes formed a part.

Introductory position of the dancer in the Welsh jig (Fig A)
Photo, Martin Jacobi

skip joyfully along, sometimes arm in arm. On arriving at the door of the bride's father's house they met the bride, and re-formed into a rather more decorous procession before marching, with further harp accompaniment, to the church

When the ceremony was safely performed, the harper once again led the way, this time to a part of the churchyard not used for burial. There, placing himself comfortably beneath a yew-tree, he would strike up a lively dance Very soon, by ones and twos, the guests joined in the dance, the bride and bridegroom always leading off the first two dances. After that their duty was done, and, if they preferred, they could become interested spectators of the frolics of friends and relatives in their honour.

On these happy occasions two airs were always sung, which were *never sung* at any other time. They were partly addressed to the bride and her new husband, and contained useful advice to both. They were known as "The beginning of the world" and "Thy wife shall have her way." Trials in skill in various national games followed. This invariably proved a very interesting and exciting part of the entertainment Honeymoons were apparently not indulged in by the Welsh peasantry, for the amusements were kept up till a very late hour, concluding with more dancing and singing to the harp, after which the party went home.

The next morning, at the early hour of eight o'clock, a gaily dressed procession sets out from the bridegroom's house, preceded by a harper, playing a spirited march. Such high spirits were usually the vogue on these occasions that the youths and maidens in the procession would

Fig 1 Step 1 The cuts, in which the dancer cuts her right foot to her left knee, holding her hands high under her arms

An interesting and curious description of a dance held at St. Almedehas, near Brecknock, is given by Giraldus. He says: "A solemn festival is held at the Church of St. Almedehas annually, in honour of that Saint. At the festival you may see men and women, now in the Churchyard with a song, and on a sudden falling to the ground as in a trance. Afterwards, they jump up, as if in a frenzy, and represent, with their hands before the assembled people, whatever work they may have done on Feast Days? Thus, one man puts his hands, as it were, on the plough. Another goads the oxen, relieving his exertions by a rude song Another imitates the work of a Shoemaker or Tanner, of skinning or weaving." This semi-unconscious pantomimic dance being concluded, Giraldus continues: "On being finally brought into the church, and up to the Altar, they come gradually to themselves again." And, seemingly, their misdeeds are quite wiped out.

Superstition plays a large part in Welsh life and character. It would be hard to find a more superstitious race than our sturdy neighbours, and many of their peculiar "imaginings" are applied to dancing. A very quaint Welsh superstition is one which says that on Easter morning the sun itself dances in honour of Christ's resurrection. In older days, the ancient dames of Wales would urge their young people to be up early, so that they

Fig 1 (*a*). Step 1 (*a*). Turning. The dancer slides her right foot sideways, raises the left, and turns, with left foot suspended. The movement is repeated to the left

Fig 2 Step 2 Changing feet Bending forward, with right hand drooping towards her foot, the dancer springs from one foot to the other in the fifth position

might see this wonderful sight. It is not reported that anyone has seen the marvel; which is not surprising, as nobody can look at the sun steadily. Sir John Suckling's famous poem contains an allusion to this picturesque superstition :

But, Dick, she dances such a way,
No sun upon an Easter day is half so fine a sight

The most usual form of Welsh dance, and the national dance, is a jig. Unlike Irish jigs, most of their dances are for single performers; and at feasts a dozen or more dancers may be seen doing the same steps on their own account. Most Welsh jigs, at the present time, are written in three-four time, three beats in a bar. But there is a very famous old jig, called the "Tri hanner Tôn," which has only two beats in a bar. The music is rather slow, and has an underlying sadness—a common feature of music written for the harp. The steps are animated, but not at all jumpy; and pantomimic actions—an illustration of their French ancestry and its effect on the Welsh nation—are common in most of the dances. It is quite impossible to give a description of any particular Welsh jig, as each locality has its own. But some of the most characteristic steps and actions have been collected in one dance, which is quite simple and very effective, and frequently taught to children in England. It is danced to the tune of "Jenny Jones," or the old Welsh air "The Ash Grove."

The Jenny Jones jig is essentially a peasant dance. It was performed in Wales—and is, still—at meetings corresponding to our morris-dance meetings. A marked feature of Welsh dancing is the knitting which every woman invariably carries. At such times she does not sit idle, but knits busily, and continues her work even when taking her place for the dance. Directly the music strikes up she pushes her knitting into her belt or into a small hanging pocket, and pulls it out when the dance is over. The following is a description of the Welsh jig :

Introduction. (Fig. A) The music plays eight bars. During the first four the dancer stands still, both hands upon her hips. At the fifth bar she starts a "bob" curtsey to right and left.

Step 1. (Fig. 1.) *Cuts.* The dancer cuts her right foot to her left knee, repeating this with alternate feet four times. Her hands are placed high under her arms, the wrists well forward. This forms half the step.

Step 1*a*. (Fig. 1*a*.) *Turning.* The dancer next slides her right foot sideways, raises the left, and turns, leaving the left foot suspended. The same thing is repeated to the left. The right foot is then carried completely round in a circle, and dropped in the fifth position with a stamp. The arms are extended for this half of the step.

Fig 3 Step 3 Mazurka Sliding the right foot sideways, the dancer cuts it towards her left knee, repeating this twice

Step 2 (Fig. 2) *Changing Feet.* Bending well forward, with her right hand drooping towards her foot, the dancer springs from one foot to the other in the fifth position. Her right hand copies the movements of her foot, rising and falling alternately.

Fig 4. Step 4. Spring rock. Standing in the fifth position, the dancer lifts alternate feet, raising them on the points of the toes, and turns gradually

The right foot and both arms are then raised, while the foot is carried slowly round and dropped behind The step is then repeated with the left foot

STEP 3. (FIG 3) *Mazurka* Sliding the right foot sideways, the dancer cuts it towards her left knee, repeating this twice, then changes her feet, in front and behind, facing the audience. The step is then repeated to the left.

STEP 4 (FIG 4) *Spring Rock*. Standing in the fifth position, the dancer lifts alternate feet, raising them on the point of the toes, and turning gradually, swinging her dress from side to side

STEP 5 (FIG. 5) *Apron Step* Holding her apron in both hands the dancer shakes it with a coquettish movement, drawing her right foot to the opposite knee, like a horse pawing the ground. This occupies four bars of music ; three flying steps, with outstretched arms, are then taken straight up the room, and the step repeated to the left.

FIG 5 Step 5 Apron step With both hands, the dancer shakes her apron coquettishly, drawing her right foot to the opposite knee

STEP 6 (FIG 6) *Final Step* Raising each foot in turn, the dancer drops it behind, travelling backwards during four bars of music. She then points her right foot, takes three springs forward, and raises her right foot and arm in final position (*See illustration* 6)

These steps are but a few of the many and varied measures that form part of Welsh jigs. In North and South Wales the form of the national dance is quite different, and the peasantry add or improve, according to their individual tastes Most of the steps show a marked tendency towards "hops" and "cuts," which enter into nearly every one

The Welsh have borrowed from many nations in composing their dances, especially from the French and English. The French impress is seen in the quite remarkable degree of pantomime introduced into all Welsh dances. While Englishmen illustrate certain actions and moods only with their feet, the Welsh use hands, arms, body, and face, in conjunction with their steps. Nearly every Welsh jig has an introduction, which consists of pantomime actions, and throughout all their jigs and country dances moods are freely expressed by means of pantomime. Sometimes in a dance for a man and woman, a complete representation of a lovers' quarrel, separation, and reconciliation takes place.

From England, Wales has borrowed a great many terpsichorean hints. Some years ago, at a certain time of year, there was a regular and extensive immigration of Welsh agricultural labourers across the border, to work — and, incidentally, to dance—in England. Their advent was heralded, as it was commonly supposed, by the cuckoo, and in consequence that bird became known as the Welsh Ambassador. Morris dances, of course, were seen in England by these workmen, and the knowledge of them was carried back to Wales, where they were performed in a slightly different form.

Dancing has now been traced through the British Isles, from John o' Groat's to Land's End, from Whitehall to Welsh farmstead. While admitting that each country has its own particular dances, it has been my endeavour to show that many dancing customs are common to all, uniting in one bond all English-speaking people.

To the serious-minded, this link may seem, perhaps, one of but trifling importance, yet such a supposition is wrong. In the mighty cause of promoting peace and good-fellowship between nations nothing is below consideration that makes for that high aim, and it is a curious but indisputable fact that nations can be united by sports and pastimes even more firmly than by treaties and covenants.

FIG 6. Step 6. Final step and position. Raising each foot in turn, the dancer drops it behind, travelling backwards. Pointing the right foot, she takes three springs forward and assumes the attitude illustrated

THE HOME KINDERGARTEN

By MARY WESTAWAY,

Associate of the National Health Society

Continued from page 2522, Part 21

Disproportionate and Illogical Punishments—The Destructive and Reconstructive Instincts of the Child—How These are Provided for by Gift III—The Gift and How to Use It—Putting away the Gift

LITTLE folks are often sadly misjudged, and when punishment comes to be meted out to them it is generally in proportion to the annoyance caused rather than to the degree of evil motive which provoked the action. A soiled pinafore may call forth punishment, while a deliberate intention to deceive is passed over unnoticed The most prolific cause of nursery tears is found in punishments for destructiveness. Such an offence is an outrage against the discipline of every well regulated nursery, it is an expensive form of amusement, and is regarded as a foreshadowing of lawlessness in later life.

A Reason for Destructiveness

Although destructiveness seems a serious offence, it is a common characteristic of childhood, and admits of a very simple explanation. A child must always be regarded as a little learner, who, for the lack of a royal road to learning, has to amass by slow degrees all the knowledge of which he ever becomes possessed. His instincts force him to gain this knowledge for himself, and according to the quality of his mental endowment does he seek to gain much or little knowledge. Thus, juvenile destructiveness is a sign of strong brain power, which forces the child to become an investigator, to get to the heart of things, and find out the why and the wherefore of his surroundings. It is not destruction for destruction's sake, else why does the child invariably try to piece together the fragments into the original form of the ruined article, or to rearrange them as though trying to build up something afresh? Juvenile destructiveness is very annoying to the adult, but it is a characteristic which, if directed into proper channels, can be made to serve its end in the acquirement of knowledge.

It was Froebel's observation of the dual instincts of destruction and reconstruction which led to the devising of Gift 3, which is one of the most valuable of all the gifts, and if introduced at the proper stage of a child's development, will provide material for an infinite variety of exercises.

Gift 3 consists of a square wooden box containing eight small cubes measuring one inch in each direction, which are really parts of a larger cube measuring two inches each way. The child is already familiar with the cube in Gift 2 (see page 2522, Part 21), and from the knowledge already gained he proceeds to acquire fresh knowledge. Well-made gifts may be obtained at a cost of fourpence each. One should be provided for the mother and one for each child, for in these play lessons the mother must take the part of leader, and will need her own gift

After a little chat to excite the child's interest he will be anxious to see what the box contains; but patience must be exercised, since the gift, to be of value, must be presented in its proper form. The child takes off the lid of the box, and sees what he describes as bricks. It would spoil all if they were tossed out on to the table—the child must do as mother does. And here, again, the childish instinct of imitating his elders is followed, so that there need be no trouble. Should the child be wilful and impulsive, and go his own way to work, the bricks must be gathered up and put away for another occasion. No matter how often the beginning fails, the time will come for the child to be willing to follow the mother's lead, and the victory over self will count in the building of character.

How to Use Gift III

To reach the contents of the box, replace the lid until it is shut within about half an inch, turn the box over with the lid at the bottom, draw out the lid gently and set it aside, lift the box off the cube, and place it on the lid.

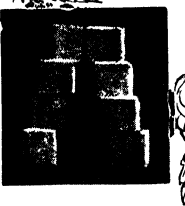
The child, following the mother's instructions, will then proceed to analyse the cube, which, although it resembles the cube of his earlier acquaintance, differs from it in that it can be divided The first division must be into halves. The child sees and learns without conscious effort that two halves make a whole. The various directions in which the cube can be divided must be demonstrated, and the child learns that the pairs are top half and bottom half, right half and left half, front half and back half, and in finding these various pairs he satisfies his instinct of destructiveness or investigation. Later, he can learn that his cube consists of four quarters, which can be separated in different ways, also eight eighths; and with the latter he learns that he has broken down his cubes to the smallest dimension provided for. Each cube then becomes a "brick," and the sight of the isolated bricks awakens the instinct of

KINDER-GARTEN CUBES.

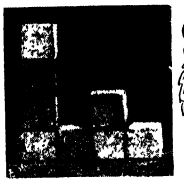
A CROSS

AN EASY CHAIR.

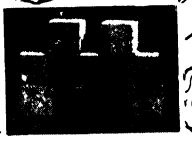
A TUNNEL



AN ARCH

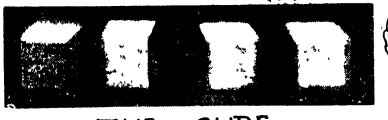


RAILWAY ENGINE.



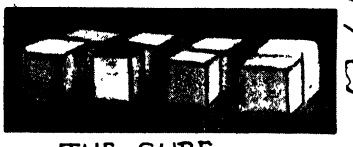
A DOUBLE ARCH

A CHURCH



THE CUBE QUARTERED

A CUBE HALVED



THE CUBE DIVIDED INTO EIGHT SMALL CUBES

reconstruction, and the child is then ready to work out the forms which have been arranged by Froebel.

The eight cubes are capable of an almost infinite number of combinations, which Froebel classified as object forms, forms of beauty, and mathematical forms. Carried out in this order, they follow the educational principle of proceeding from what is known to the unknown, and connecting the one with the other. The page illustration shows some of the many forms which can be built up, in which the childish imagination can recognise quite vividly the form of an arm-chair, arch, double arch, railway tunnel, engine, and cross, etc.

It is of great assistance if the forms are built up on a kindergarten table or desk ruled with one-inch squares, or, failing that, on a sheet of cardboard similarly ruled. The bricks fit into the spaces between the lines, which serve as a guide in placing the edges of the cubes, and thus bring about regularity, precision, and beauty, and tend to the formation of the habit of taking pains

Froebel laid great stress on the necessity of all the material being used up each time. When the child comes to devise his own forms he has a distinct object in view, in the working towards which there is a more valuable mental exercise than if the number of bricks used may be a matter of caprice. It may seem only a trivial point, but it is of more importance than appears at first sight Constructions are aimless and vague if only some of the bricks need be used, and what is left over lays the foundation of a habit of wastefulness and extravagance. Thus, what is left over in making a sofa must form a footstool; and if only six bricks are used in forming a well, the other two must be the buckets in which the man fetches the water for the horses in the stable.

The mother, in building her bricks, must talk about the object she is forming. She should tell a little story or elicit facts by means of questions, so that some definite item of knowledge may be associated with the forms built up.

At first the child imitates the forms; later he becomes so familiar with them that he can build them up from memory, and at last the supreme moment arrives when he can originate, in order to do which he is called upon to observe the world around and exercise his memory.

At the end of each little chat the forms must be un-made. Brick by brick the form must be decomposed It must never be ruthlessly destroyed, the reason being obvious to the thoughtful mother.

The forms of beauty are symmetrical arrangements of the bricks which afford training to the hand and eye, and develop an appreciation of beauty and order. When it is considered how intimate is the connection between beauty and goodness, the importance of training a child to love what is beautiful becomes more apparent If surrounding a child with what is beautiful affects his moral nature, how much greater must be the effect of that true knowledge which is the result of his personal experience.

In making the forms of beauty a ruled foundation is necessary. It is only with practice that perfectly symmetrical forms can be built up without guiding lines, and if the child's early efforts are crooked and

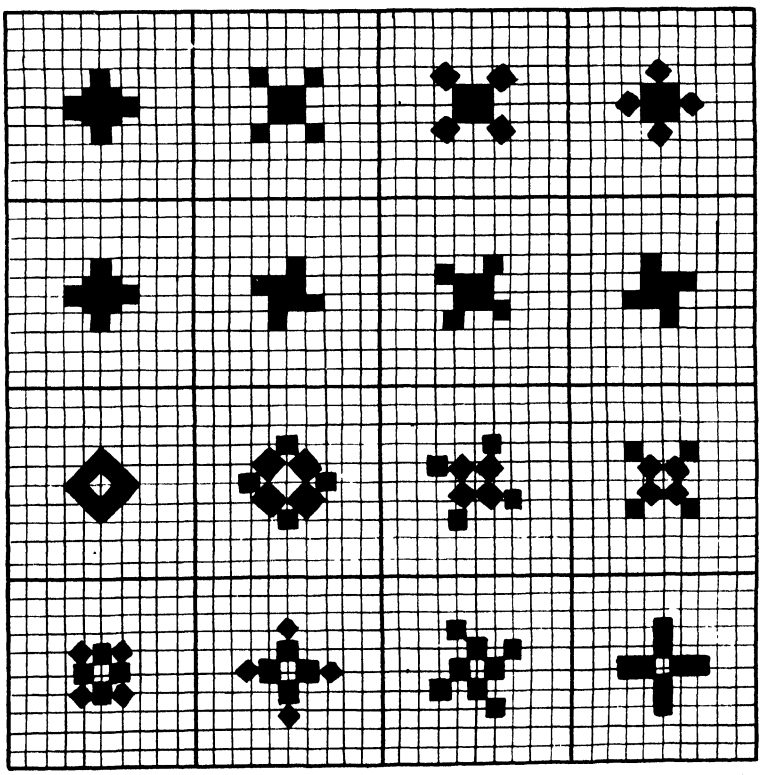


Diagram showing some of the "forms of beauty" which can be devised by means of the cubes. When the child has become familiar with these combinations, she should be encouraged to discover new ones, thus creating in him a power of originality. The building of these forms is also excellent in helping to train the child's hand and eye, and develop an appreciation of beauty

distorted, it will give him a wrong ideal which can only be altered with great trouble. The middle of the chequered board should form the pivot on which the forms are built up.

At first the cubes should be taken in pairs, so that the child may learn all the ways in which the two can be associated—thus, face to face, corner to corner, corner to face, in their numerous combinations.

The next step is to arrange four cubes into a solid square, using the four remaining cubes for the many possible arrangements at the four sides or the four corners to produce simple but beautiful designs. By arranging three cubes along each side a hollow square is formed for the foundation, and this can be decomposed in two ways. The four corner bricks can be removed and arranged in many ways against the side bricks, or the side bricks can be taken out and used similarly against the corner bricks. The diagram suggests a few combinations, but others can be easily devised. The little one must be encouraged to discover new forms, which grow from the old ones by slight modifications, and do not depend upon complete revolutions.

The bricks, having edges of exactly an inch, may be used for first lessons in measurement. A length of any number of inches up to eight can be arranged, and various things such as tape, lace, or paper measured against it. The child thus gains an intimate acquaintance with inch lengths.

Not the least value of Gift 3 is found at the end of the play lesson. The bricks must be put away, and here we aid nursery order and discipline. Order, neatness, and independence of character develop in the child who is trained to put away his toys when he has finished with them.

Gift 3 should be put away in either of two ways. The child may take the bricks one by one, and, counting them, arrange four as the bottom layer inside the box; or, what is better still, the bricks may be counted and built up into the large cube on the table, covered with the box, and then, by sliding it off the table on to the palm side of the hand, be inverted, and covered with its lid.

GIRLS' CHRISTIAN NAMES

Continued from page 3121, Part 26

Petra (*Greek*)—"A stone." Illyrian form.
Petraca—German variant of above.
Petrina—Scottish form.
Petrine—French derivative.
Petrisse—Another German form.
Petronella—English, German, and Italian.
Petronelle—French "A little stone."
Petronilha—Portuguese.
Petrusa—Illyrian.
Phædra (*Greek*)—"Bright one."
Phemie (*Greek*)—"Fair fame." Scottish contraction of Euphemia.
Phelis (*English*)—"Fair," or "happy."
Pheodora—"Divine gift."
Pheodosia—Russian form of Greek "Theodora."
Philadelphia (*Greek*)—"Love of brethren." Old-fashioned English name, popular among the Quakers, and conveyed by them to America.
Phile (*Greek*)—"Love."
Philine—German form of above.
Philippa (*Greek*)—"Loving horses." From Philippos. From the famous Philip of Macedon, father of Alexander the Great, this name spread westward, assuming different forms in different countries. The English Philip being Philippe in France, and Filippo and Pippo in Italy, and Feeleep in Russia. The tender-hearted Queen Philippa of Hainault, bride of Edward III., who pleaded so successfully for the burghers of Calais, is perhaps the best known holder of the name.
Philippine—French feminine form.
Pippa—Popular Italian contraction.
Phillada (*Greek*)—"Foliage." From the term denoting a green leaf or bough.
Phillis—Another form.
Phyllis—Most popular form of Phillida. The story runs that Phyllis was a beautiful young Queen of Thrace, who fell in love with Prince Demophöon when he visited her country. Being obliged to return to Athens, he promised faithfully to return within a month. But the allotted time passed by, and Demophoon long delayed, till Phyllis, in an agony of despair, ended her unhappy life, and was transformed into an almond-tree. Soon after, her lover returned, and, learning her tragic fate, flung his arms round the tree, embracing it with loving remorse. Then, lo! as if the spirit of Phyllis still lingered within it, the bare and leafless tree burst suddenly into silvery pink blossoms. In Greece an almond-tree is called Phillа. Phillis, Phyllis, Phyllida, and Phylida all appear in the old English pastoral poems and ballads, such as Waller's—

> Phylida was a faire mayde,
> As fresh as any flower

Herrick, Milton, Spenser, Gay and Sedley all used the name.
Philomela (*Greek*)—"A nightingale"; also "lover of sleep." A daughter of Pandion, King of Athens, and sister to Procne, wife of Tereus, King of Thrace. Procne was so unhappy without her sister that she begged her husband to fetch Philomela to their Court. He consented, but fell in love with her on the journey, and in order that she might not betray his disloyalty to her sister, cut out her tongue and imprisoned her in a lonely castle, saying she had died by the way. A year later Procne discovered the truth, and, releasing her sister, learned also her pitiful tale from the tapestry which she wove to illustrate it. Procne determined to kill her husband, but he was transformed into a hoopoe, she herself becoming a swallow, and Philomela a nightingale.

This legend is supposed to account for the mournful and plaintive voices of these two latter birds.

To be continued.

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

HOTEL WORK FOR WOMEN

No. 2. LINEN-KEEPERS AND DISPENSE-GIRLS

Good Positions in Large Hotels—Importance of the Work—Qualifications Necessary—Salaries that may be Obtained—Hours—Promotion

AFTER the housekeeper and assistant-housekeepers, the next post of importance for women in hotels is that of linen-keepers.

A very little thought proves that such a position is one of great importance and trust. Every hotel needs a linen-keeper. Some of the largest employ a head linen-keeper and an assistant. And every linen-keeper has many girls and women working under her, sorting, mending, and so on, just as the housekeepers have chambermaids below them. The position of linen-keeper to any big hotel is such as any lady anxious to earn a good livelihood under pleasant conditions might be glad to obtain. Like the housekeepers, the women filling these posts are never drawn from the chambermaid class. Well-educated women are needed for linen-keepers, as for housekeepers, and no lady securing such work would be likely to regret it.

The Class of Women Wanted

In one sense the head housekeeper is above the linen-keeper; in another, they are on an equality, because their work is so totally different, and does not in any way overlap. The housekeeper has to possess a gift for dealing with *people*; the linen-keeper deals more with *things*. She certainly controls the women who work under her, but not to the same extent or in the same numbers as the housekeeper. Linen-keepers gain their experience, like housekeepers, in the offices of the hotel—the reception bureau, etc. Some ladies accept the position of linen-keeper, eventually hoping to become a housekeeper, but that is not the general rule. The type of woman best suited to one position would not do so well in the other, therefore, most linen-keepers remain in their original posts.

A Linen-keeper's Duties

A linen-keeper has to be a good judge of linen, and possess a keen sense of order. In large hotels thousands of sheets, table-cloths, table-napkins, toilet-covers, and towels—to name only a few things—pass through the linen-keeper's hands daily. She is the presiding genius of the linen-room. Here, on well-arranged shelves, all the linen belonging to the hotel is kept, neatly and orderly arranged. Each separate type of article has a shelf of its own—sometimes many shelves. Nobody can take anything from the linen-room except the linen-keeper, who holds the key. Every morning the chambermaids come with their books and lists, take out what is needed, and bring in all the soiled linen. The linen-keeper is a kind of filter, through which all the table and bedwear passes. It is her duty to keep a rigid account of everything that is in stock, everything that is in use, and everything

that is in the wash. As each article comes back clean it is checked and put in its place.

With the gigantic stock at her disposal the linen-keeper is supposed to exercise great discretion, and get as much wear as possible out of each thing. For instance, if a dozen sheets come back from the laundry and a dozen are to be immediately taken out, the linen-keeper has to see that it is not the dozen just washed which are again used In this way every one of the thousands of articles in the storeroom is used in turn, and consequently last much longer. That is where a good and careful linen-keeper earns her salary.

Repairing Old Linen

Again, all the things in stock are not of the same age, or in the same state of preservation. They may be best described as new, middling, and old. Now, the linen-keeper has to know exactly which are old, and which are new, and to keep a very strict eye on anything likely to need repair As things are returned to the linen-room from the laundry to be sorted, the linen-keeper has them carefully examined. If they are in need of repair, and are worth repairing, the women employed for that purpose perform the necessary act of reparation.

A linen-keeper has to know just which things are sufficiently new to be worth extensive repairs, for in hotels it has been proved that it is more economical to buy new things than to keep women employed in mending old ones which are really beyond hope. The linen-keeper knows, perhaps, that a certain number of tablecloths are very old. She calculates that, with a little careful overhauling, they will last a certain time. So she has them repaired, and at the same time has others bought or made. When the old ones are finally discarded the same number of new ones take their place in the linen-room.

Salaries and Prospects

Some hotels buy their linen by the piece, and make up sheets, cloths, etc., on the premises. One big London hotel bought no less than 30,000 yards of linen this summer (1911)—a stock which will not last them very long. In a certain part of Ireland the same company keeps an entire village employed in weaving linen for their use. Other hotels prefer to buy their things ready made, only the sorting and repairing being done in the hotel. Sorting and tabulating the incoming and outgoing stock is a large part of a linen-keeper's duty. Lists have to be made and carefully checked ; and when it is remembered that hotels send to, and receive from, the laundry *daily*, not weekly, this will be understood to be no light task.

Such is the work of a linen-keeper—not heavy nor exacting, but demanding skill, foresight, and care. Linen-keepers sleep in the hotel, and are expected to wear simple black dresses in working hours. They have a private bedroom, and usually share a sitting-room with the housekeepers. Where there are many housekeepers, two of them share a second sitting-room with the linen-keeper. Meals are served to them from the hotel *table d'hôte*, and their hours are remarkably light. A linen-keeper does most of her work in the morning, and has always finished early in the afternoon.

It is an understood thing that these ladies—like the housekeepers—can go out whenever they like, if they have no immediate work to do. If they wish to be out later than ten o'clock a special permit has to be obtained from the manager. A linen-keeper's salary varies from £80 to £100 a year, with everything found, and a holiday of three weeks a year. In some of the smaller hotels the linen-keeper's work is done by one of the housekeepers ; but this is unusual, as it has been realised that an efficient linen-keeper is essential to the comfort and welfare of the hotel.

Dispense-Girls

In addition to linen-keepers, every large hotel employs a number of young ladies as dispense-girls. These girls, who again have no connection with chambermaids, begin in the offices of the hotel, and then become dispense-girls, eventually hoping to rise to something higher. Their duties are solely connected with the wines and spirits of the hotel. They occupy a private office, near the dining-room as a rule, and their business is to check every bottle that comes from the cellar or goes into it. As the wines and spirits are fetched from the cellars they pass through the dispense-room, and the dispense-girls register the number, class, and price of each bottle.

Such work is perfectly straightforward and simple, but needs care and concentration. Meal hours are the busiest times for dispense-girls, but one of them has to be on duty all the time the hotel is open—in ordinary working hours—as it is quite uncertain when stray drinks or wines may be ordered. On the occasion of a big banquet the dispense-girls are very busy ; and when fresh wines have been bought, or stock is being taken, their work is heavy for the time being. The number of dispense-girls varies from three to ten or twelve, according to the size of the hotel.

Dispense-girls come under the Act known as the " Young Persons Act," and may not work more than seventy hours a week. These hours are taken at the convenience of the management ; but if a girl especially wants a holiday or a certain time off duty she can usually get it. The girls can go out when work is slack, just like the housekeepers and linen-keepers, but they have to be in by ten. They sleep in the hotel, and all their meals are provided, and their washing done by the management. Their wages are £40 a year, the head girl getting £50, or even £60.

HOW TO BECOME A TEACHER OF DANCING

Necessary Qualifications—The Way to Start Training—Expenses Incurred—How to Gain Work in England and Abroad

To young, strong girls, who are ready to work, the career of a teacher of dancing offers great attractions and an adequate livelihood.

It is useless to deny that it entails a great deal of hard work with brain and body. But such work, provided the worker is physically "fit," is of the most health-giving kind.

In dancing, as in everything else, moderation is the best of all mottoes A breakdown follows immoderation even for the strongest people. Dancing is acknowledged to be the most healthy of pursuits, for it exercises the whole body.

A girl who contemplates becoming a teacher of dancing must make up her mind to cultivate patience—a virtue which is invaluable and indispensable in such a career. There is no denying that children—and grown-up pupils, too—can be exceedingly trying at times; and that work often appears wasted and quite hopeless But whatever happens, a teacher can never afford to show the slightest irritation, however justifiable, for parents and headmistresses have a habit of objecting to bad-tempered teachers, "because they are so bad for the children." On the other hand, firmness must be a prominent characteristic of all such teachers There is nothing children detect more quickly than a teacher who is unable to keep them under perfect control It is useless to be a clever teacher if you have no influence over children

The Necessary Course of Training

The best age for a girl to begin training is sixteen or seventeen. Training takes a year approximately, though a good deal depends upon the individual in question. If a girl cannot secure classes of her own immediately her training is over, she will do herself no harm by continuing to help older teachers for another six months, and will still earn money "Helping" is in reality teaching; it simply means coaching individual children instead of bearing the entire burden of the class. It is by constantly helping other teachers, and occasionally taking part of a class to rest her principal, that a girl gains the necessary confidence to become an independent teacher.

In London and all the chief provincial cities there are excellent teachers who are ready to train girls, who go to them as apprentices. The stamp of a London training is certainly advantageous. But if a girl has a home in some provincial town, she will probably find a good teacher there, under whose tuition she will learn as much as she would in London. Again, every girl eventually hopes to acquire a connection of her own. She will do so far more easily in a part of the country where she is known and has friends—more especially if she becomes familiar as an assistant in that neighbourhood—than by hiding herself in London for a year or more.

In London one of the best known of the many dancing teachers is Mrs. Henry Wordsworth, of Queensberry Hall, South Kensington, who has contributed lessons in "Dancing for Children" to EVERY WOMAN'S ENCYCLOPÆDIA (see Vols. 4 and 5).

The Question of a Premium

No teacher trains a girl without a premium, which varies from £25 to £50, according to the teacher, for a year or even two years' training. At the end of that time the girl is a trained teacher, and usually possesses a certificate to that effect.

Let it be clearly understood that the training referred to in this article is purely for class-teaching—that is, skipping, arm and body exercises, fancy dances, and ball-room dancing. These pages do not bear any relation to the circumstances of the work done by those who are going to be teachers of stage or ballet dancing. If a teacher takes a girl—in a rare case—without a premium, it is because she has some special reason for doing so, and that girl earns no money during her apprenticeship, whereas girls who have paid premiums are paid for helping at classes, once they become sufficiently proficient to be of any real use.

After paying her premium, a girl begins training by attending the dancing academy every day Some teachers board their assistants on the premises, or close by, for very moderate terms. The girls have a bedroom or large cubicle each, and share a dining and drawing room. This is great saving of railway fares for girls who would otherwise live in rooms, but if a girl can live at home it is cheaper, of course, for her to do so, notwithstanding travelling expenses. Sometimes boarding-houses are run in connection with the academy—as with the Royal Academy of Music—the girls living under the care of the manageress. Classes start about ten o'clock every morning, and the morning's work is generally devoted to training the students. They are taught in detail by teachers who have completed their training, learning, and actually doing, club exercises, fancy dances, and skipping. It is best for a dancing teacher to be able to do personally everything she teaches. Students are also taught how to instruct small children in the polka, galop, etc., and they learn and rehearse the particular expressions and

phrases that must be used when giving directions to a class.

Sometimes a baby class takes place in the morning, in which case the new students gain invaluable experience by helping the babies, and watching other teachers at work. Baby classes are harder to manage than any other kind, and need the greatest care and patience. While this goes on, the more advanced students fence or practise teaching each other certain dances. A beginner often "feels her feet" by teaching her friends when nobody in authority is watching.

An interval for lunch follows a strenuous morning, and the girls change their dresses for the big afternoon classes. Those who are new take part in the class as ordinary outside pupils; and in that way learn the order and routine of the lessons and every detail of the exercises. The older assistants help or dance for the sake of practice, and a very strict eye is kept on the beginners by the head teachers. If a girl is lazy, she is soon discovered and corrected, while any new student who shows promise is quickly put forward to the front of the class as a demonstrator. In that way she has a splendid chance of becoming known to the pupils and parents, and can, by a charming manner, lay the foundation stones of subsequent success. Once or twice a week a class for ball-room dancing only is given in the morning, which is attended by every assistant, new or old. Here all the latest dances are taught and learned, and the embryo teacher dances with all sorts and conditions of partners, having an opportunity to teach them quietly while they are dancing. When a girl is sufficiently advanced, she is told to coach several children in different dances before the class begins. In this way she gains her first experience of actual teaching by addressing her miniature class

Elocution is taught in most dancing academies, as clear enunciation is indispensable to a teacher. Every year competitions are held between the students, for which they practise assiduously during the summer term, when work is slack, and the competition takes place at the end of that term. This is a great incentive to the girls to work and take an interest in their dancing, and many wise teachers include the composition of an entirely original fancy dance in the annual competition. As every teacher is asked sooner or later to compose special dances for a play or entertainment, this practice is very useful.

Work is heaviest in the winter, and the girl who begins training at the beginning of the summer term will probably find herself despatched all over the country two or three days a week, as assistant to an older teacher at high schools and private houses. For this work the girls are usually paid, the rates being 3s. 6d. or 5s. for a class lasting one and a half hours. Very often three or four classes are given in one day; and these, with a train journey, make up a hard day's work.

A year's training should fit a girl to give classes by herself. Many teachers guarantee work after completion of the training, and, even if they do not, a promising girl usually finds her trainer is willing to send her to a few classes a week to start her connection. If she is successful as a teacher, at the end of her first year's actual teaching she finds herself in a position to buy some classes outright. After working them up, she is able to sell them at a profit when she marries or retires.

Many big teachers have a good foreign connection, and these send young and promising assistants abroad. Paris, Berlin, Frankfurt, and Brussels all have English dancing teachers, some of whom remain in those cities for six months out of twelve, coming home to "polish up" in the summer. But there are many French towns, especially seaside towns, that employ English teachers in the summer only during their season. This offers an excellent chance for an enterprising girl to earn £30 or £40, learn a language, and have a holiday into the bargain.

When she has worked up her connection, a dancing teacher ought to make £200 or £250 a year with ease. It is good to work in conjunction with another teacher who is also beginning, and share profits and expenses. Expenses are heavy, and that is why a girl, if she is wise, and finds she gets a good deal of work, stays with her trainer for some time, and does not plunge into heavy expenses before she really sees her way. The rate of payment for giving a class is 10s. 6d. or one guinea, depending on the size and length of the class. And that money is all pure profit to the girl who is working for her trainer. So if she gives two classes in one day, or three in a week, and helps on the other days, she should make £4 or £5 a week. When she owns the classes herself, she has to pay her own fare, her pianist's fare and fee, and perhaps an assistant's. But, of course, she draws the whole of the money, instead of a guinea for each class, and probably comes out considerably the gainer at the end of the term.

By the way, if a girl can play the piano she will be putting money in her pocket by practising dance music regularly, and trying to give directions and watch a class while playing. It is by no means an impossible feat, and does not require a brilliant pianist. Very often at country classes a teacher has great difficulty in finding a pianist; so if she is able to play for herself, she not only solves the difficulty, but saves a heavy expense into the bargain.

Let young teachers be careful not to refuse work because it may appear at the start to entail loss of money. Classes grow miraculously, and if it is noised abroad that there is a good teacher in the neighbourhood, many parents have their children taught. If a class does not pay its way at once, a clever girl can cover the temporary loss by her large profit on another class. Of course, if a class refuses to be "worked up" and pay for itself, it is useless to persevere with it.

PUBLIC SPEAKING FOR WOMEN

By Mrs. MARLAND BRODIE

Continued from page 3131, Part 26

Extempore Speeches—How to Prepare a Good Speech—The Danger of Anecdotes—Untrained Speakers—Open Air Speaking—The Prospects Offered by the Career—Some Well-known Women Speakers

Outside of the professional class-room or the pulpit, it is questionable if the reading of speeches finds much favour. One must be a very good reader indeed to make an impression by delivering a speech from a manuscript. Extempore speaking, or, to be more accurate, speaking without full notes, is much the better way. To make a speech on any given topic without previous notice or preparation is the task of a genius. It certainly does not lie within the compass of the ordinary platform speaker. Such would be really an extempore speech. One may, however, use only a few notes at a meeting, and make a speech that has been previously written out and memorised. This is within the capacity of most speakers after a little practice, and it is the best plan to adopt. The speech should be prepared a day or two before delivery and learned by heart, as the saying is. One cannot expect to be word perfect, and reliance must be placed on one's grasp of the subject, and an intimate acquaintance with the English language to fill in any gaps.

Telling Stories

When speakers indulge in story-telling, especially women speakers, they should be careful to ascertain whether they come within the category of what are usually denominated "chestnuts." There may be some excuse for the employment of prehistoric anecdotes by the man "after dinner speaker," but such indulgence is not accorded to the woman.

Anecdotes are an extremely valuable part of a speech, but only if they are original Unless one is sure on this point, it is far better to dispense with anecdote, especially if one is the chief speaker. There are usually funny persons present who will provide the lighter vein.

These remarks are not intended to imply that women speakers, as is frequently alleged, have no sense of humour. One can easily by observation turn some incident to good account in a speech, and it will not have a musty flavour, being the fruit of one's own cultivating.

The necessity of paying attention to the voice and taking the hints above given out must be emphasised. On the other hand, not a few women are acknowledged to be good platform speakers who have never had tuition from any source. One working-girl known to the writer began her career as a speaker by addressing her first meeting from a soap-box, and she has become a proficient speaker. It may be said that she was a born orator. That is, perhaps, true to a certain extent. She was naturally eloquent, without a doubt, and possessed intelligence. Moreover, she was filled with zeal for the cause which she supported, and thoroughly sincere. There are many women similarly gifted, who, when the opportunity arrives, will prove their worth.

Another case of a different complexion may be cited. It shows that even training cannot make a speaker out of a person who is not fully interested in her work. In spite of much patient coaching, extending over a lengthy period, this particular woman could make no progress. Upon every occasion when she had to make an appearance on a platform her thoughts were continually taken up with the question of what she was going to wear. Needless to say, she proved a complete failure.

Open Air Speaking

This is a branch of public work for which special aptitude is required as well as a good constitution and a capital voice. Those who lack these necessary qualifications had better not attempt it. The conditions of speaking in a hall and in the open air are widely different. The audience, too, is less subject to control—in most cases, indeed, the audience has to be made. It requires not a little courage and fortitude to begin by addressing a crowd of two or three small boys, and to keep on until an audience of greater proportion arrives upon the scene. On great occasions one may address a multitude of thousands, but the ordinary work is of a very trying character.

Career and Salary

A woman speaker can be truly said to have a worthy career, for the work is absorbing and interesting All her activities should be guided by a desire to accomplish some good for her fellow creatures. There cannot be a more ennobling and useful calling. Women speakers and lecturers are sure to find avenues of employment. The various associations in existence offer some scope, and the sphere of women's work is extending.

The salaries usually paid vary from £100 to £200 a year.

Among many women who have distinguished themselves as speakers are Lady Henry Somerset, Lady Byles, Lady Warwick, the Countess of Carlisle and her daughter, Lady Dorothy Howard, Mrs. Pankhurst, Mrs. Despard, Mrs. J. H. Tennant, Miss Isabella Ford, Miss Gertrude Tuckwell, Miss Mary Macarthur, and Miss Bondfield.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

Continued from page 3005, Part 25

Turkey Rearing for Profit—Housing Accommodation—Best Breeds for Market Purposes—Incubation Hints—The Feeding of Stock Turkeys, etc.

TURKEY-REARING is undoubtedly a profitable branch of the poultry industry if carried on under favourable conditions.

Such conditions include a light and well-drained soil, and ample space over which the birds may forage in search of food. The drier the land is, and the more insect life there is upon it, the better will both adult and young turkeys thrive

It is practically useless to attempt to breed or rear turkeys on cold, clay soils. Success may attend the attempt during a very dry season, but as such a season can never be relied upon to exist with certainty in this country, the stocking of naturally damp lands with turkeys is likely sooner or later to result in serious loss.

The turkey is a great forager, and, if

Feeding turkeys. These birds do not do well if kept with other poultry

allowed, wanders far in search of food, and is capable on a good run of well-nigh maintaining itself in health and good condition To attempt to keep turkeys under anything like congested conditions is to court failure, as the birds are as yet only semi-domesticated, and love liberty. They may be likened to guinea-fowls, which, though capable of being controlled up to a certain point, cannot be rendered sufficiently tame to mix freely with other denizens of the poultry-yard. To be successful with turkeys, the birds must have a field, orchard, or wood in which to forage, and the nature of the soil must be light and dry. On suitable land there is no reason, other conditions being equal, why turkey-breeding should not be made one of the most profitable branches of poultry farming

Assuming that suitable land is available, the next thing to consider will be shelter. Turkeys love to roost in trees, and they may be allowed to follow their natural instinct during a great period of their growth; but if the best in the way of egg-production is to be got from the older stock, the birds must be kept under control and provided with night shelter. A lofty shed is the best place for turkeys to roost in, as in such a structure the roost can be placed high up from the floor. The roost should run from end to end of the structure, and should be at least two feet from its back. The higher it can be placed without causing the birds to touch the roof when perching, the more it will be appreciated, and to enable them to ascend to it, a slanting ladder or other convenient device should be erected. The front of the structure should be provided with a wide door, or, better still, a couple of doors, to enclose it entirely, and these may be in the nature of strong wooden frames covered with wire netting, and provided with loose blinds, which may be used in very inclement weather. If the doors are made wide, they will, when opened, allow of the birds flying straight from their roost to the open ground. Turkeys seldom alight upon the floors of their roosting-houses, hence the importance of a roomy shed.

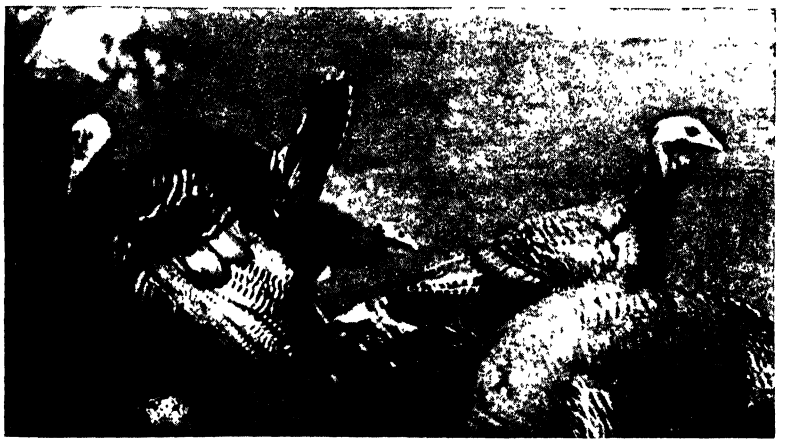
The Best Breed

As regards the best breed of turkey for marketable purposes, undoubtedly a cross between Norfolk hens and an American bronze cock is difficult to improve upon. The hens should not be less than two years old; if three years old, so much the better, as they will then have attained to good maturity. The cock mated to them should be unrelated, strong, healthy, and not less than two years old. The proportion of hens to a cock may be from seven to nine, or even more, according to the space available for breeding purposes and the quality of the natural supply of food.

Domestication has not altered the natural laying season of the turkey hen, and, under favourable conditions, she may be relied upon to produce eggs during the spring. One's aim should be to get as many eggs as possible laid in March, so that they may be

incubated with a view to having as many chicks as possible hatched out in April and early May, such periods being the best for the purpose. The remainder of the eggs laid may be set to hatch out in June. The incubating period is twenty-eight days, and the eggs may be either entrusted to turkey hens, ordinary fowls, or incubators. The method generally employed is to set the earlier eggs under broody hens, and to give them from seven to nine each according to their size, and to let the turkey hens take charge of the later batches. When ordinary hens are employed to incubate the eggs they should be managed in the same way as when entrusted with other eggs, and when the turkey chicks are due, they should be left to hatch the eggs in quietude.

The turkey hens should be induced to lay in nests suitably provided in secluded places likely to attract the birds, and a sharp eye must be kept on the movements of the birds at the beginning of the laying season, as turkeys have a natural habit of "stealing their nests" in hedgerows and other places. Barrels placed on their sides in secluded spots, and covered with brushwood, make very attractive nesting-places. They also make good contrivances for the broody turkeys to sit in. Turkey hens will incubate from twelve to sixteen eggs each, and, if properly managed, will prove reliable mothers.



American Bronze-wing turkey cock and hens The most profitable breed of turkey is a cross between the Norfolk hen and an American Bronze-wing cock

The nests for turkeys should be large, and well lined with soft material, and they should be visited by the same attendant daily, as a stranger may frighten the sitters, and cause them to break many of their eggs. It is probably fear that causes sitting turkeys to stay for many days together on the nests, at the risk of fouling the eggs. It is essential that the birds should be taken off the nests daily, and allowed about twenty minutes in which to feed, drink, etc. The day before the eggs are due to hatch, the sitters may be allowed half an hour off the nests to fill their crops sufficiently to last them over the following day, as during the time the chickens are hatching out there must be no interference on the part of the attendant.

Stock turkeys must be fed with judgment during the winter months, to prevent them, on the one hand, from losing condition, and, on the other, to prevent them from becoming internally fat, either of which conditions would seriously retard production early in the following spring. A certain amount of internal fat may serve a useful purpose during the winter-time, but care is necessary to avoid an unsuitable condition of the birds when the laying season approaches. The birds should be handled, and if they appear over-fat, their rations should be reduced, which will cause them to exercise over large areas of land in search of food.

The foraging will reduce surplus fat, and get the birds into hard breeding condition. In such cases they should have a light feed of mash for breakfast, consisting of the usual meals employed for the feeding of poultry. These include ground oats, barley meal, biscuit meal, and sharps, boiled vegetables and meat, especially the latter, which should be added to the mashes during the approach of spring, and until it is known that the birds are being well supplied with insect food.

It is as well to change the nature of the mashes occasionally by ringing the changes on the meals mentioned above, as turkeys, like other fowls, enjoy variety in feeding. As supper feeds, oats wheat, and barley may be used in cold weather, the grains being used separately—*i.e.*, oats one night, wheat the next night, and barley the next. In mild weather the latter grain should be omitted from the rations, as it then has a tendency to cause internal fat. The birds should be under, rather than over, fed by hand, if they have ample ground over which to forage, the object being to keep them actively employed in search of natural food. There must be nothing calculated to excite the birds during the breeding season, such as the intrusion of dogs, or other excitable animals. Turkeys like to wander about at will, and to perform their domestic duties in seclusion and quietude. They should, therefore, be given a range to themselves.

A forthcoming article will deal with the rearing and fattening of the youngsters, with a view to turning them to profitable account.

To be continued.

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

WHY I CHOSE MY WIFE

By REV. E. J. HARDY, M.A.

Author of "How to be Happy Though Married," etc.

What some Famous Men Have Said about Beauty versus Sympathy—Women Who Fascinate—Ideals—Love at First Sight

IT was sympathy seen in those eyes of blue. When I first met her I doubted everything, even my doubts I told her my doubts, she told me her faith. For the first time I felt understood and not despised.

I am not one of those who pretend to despise physical beauty, and my wife did certainly first please my eyes. Physical beauty may only be skin deep, but ugliness goes into the bone. She was not "a beauty and nothing more," however, and that was in her favour.

Very often the woman who has a reputation for beauty thinks it unnecessary to exert herself to please Far more pleasure is given by a plainer woman, who has cultivated thoughtfulness for others and that sympathy without which it is impossible to please.

Talleyrand once said of a lovely woman that "beauty was her least charm." A good-humoured face is in itself almost pretty, even if the features are not quite regular. No cosmetics are so capable of enhancing beauty as the smile of good temper and a desire to please Speaking of women Dr. Johnson said: "I like their beauty, their grace, and their silence." Of course, this about silence was ironical, but we can understand that the doctor, being a great talker himself, would like silence (if that is possible) in a woman. If he had been a shy, taciturn man, he would have preferred a talkative woman who would have drawn him out.

The balance of nature is maintained by people falling in love with their opposites. Short husbands look up to tall wives, stupid wives lean on clever husbands, and so on.

A poet says that beauty draws us with a single hair. This is true, even when costly coiffures and elaborate toilets fail. Men are won by the simplest things, and not by the deep plans that women sometimes make to entangle them Men and women see things from such a different point of view When Wilberforce was a candidate for Hull, his sister, an amiable and witty young lady, offered a new dress to each of the wives of those freemen who voted for her brother. When saluted with "Miss Wilberforce for ever!" she observed, "I thank you, but I do not wish to be *Miss* Wilberforce for ever" We do not blame a young lady for not wishing to be a "Miss" for ever, but we are sure that many of them have mistaken notions as to the best way of getting rid of the title. Some think, for instance, that they can attract and please men by adopting a mannish style of speech, talk, and walk. Do women admire ladylike-looking men?

According to Dean Swift, "the reason why so few marriages are happy is because young women spend their time in making nets, not in making cages"

"The most fascinating women are those who can most enrich the everyday moments of existence." A man wants a wife who will be a centre of order and make of his house a true home. A silly, vain man may be won by flattery alone, but a wise-

one wishes for a wife who will wind him up like a clock and make him go right. There is no one who gives such wise and brave advice as a good wife.

Burns, the poet, in speaking of the qualities of a good wife, divided them into ten parts. Four of these he gave to good temper, two to good sense, one to wit, one to beauty; and the other two parts he divided amongst the other qualities belonging to or attending on a wife—such as fortune, connections, education.

Thackeray said of women: "What we (men) want for the most part is a humble, flattering, smiling, child-loving, tea-making being, who laughs at our jokes, however old they may be, coaxes and wheedles us in our humours, and fondly lies to us through life" And he says of a wife: "She ought to be able to make your house pleasant to your friends; she ought to attract them to it by her grace. Let it be said of her, 'What an uncommonly nice woman Mrs. Brown is!' Let her be, if not clever, an appreciator of cleverness Above all, let her have a sense of humour, for a woman without a laugh in her is the greatest bore in existence."

Before I ever read of these ideals I had a similar ideal myself, and as my wife realised it I married her. But perhaps it was chiefly her genius for affection that settled the matter. It is not, however, possible for a man to say just what it was that caused him to marry his wife. He fell in love and was drawn towards her by a mysterious magnetism. It is generally a case of love at first sight. The first time he meets the young lady he says to himself: "Well, of course, I'm not a marrying man, but if I were I might do worse than marry that young lady" And when he does marry her, his friends say: "Well, I never could see what Mr So-and-So saw to like in Miss So-and-So." That is just it: his friends could not see it, and he himself could not see it, but it was Nature speaking to him in his strongest feelings, and saying: "Marry her, for she is your complement, the one who fills up and completes your nature" Do this, and your marriage will be a success, though perhaps of the love-in-a-cottage kind. Refuse her because she has not money and influential connections, and your life will be deformed, unfinished, scarce half made up.

WEDDING LACE

The Attractiveness of Lace—How to Wear Lace—The Question of Colour—A Blue Wedding—How some Society Brides Wear their Lace—Napoleon's Unsuccessful Ruse—Honiton Lace

HAND-MADE lace has a distinction which is hardly to be found in any other fabric.

Sheen of satin, folds of silk, are very beautiful for *the* dress, which is white, as the symbol of maidenhood should be, but the bridal toilette is not perfect unless lace also adorns it.

Fashion varies as to the mode of wearing lace, and the type of lace, and the amount available modifies the style; but Fashion insists that lace must be on the wedding dress somehow, and in some form.

Lace can do no wrong, but there are some ways of wearing it that are unsuitable to the youthful bride, and some ways of disposing it when its dauntiness is displayed to fuller advantage than others, so that the matter needs discussing in detail.

The Softening Effect of Lace

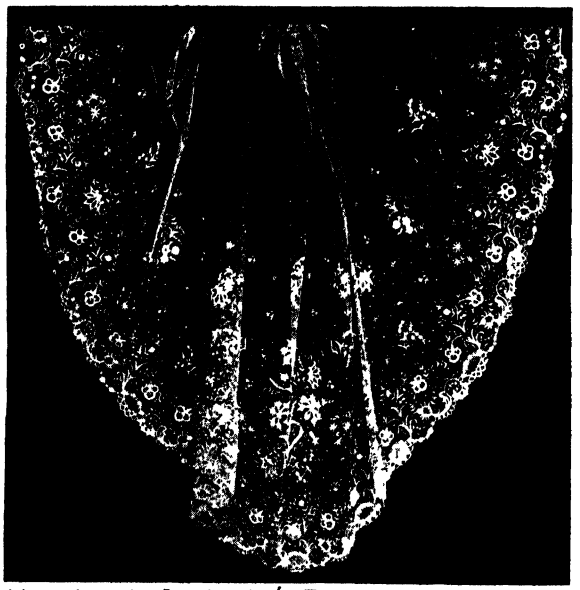
White is trying wear, even for the most youthful and dazzling skin. Therefore, the modiste who uses what lace is given to her for dress trimming so as to soften the bodice trimming and render the satin or crêpe-de-chine folds less severe near the face will do well.

Dead white in the daytime is not a becoming hue, so that lace which impalpably moderates the effect of the white, and expresses itself in creamy folds, is a great relief to the most trying, yet most interesting, toilette that any woman wears during the whole of her life.

A corner of fine modern Alençon lace intended for a bride Alençon lace is of the finest needlepoint variety, and takes long to produce

an order is given, have the arms or special emblems desired sewn into the main fabric, which may have taken a dozen women three years to make. The short engagement of a Royal or very rich girl would not possibly allow time for the whole making of the garniture.

Tales still linger, or did some years ago, amongst the finest Devon workers, who, with feeble old voices, tell how they made sprigs for the wedding lace of Queen Victoria—graceful, realistic sprigs of roses and shamrocks in finest cloth stitch and raised stitches. Her Majesty's dress was veiled with the appliqué work of her own native land, and the industry flourished in following years when other great ladies of the land imitated the example of her Majesty, and bought their wedding lace from native workers.



A lace veil in modern Brussels appliqué This lace is so white as to be trying to the wearer if worn near to the face

If Devon lace is worn by the modern bride, she will be wise to have it faintly tinted with cream, so as to soften the dead white. This advice applies also to the lace of Brussels, which is so white that it almost has a blue tinge. Blue is the lucky wedding colour; but not in lace—that should be of the creamy tone which is obtained naturally by means of human contact in the inevitably much-handled fabric while it is being made.

To be continued.

WIVES OF FAMOUS MEN

LADY PALMERSTON

By PEARL ADAM

A Link between two Diverse Personalities—Almack's Bright Particular Star—A Lord and Lady Bountiful of the Past—Lady Palmerston as a Political Hostess—A Devoted Husband and Wife

It is exceedingly interesting to compare the two women to whom the contemporary politicians, Disraeli and Lord Palmerston, owed so much, both as regards their fame in the world of politics and their happiness at home.

These two things, the renown and the comfort of their respective husbands, were the chief concern of both ladies, but it was all they had in common They were utterly different women, and they achieved their ends in utterly different ways—each, nevertheless, so successfully that when the modern woman points to Lady Palmerston's life to prove what a woman may do to help her husband by active work in the world of politics, the old-fashioned woman may in her turn assert, with perfect truth, that Mrs. Disraeli (page 3013, Vol. 5) did no less for her consort, merely by making her adored Dizzy perfectly happy and comfortable at home. For we have Disraeli's word for it that his wife was a perfect wife, and that "all that ever he did" he owed to her; while the valuable work which filled Lady Palmerston's busy days is recorded by every one of her husband's biographers.

Many of her brilliant qualities Lady Palmerston undoubtedly inherited from her mother, who was the daughter of Sir Ralph Milbanke, Bart, of Halnaby, Yorkshire, and who married, in 1769, Peniston Lamb, afterwards first Viscount Melbourne. She was a remarkable woman, endowed with great gifts and fine character. "The best and kindest and ablest female I have ever known," says Lord Byron of her; while it is generally conceded that to her brilliant qualities the rise of the family was due Her chief cares were given to her much-loved son, afterwards the second Viscount, but she also saw to it that her only daughter, Emily, should grow up an accomplished and charming woman

And so, although she was only eighteen when she married Lord Cowper, the fifth Earl (for Lord Palmerston was her second husband), she was able immediately to take her place in the brilliant society of that time, holding her own for beauty and grace, and far surpassing in intellectuality most of the accomplished ladies of that day, remarkably gifted though they were.

She soon became a bright particular star among the accomplished and lovely ladies who were the patronesses of Almack's Club at that period—that famous club whose foundation in 1770 had made such a noise, inasmuch as it was a club for both sexes, in

which the women nominated the men and the men the women. These were, perhaps, its most brilliant days, when it was indeed "the seventh heaven of the fashionable world," as one has said. The Ladies Castlereagh, Jersey, Sefton, and Willoughby, the Princess Esterhazy, and the Countess Lieven were all among its patronesses, but most popular of them all was Lady Cowper.

A despotic little circle was this which ruled that brilliant, gossiping, dancing little world. Among their many regulations was that which refused to allow any gentleman not dressed in knee-breeches and white cravat to enter the ball-room And so, one evening, when the Duke of Wellington, clad in black trousers, was about to ascend the ball-room stairs, he was politely informed that "Your Grace cannot be admitted in trousers." The Duke meekly turned and went away. He knew that the fair despots' rules were as the laws of the Medes and Persians.

One of the leading lights among the male members of the club was Lord Palmerston, who at that time had the reputation of being a dandy He and Lady Cowper first came to know each other well at Almack's

It was on her return from the Ladies' Committee at Almack's that Lady Cowper narrowly escaped serious injury. Her brother, William Lamb, had just been returned to Parliament in the Whig interest. Feeling ran very high, and Lamb's friends were obliged to abandon their idea of chairing him. They feared they would be murdered if they did. An immense crowd blocked the avenues to Covent Garden. Lady Cowper's coachman was wearing Lamb's colours in his hat, and as the carriage passed through St. James's Square to Pall Mall it was pelted savagely by the mob, and one large stone very nearly broke through the carriage panel.

Surprising though it seems when one thinks of her life as Lady Palmerston, she did not take any active part in politics until after her second marriage. But Lord Cowper himself did not do so. He had too much delicacy of sentiment, we are told by Lord Campbell, whom Lord Cowper had encouraged and helped when he was poor and unknown. He adds: "To the most exquisitely pleasing manners he joined a manly understanding and a playful wit . . . and his benevolent and exhilarating smile is one of the most delightful images in my memory of pleasures to return no more."

Here is a picture of Lord and Lady Cowper at Panshanger, their country seat, from the entertaining pages of Greville's journal. He is staying with them.

"The people of this house are examples of the religion of the fashionable world, and the charity of natural benevolence, which the world has not spoiled. Lady Cowper and her family go to church, but scandalise the congregation by always arriving half an hour too late. The hour matters not; if it began at nine, or twelve, or one o'clock, it would be the same thing; they are never ready and always late, but they go. Lord Cowper never goes at all, but he employs multitudes of labourers, is ready to sanction any and every measure which can contribute to the comfort and happiness of the peasantry Lady Cowper and her daughters inspect personally the cottages and condition of the poor They visit, inquire, and give; they distribute flannel, medicines, money, and they talk to and are kind to them"

Lady Palmerston, the beautiful and accomplished woman to whom her famous husband owed much of his political success *After Swinton*

If Lady Cowper played no active part in politics in these days, we gather that she took a deep interest in them, for the same writer, after a conversation with her, tells us that "between Palmerston, Frederick Lamb, and Melbourne she knows everything, and is a furious anti-reformer" Lord Palmerston must have had plenty of opportunity for appraising her gifts of head and heart, while she on her side must soon have learned thoroughly to appreciate the splendid qualities of the brilliant young politician.

After thirty-two years of married life, Lord Cowper died, and two years afterwards, in 1839, his widow married Lord Palmerston. She was then fifty-nine, while her husband

was four years younger, and for more than twenty-five years she gave him all the love and sympathy which he could desire, and was, moreover, a really powerful support to him. All her charm, intellect, experience, and tact she used on his behalf. Her gatherings at Cambridge House were famous. Literature, science, art, and politics were all represented there, and especially were they remarkable for the complete absence they presented of party exclusiveness.

A True Helpmate

It was not only the supporters of Lord Palmerston who assembled at her salons. Lukewarm friends, rivals, even enemies were invited, for Lady Palmerston knew that many a man need only come under the influence of her husband's delightful conversation to become, instead of his opponent, his warm adherent The wisdom of this is well shown in what Disraeli said in a speech at Glasgow shortly after Lady Palmerston's death :

" If you are on the Continent, and wish to pay your respects to a Minister, and go to his reception, you are invited by the Minister. The consequence is that you find no one there except those that follow him. It is not so in England. I remember some years ago meeting, under the charming roof of one of the most accomplished women of the time, the most celebrated diplomatist of certainly half a century, and he said to me, ' What a wonderful system of society you have in England ! I have not been on speaking terms with Lord Palmerston for three weeks, and yet here I am , but, you see, I am paying a visit to Lady Palmerston.' "

But the wonderful system was not England's ; it was Lady Palmerston's

When she talked on politics, Greville tells us, her language on some occasions so shocked some of the more zealous Whigs that the Duke of Bedford was asked by one or more of them to remonstrate with her on the way she talked ; but she knew very well that Palmerston was of the same mind, though he could not avow his real sentiments in the manner she did. Indeed, she was of great service to her husband in this way.

Lord Palmerston

She was very proud of her husband, and very jealous of his reputation. Greville tells us that when he called on her just after her husband's resignation in 1853, he found her delighted at the testimonials of appreciation which her husband had received. " He is always in the right in everything he does ! " she exclaimed enthusiastically Lord Palmerston had, indeed, even apart from his genius, a character and a disposition that could not but inspire affection and esteem. Simple, manly, generous, and sincere, he yet possessed both tact and firmness of will ; and, while he was a strict disciplinarian, he was always ready to make allowances for the faults and failings of others. He loved sport, and he loved hard work. He was an excellent landlord, and spent much time, thought, and money over his estates in England and Ireland. The farmers and labourers on them were always sure of his sympathy, while Lady Palmerston was no less popular with their wives and daughters. At agricultural shows, farmers' dinners, labourers' teas, and the festivities of village schools, they were often to be seen.

A Lover to the Last

Lady Palmerston, too, was as hardworking where the affairs of her house were concerned as she was on the committee of Almack's. She was a thrifty and capable house manager, and a good business woman, looking after her vast property carefully and thoroughly. As for her anxiety for her husband's welfare, she really worried about him so much that her health sometimes suffered. He on his side treated her to his last day with all the tenderness and devotion of a lover, and during the days before his death his anxious endeavour to hide his suffering and be cheerful in her presence was most touching to witness. He died in 1865, two days before his eighty-first birthday. His last years had given his wife much loving anxiety, and she herself said that his death had prolonged her own existence, " for latterly she had been pursued by the fear that his strength would give way without himself being conscious of it, and she looked with horror to the possibility of his sinking into senility."

A Woman of Noble Mind

After her husband's death she left the brilliant world of society where she had reigned so long, and her gatherings were henceforth restricted to her own family and connections. She died in 1869, and was buried beside her husband in Westminster Abbey.

It has been said of her that she never forgot a friend, and never remembered an injury, and her delight in making others happy was very charming to see " For myself," writes her son-in-law, Lord Shaftesbury, " I may say that until I lost her I hardly knew how much I loved her . . . Forty years have I been her son-in-law, and during all that time she has been to me a well-spring of tender friendship and affectionate esteem "

She did not live to see the completion of a work she had much at heart, and which had been undertaken at her wish—Sir Henry Lytton Bulwer's " Life of Lord Palmerston " A touching tribute is paid to her memory by the author in his dedication of the work to the Rt Hon. William Cowper-Temple. He writes .

" Had Lady Palmerston been spared to us, my respectful dedication of this work would have been to her who felt so deep an interest in its subject, and who offered me the means for accomplishing the task which at her wish I undertook. Alas ! she has departed from a world which her noble and kind nature, her grace and her goodness, so long adorned."

WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, this section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

THE PREVENTION OF CONSUMPTION

The Crusade Against Consumption—Formation of a National Association—Cause of Tuberculosis—Its extremely Infectious Character—The Milk Supply of the Nation—How Women Can Help

THE history of the crusade against consumption is both interesting and instructive. Half a century ago even medical men knew very little about this disease. They had no more idea of its cause than had Hippocrates, the father of medicine, who lived four centuries before Christ, and whose writings have come down to us through the ages.

He said consumption was "the most cruel disease, and it killed the greatest number of people." And the same thing may be said of it to-day. But whilst our ancestors regarded consumption as a hopeless scourge, a direct visitation of Providence, which it was impossible to combat, we know now that it could be swept away altogether if the man in the street, the housewife in the home, the doctors, and sanitary authorities and public bodies would join forces together and fight this disease.

The Tubercle Bacillus

In 1882 Professor Koch discovered that a special germ which he called the *tubercle bacillus*, was the agent causing consumption. Gradually the ignorance which had previously prevailed about the disease gave way as more facts were discovered by those who were working to solve the problem of consumption.

We know now that consumption is an infectious disease. We know that it is curable, better still, preventable, and that by our own efforts we can make consumption as rare as plague or cholera in England to-day. But to do this the public has to be educated, has to learn the facts about the Great White Plague which is killing 80,000 people annually in Great Britain at the present time. So that the best work at the present time in the campaign against consumption is concerned with teaching the people the facts about this disease.

About ten years ago the National Association for the Prevention of Consumption was organised with the idea of educating the public to demand improved legislative measures and to practise healthy hygiene in their homes. This society is holding tuberculosis exhibitions, is organising lectures, and distributing literature, so that gradually public interest is being aroused and more and more people are joining in the campaign of hope which has been started.

Many people are horrified when they learn the enormous cost of tuberculosis to the country. Perhaps 3,000,000 people in Britain are suffering from tubercular disease in one form or other. Over 50,000 die annually from tuberculosis of the lungs, or consumption, alone. It kills young men and women in their prime, it takes lives which the country can ill spare, and all the time the disease can be prevented.

The Real Danger of Infection

The first thing is to impress upon people the terribly *infectious* nature of consumption. The old idea that it is hereditary, and that unless we come from tubercular parents we shall not "catch" consumption, is quite a mistake. The tendency towards consumption, the more fragile physique, the feebler resisting power are hereditary, it is true, but the disease is not transmitted from parent to child. As somebody has truly said, there are two factors to be taken into consideration, the "soil" and the "seed." If our soils are suitable, in the sense that we inherit a weakness of constitution predisposing to the disease, we are liable to contract it if we are exposed to infection. At the same time, the seeds of tuberculosis, the germ or the microbe, the bacillus which causes it, can be transmitted to the healthy.

The most splendid specimen of manhood or womanhood may contract consumption if in contact with tubercular people, and if the

"seed" or infection is vital enough to fasten on their "soil." So that everything that is possible should be done to emphasise the *infectious* nature of tuberculosis, to ensure that we practise hygiene and preventive methods in the home, and that we firmly demand efficient disinfectant measures from public bodies.

What Causes Tuberculosis

We have said that consumption is caused by a germ, the *tubercle bacillus*. This germ makes its way into the body, sometimes by the respiratory passages, when it is apt to settle on the lungs; sometimes by way of the digestive apparatus, when it is very often conveyed by milk. Whenever anyone is suffering from tuberculosis, the *tubercle bacillus* may be found in the lungs, the bones, or the glands of that person. This bacillus is a low form of vegetable life. It is not visible to the naked eye, but it can easily be demonstrated under the microscope. If the sputum of a tubercular person, for instance, is stained, numbers of these little rod-shaped bacilli can be seen under the microscope. One good result of the campaign of hope is that people are becoming alive to the importance of early discovery of the existence of consumption. When a person suffers from constant cough, lassitude, and failing health, the modern doctor is not satisfied with prescribing a cough mixture. He takes a sample of the patient's sputum, and sends it away for bacteriological examination. If this proves to be "positive," which means that tubercle bacilli are present in the expectoration of that person, he is immediately put upon definite treatment, and has ninety per cent. more chances of recovery as a result.

Consumption is no longer regarded as an incurable, hopeless disease, and that is why we can truly call the present crusade a campaign of hope. But if the *tubercle bacillus* is a microscopic enemy in one sense, it is a real menace, a potent danger, which must be fought steadily step by step if it is to be overcome. It is so small that a million could lie side by side on a halfpenny. It is so full of vitality that it will live for months hidden in the dark and the dust behind our picture frames.

The Question of Hygiene

Whenever a tubercular person has lived in a bedroom, especially if he has not been very particular about hygienic cleanliness, every article in that room is infectious until it is disinfected. Thousands of tubercle bacilli can be demonstrated in the expectoration of anyone suffering from tubercular disease of the lungs. Unless a tubercular person makes sure that his sputum is disinfected and burned, he is shedding the germs of the disease all round him. The bacilli pass into the air when the sputum dries, and lurk in dust, especially in the absence of air and sunlight.

These living, yet invisible, dread messengers of disease are unconsciously inhaled by other people, who may or may not be susceptible to the disease. If they are strong and healthy, vigorous and cheerful, their tissues simply kill the microbes—that is, they are not susceptible to infection. If, however, people are run down for any reason, depressed in spirits, suffering from a severe cold, or recovering from influenza, their chances of being able to fight the invading microbes are diminished.

Thus one can see what a dangerously infectious disease tuberculosis is. Consumption has been called a poor man's disease, and it certainly flourishes in poverty-stricken districts, wherever there is misery, hunger, overcrowding. The *environment* has a very important bearing upon the spread of the disease. In dark, ill-ventilated, airless tenements the microbes retain their vitality for a long time. Also the people who live in these places are not physically able to resist infection if it exists in any intensity. So infection spreads rapidly from one to another, from brother to sister, from parent to child. Consumption is not yet a notifiable disease. There is no compulsion brought to bear upon people to disinfect a room where a tubercular person has been laying for months. Doctors know that some houses are tubercular, in the sense that if a healthy family goes to live in these houses, which have never been disinfected, some of them will almost certainly become consumptive.

It can thus be seen how real the need is for enlisting every woman in the crusade against the Great White Plague. It is only when the public demands a reform persistently enough that we have legislation. It is only by compulsory disinfection that we shall ever totally destroy this disease.

What Women Can Do

Women are needed in the campaign, because if the housewives once realised the need of hygiene in the homes we could almost do without legislative interference. Consumption is a house disease, a home disease. It is found in poor homes to a greater extent, it is true, but it spreads to all classes. The microbes lurk in the hangings and are hidden in the crevices of the most sumptuously furnished bedroom. It flourishes in ill-ventilated rooms, however commodious and artistically furnished they may be. In many instances the hothouse atmosphere of the wealthy home directly encourages the disease. The prevention of consumption in the home will form the subject of another article in EVERY WOMAN'S ENCYCLOPÆDIA.

But there is another way by which the bacillus can enter our systems from without. When children contract tuberculosis it is found, as a rule, that they suffer from tuberculosis of the intestines or tubercular disease of the bones and joints. In most instances they are infected from tubercular milk, and the children of the rich run almost as great a risk as the poorest children in the land. We have approximately 4,000,000 cows supplying the people of this country with milk, and one in every twenty of these is tubercular.

The Milk Supply

Dr. Newsholm, principal medical officer of the Local Government Board, declares that twenty per cent. of the mixed milk supplied to our towns contains the *tubercle bacillus*. This milk is the cause of hundreds of thousands of preventable deaths amongst children every year. Apart from the fatalities from tubercular disease, think of the sufferings of the children who survive, who grow up to adult life handicapped by the ravages of tubercular disease in their youth. All this might be prevented if the women of the country demanded municipal and legislative protection of our milk supply. A great deal has been done already as a result of the campaign of hope. We have better inspection of cattle, farms, and dairies, but we are still very far from the ideal of a pure milk supply.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3139, Part 26

THE SICK-ROOM IN WINTER

How to Make a Hot Pack—Nursing Rheumatism—Sore Throats—Colds and Catarrhs

In nursing such an ailment as rheumatism in winter a hot pack may be required by the doctor to alleviate pain in one of the joints. It is also useful for applying to the chest and for

Applying a hot pack to alleviate rheumatic pain in the joints. A blanket is soaked in hot water, wrung dry, applied to the part affected, and covered with a dry flannel and another blanket

all sprains and strains of joints. A piece of all-wool flannel and a kettle of boiling water are required, and the amateur nurse must learn to make it and apply it as rapidly as possible.

The patient must be got ready by uncovering the part to be treated—for example, the knee-joint. The blanket is first soaked in hot water, then laid on a towel and wrung dry. It is important to wring the cloth as dry as possible, in order to prevent any danger of blistering. It is then applied to the limb or chest, and fastened in place with safety-pins. The wet cloth should be covered with a dry flannel, and then a blanket. A hot pack may be left in position for any time from ten to thirty minutes, and, after removing it, the nurse should sponge the part with cold water, and dry. The application of cold closes the pores of the skin, and tones it after the relaxing effect of heat.

The hot pack, like the fomentation, is a valuable means of relieving pain and influencing inflammation for the better. Its good effect is partly due to its influence upon the circulation. By dilating the blood-vessels it helps the flow of blood and accelerates the circulation. It has also a sedative effect upon the nerves of the part. It can be applied in such injuries as bruises, strains, and sprains. A rheumatic knee is immediately relieved, and such ailments as lumbago, toothache and neuralgia, sore throat, pleurisy, and pneumonia can all be treated by means of a hot pack.

Before giving the pack it is necessary to put a long mackintosh underneath the patient, if he is in bed, to prevent any risk of dampness and chill. A hot pack for the whole body may be used any time. When the patient is unconscious, a pack is more easily given than the hot bath. The bed is prepared by putting a mackintosh covered with a hot blanket on it. A large sheet is rolled up lengthways, and wrung out in boiling water, using a large towel as a wringer. The patient is turned on one side, the sheet, half unrolled, is placed alongside, and then he is rolled in the sheet. The blanket underneath is then turned over to cover the patient in the sheet. Another mackintosh ought to be placed over him, and then several blankets. The patient must, of course, be protected from any draughts by screens. After leaving the hot pack in place for about fifteen or twenty minutes it is removed, and the patient is dried and wrapped quickly in a hot dry blanket, after which he will probably fall asleep at once.

Nursing Rheumatism

Although rheumatism may occur at almost any season of the year, it is most prevalent in winter, owing to the depressing effect of damp and chill upon the body.

In chronic rheumatism, as the patient is rarely confined to bed, nursing consists in alleviating the pain, attending to the diet of the patient, and enforcing a common-sense hygienic mode of life. It is necessary that rheumatic people should be protected from chill by wearing woollen underclothing, and avoiding sudden contrasts in temperature. They should take

Applying liniment to a rheumatic joint. To counteract pain in a joint, ordinary turpentine is useful and inexpensive

very little meat, but plenty of milk, with occasional fish, chicken, etc., instead.

For rheumatic joints the doctor will probably order various liniments, one of the most useful

being A B C liniment, whilst ordinary turpentine is inexpensive and useful to counteract irritation, combined with massage of the joints.

The nursing of acute rheumatism is most

Painting the throat with a long brush bent to a right angle near the tip. This operation is constantly necessary in certain throat affections

important The great risk of heart affections in this disease renders it exceedingly necessary that the nurse should give all her skill and attention in looking after a patient with acute rheumatism.

The temperature is generally very high, the patient suffers from regular sweating, and the joints are constantly requiring attention. The nurse must be most careful to protect her patient from chill. Flannel nightdresses must be worn, and the patient should sleep between blankets, and not sheets. The doctor will order fomentations for the painful joints, and then the nurse should wrap each limb in cotton-wool, and place it on a splint to avoid movement, which causes intense agony to inflamed joints. The nightdresses will have to be changed once a day, at least, probably twice, on account of the sweating These must be well aired and warmed before being put on, and changed as rapidly as possible, the new one being slipped in place as the soiled one is removed.

Any medicine must, of course, be ordered by the doctor, and it is the nurse's duty to see that it is given at the hours stated.

Amongst symptoms that should be reported at once to the doctor is the implication of any new joint, the appearance of pain in the chest, or any palpitation or breathlessness in lying down. Until the doctor arrives, a pain over the heart should be treated with hot poultices.

During the acute stage of the illness, the patient will live on liquid milk diet, but as convalescence begins fish is generally given. In a severe case the nurse may have to use a water-bed to give the patient more comfort and freedom from pain. Regular sponging will also increase his comfort. The excessive perspiration should receive special attention. The high temperature and constant pain cause great exhaustion in this illness, and the nurse must husband the strength of her patient in every way, and see that any stimulant. medicine, or food ordered is given punctually. The patient must be kept quiet, and protected from any annoyance or worry. Certain medicines must be given in rheumatic fever, but the doctor will order these, and the nurse's duty consists in carrying out all instructions with regard to drugs.

Sore Throats

In nursing sore throats accompanied with high temperature, all the precautions with regard to any case of fever must be carried out. When the temperature is elevated from any cause, warmth and liquid diet are indicated. During the late autumn and winter months sore throats are very common, whether in the form of simple catarrh or tonsilitis. In the latter case, the patient may suffer a good deal of pain, and the presence of toxins in the blood ensures depression, exhaustion, and a general feeling of unfitness and seediness.

During the earlier part, when fever is high, the patient suffers from headache, feels disinclined for anything but the lightest food, and wishes to rest quietly, and be left alone. At this period the nurse has to attend to diet, prepare gruel, hot milk, liquid arrowroot, one of the well-known patent foods, and see that the patient takes what is ordered.

Gargling and painting the throat are also part of her duty, and the doctor will write down the particular gargle he wishes to be used, and state how often it is to be applied in the twenty-four hours.

In giving gargles the nurse must note :

That they are freshly prepared, and given hot or cold as the doctor directs.

That the patient gargles after food, and not before.

That the gargle is done efficiently, well back in the throat. Otherwise it is of very little use.

Painting the throat is generally ordered in chronic throat affections, and the doctor will give the nurse her first lesson, so that she can easily do it afterwards. A long brush bent to a right angle near the tip is the best.

The nasal douche is an excellent remedy in cases of catarrh. It keeps the nostrils clean, soothes the inflamed membranes, and hastens recovery

In sore throats the inhalations mentioned in the last article will be found useful, and, as a general rule, no medicine except aperients will be necessary.

Even colds and catarrhs, it should be remembered, may require some knowledge of sick nursing when they are severe. When a child contracts a severe cold it is much wiser to put him straight to bed, thus avoiding such complications as bronchitis, which may occur after a severe cold from exposing a child to chill and infection when the vitality is depressed. By keeping him in bed you are ensuring that he is breathing an even temperature and avoiding chill. He is also resting and receiving a little extra attention with regard to diet.

Any of the inhalations mentioned before can be used for both children and adults, although eucalyptus is often a little irritating to children, who generally like Friar's Balsam, and make no difficulty about inhaling it. A few days in bed will often cut short a cold which will hang about a child or adult for a week or two if neglected. So that the mother should, whenever possible, insist upon bed in the event of a severe cold, especially if she finds the temperature is elevated a few degrees.

When deafness is associated with colds in the head, inhalations are especially necessary, as this antiseptic treatment of the throat prevents the inflammation increasing and passing upwards to the ear. Syringing the nose with a little glass nasal douche, in cases of catarrh, is a help. The head is tilted backwards, and the little douche filled with warm water and allowed to run through the nostril and out by the throat and mouth. A glass douche can be bought for about one shilling, and a little borax powder may be added to the water. A teaspoonful to a tumblerful of water would be about the right strength. This douching of the nostrils keeps them clean, soothes the inflamed membrane, helps to cut the cold short. The treatment can be applied even when people are going about, and at the very first signs of catarrh, if douching is resorted to, the cold may be warded off altogether.

A little menthol snuff inserted in the nostrils is another useful cold cure. A purgative should always be given at the beginning of the attack, and sweating induced by hot baths, hot drinks, and a warm bed. All these little points should be studied by the amateur nurse, because these minor winter ailments are exceedingly common, and more serious than people imagine, in the sense that by depressing the general health they make any of us more liable to contract serious illness such as pneumonia or rheumatic fever.

Some Causes of Winter Ailments

The best type of nurse knows not only how to deal with colds, catarrhs, etc., but she studies also the right methods of preventing them. She realises that cold, rheumatism, even pneumonia, are infectious ailments due to germs, but that people are much more likely to contract such illnesses under certain conditions. They are, for example, more likely to catch cold, pleurisy, or pneumonia when thoroughly chilled. Thin-soled boots, or boots that are not perfectly sound, by causing damp feet for several hours, are responsible for scores of cases of winter ailments. A damp bed by thoroughly chilling a person when asleep, will almost certainly be followed by a cold or catarrh. People who sit about in damp clothes on coming in from the wet are directly inviting ill-health in winter. Fatigue and hunger operate in the same way by reducing the vitality and rendering us more susceptible to any infection we may come in contact with. So that one secret of keeping well in winter is to maintain a high standard by proper attention to exercise, diet, and dress.

A BANDAGING LESSON

Continued from page 3030, Part 25

BANDAGING THE FOREFINGER

As injuries to the fingers in the form of cuts and bruises are very common, the amateur nurse must know how to bandage a finger in the right way. Too often the amateur bandage, looking neat enough for the moment, slips off afterwards because it has been improperly applied. A narrow gauze bandage about three-quarters of an inch wide is best for applying to the fingers or thumb, but the nurse should practise with a piece of tape of this size, as it is stiffer and can be applied more neatly.

Roll the tape tightly, then place the hand with the palm downwards. Begin at the root of the thumb and carry the roll across the back of the wrist, leaving a long end, which is to be tied later. The bandage is wound twice round the wrist to fix it. Now, supposing the first finger is to be bandaged, the roll should be carried up the back of the hand from the root of the thumb to between the first and second finger. It is passed between these two fingers and carried up in a long spiral to the tip of the finger. Now the bandage is applied in the usual way, round and round the finger from tip to root, each turn overlapping the previous one by about half. When the root of the finger is reached, and the whole finger is covered, the bandage is carried down the back of the hand to the wrist and tied on the other side of the wrist to the loose end previously left open for the purpose.

After the bandage is secured by passing it round the wrist twice, carry it up the back of the hand to the root of the finger and in a long spiral to its tip. It is then brought down to the root in the same way

The other fingers are bandaged in the same way, and if two or three are to be bandaged a turn is taken round the wrist after each one is finished, to give firmness.

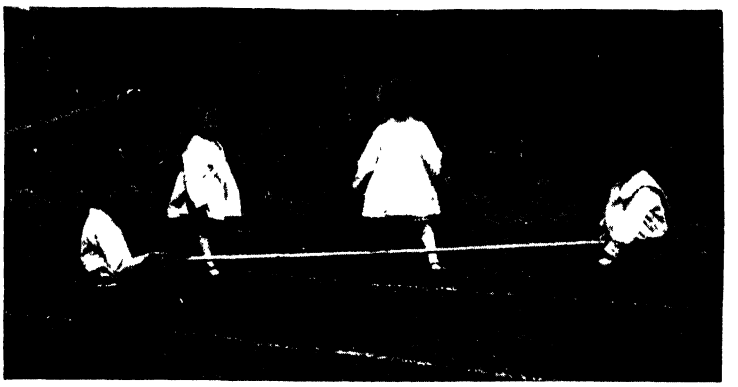
HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3141, Part 26

THE CHILD'S SENSES

Training of Sense Organs—Co-ordinate Muscle Action—Sense of Touch—Olfactory Sense—Games that Train the Senses—Sight Training—Nature Study

In this age of physical culture, whilst well-developed muscles are admired by the majority, the training of the sense organs is sometimes neglected. And yet the education of the various mechanisms associated with sight, hearing, taste, smell, and touch is a very important matter.



Jumping develops the "muscle sense" and teaches a child to judge distances correctly

Awkwardness, self-consciousness, even shyness, are too often the result of imperfectly trained sense organs. The awkward lad who upsets his tea at the psychological moment, the shy girl who does not know what to do in an emergency, the men and women who never know how to get out of a tight corner, are the victims of careless training in their youth.

Many of the actions most admired in daily life, from catching runaway horses to snatching a child from the course of a motor, are the outcome of co-ordinate muscle action—that is, the power of making eye, hand, and brain work rapidly in unison. From every point of view it is an advantage to both men and women to have prompt control of their senses and their muscles, to have hearing, sight, and smell developed to the greatest capacity.

The fact that our senses could be far more developed than they are is self-evident. The North American Indian, who for generations past has had to depend for his very existence upon well-trained senses, is an excellent object lesson in what sense organs are meant to be. His sight and hearing are wonderful. His power of observation, which grows out of the proper use of the sense organs, is remarkable. A broken twig, which the civilised white man would not observe, will tell him all he wants to know of the pathway of an enemy, whilst his sense of smell is almost as keen as that of a foxhound. The splendid poise and bearing of an American Indian are due to his well-developed muscle sense. He has a command over his muscles never seen in civilised races, except in athletes and jugglers on the stage. The juggler can make his muscles do anything he likes, so swiftly and deftly that the slow of sight and dull of observation see only the result, which appears miraculous. Although few people have time to train their senses so that juggling becomes facile of accomplishment, every child should have attention paid to his senses, to bring them to a definite standard of power.

Many of us go through life with defective hearing, with so little sense of taste that we can hardly know whether food is well cooked or spoilt, with our touch almost non-existent. Keen senses add not only to the happiness of life, but to its success as well. And there is hardly anything in the training of a child so worthy of attention as this matter, which is too often given no training at all.

Have you ever played a game which consists in putting ten bottles containing different odoriferous substances on a tray, and asking everybody to decide from the smell and write down the names of the contents of the bottles? The company may be able to distinguish eucalyptus and vinegar, but the more subtle essences and the less well-known scents are quite beyond them. There are people who could not tell with their eyes shut whether they smell lilac or violets, roses or pansies, from a garden, and this not because their sense organs are defective, but because they have never been trained.

The same thing is true of the sense of touch.

Games of ball not only develop the "muscle sense," but the sight also, by inducing the habit of watching and of measuring distance with the eye alone

Training the sense of smell by identifying, blindfold, flowers by their perfumes alone

The surgeon can tell by "palpating," which is the term used to explain pressure of the fingers, what lies out of sight, just as his trained hearing will distinguish a dull or clear note when tapping the chest. The working jeweller's sense of touch is very fine, and the musician seems to have a soul in his finger tips. Teachers of massage know, of course, that people can develop their sense of touch, but a great deal can be done by practice and by careful teaching to develop latent ability.

Before considering the question of training children's senses, the wise mother will have them examined to see that they are normal to begin with.

The child with adenoids, for example, is incapable of smelling the more subtle odours, and his sense of hearing is apt also to be deficient. Defective vision handicaps many people who might have had normal sight if their eyes had been attended to in youth.

By various games and exercises the muscle senses can be developed, and it is extremely interesting to watch how a child's muscle sense increases day by day, week by week. At nine or ten months he may be able to build one brick on top of another. In a fortnight the pride with which he views the third brick on the top of his edifice is delightful. Brick-building is one of the best methods of developing the child's muscle sense. His eye and the muscles of his arm have to work in co-operation, and the various brain-centres which have to do with co-ordination of movement are developed in consequence.

By means of jumping lessons the muscle sense of the older children are very well trained. In jumping the child has to judge distance, and realise how much or how little his muscles should be contracted for the effort.

Games of ball develop not only the muscle sense, but the sight also, because the child has to watch carefully and judge distance with his eyes. In later life fencing exercises provide one of the best possible means of training the muscle sense and the sense of vision.

The Olfactory Sense

The sense of smell is protective. As prehistoric man had to live by the exercise of his wits and his senses, his power of smelling an enemy was a very valuable gift, and in all probability this particular sense has deteriorated with civilisation. But a well-cultivated sense of smell would be a useful asset, as well as an artistic delight, in many instances.

A child should be taught to observe differences of odour, and a great deal can be done by practice in this respect. Various perfumes may be used, and the child should be taught to distinguish different flowers, with the eyes shut, from the sense of scent. Different medicines have characteristic odours, from the pungent, biting smell of ammonia to the soothing and pleasing effect of Friar's Balsam. And when this training is undertaken as a game, the children enjoy very much learning to distinguish between different scents and smells in everyday life.

The best way to educate a child's sense of taste is to make him thoroughly chew and masticate his food bite by bite. Rapid eating does away with all the pleasures of taste, and people never realise the flavour of what they eat if they swallow it before the taste has had time to act.

The training of the sight is best done by making a child notice and observe out of doors as well as in the home. Ask a child to look at a picture, and then tell him to say what he sees in the picture. The untrained child will see very little, whereas the boy or girl whose senses are educated will have a great deal to say about what he sees.

Country walks are excellent for training the senses. Let the children look at the trees, and gradually teach them the names and varieties. Let them listen to the country sounds and get to distinguish them one from another. Let them smell the hay and the beans, the various scents which come out after rain in woods and lanes.

Everything we learn can be turned to account, and the golden hours of youth are utilised by the wise parent for teaching and training a child in what will add to his happiness, and health.

A game that will train the sense of smell. One child writes down what the others assert to be the contents of various unlabelled bottles. These bottles, for identification purposes, can be numbered. The child who identifies most of the odours is the winner

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 3144, Part 26

Nits. Nits, associated with parasites in the hair, are often extremely troublesome with children. Even when careful hygienic conditions prevail, children may become infected, and the condition is sometimes a little difficult to get rid of. The best treatment is to soak the hair with methylated spirits or strong vinegar, which dissolves the nits, and a little white precipitate ointment should be rubbed into the scalp every night, the hair being carefully washed twice a week.

Œdema is a swelling due to an oozing of fluid from the blood-vessels into the tissues underneath the skin. (See Dropsy.)

Œdema of the Glottis is a swelling of the tissues of the larynx about the region of the vocal cords, which, however, are not usually directly involved. It occurs very commonly after the stings of insects. It may also be caused by the swallowing of a foreign body which sticks in the throat, or drinking scalding liquid accidentally, whilst it may arise in certain diseases such as acute infectious fevers. The symptoms are very distressing in bad cases. There is extreme breathlessness, and a fatal result may occur in some cases very rapidly unless treatment is administered at once. In slighter cases, the voice is affected, and the breathing may be laboured. A doctor should be called in at once when these symptoms occur. Domestic treatment consists in putting hot sponges over the throat externally, giving sips of cold water or ice to suck, whilst the doctor will probably order an emetic. When it is remembered that tracheotomy may have to be performed to save the patient's life, the need to summon a doctor at once is self-evident.

Ophthalmia is an inflammation of the fine membrane which covers the eyeballs and lines the inside of the eyelids. It is associated with a feeling of grittiness, heat, and discomfort. The lids tend to stick together, especially in the morning, after sleeping, and there is a secretion from the eyes. The inflammation may be either acute or chronic. It may occur in epidemics, because the discharge is contagious in many instances, and will infect people using the same towels or handkerchiefs. In some cases the eyes themselves will be affected so that the condition should always be attended to in the early stages, to prevent the formation of ulcers on the eye surface. Contagious ophthalmia is caused by a germ. It is especially common where hygienic surroundings are bad, and may affect a whole school where insanitary conditions prevail. Mild cases, especially those which are rather chronic, may be caused by some error of refraction, so that the eye should always be tested for defective vision.

Treatment consists in rigid cleanliness with attention to the general health. First, the eyes must be bathed regularly with warm boracic solution, or other antiseptic lotion as ordered by the doctor. Little sponges of clean linen or medicated cotton-wool should be used and afterwards burnt. In mild cases the application of boracic ointment along the lashes may suffice, but in more severe cases the application of yellow mercuric oxide ointment will be necessary. Every care should be taken to prevent the spread of the disease from one person to another, by making the patient use his own towels, etc. Anyone subject to ophthalmia should guard against exposing the eyes to the irritation of dust, or the glare of a strong sun. Long sight is often associated with the condition, so that glasses to correct any error of vision should be worn when necessary. In the case of children, ophthalmia is often associated with delicacy of constitution, and attention to such matters as nourishing food, careful ventilation, fresh air, and outdoor exercise are called for.

Pain is a symptom of disease which may occur in any ailment involving disturbance of function. The impression of pain is transmitted from the side or locality along the sensory nerves to the brain, which is the seat of consciousness. It is Nature's method of warning us that the normal conditions are altered, and that some part of the body is out of gear. It is protective in the sense that if we did not feel pain we could not realise when anything was wrong, and valuable time in putting matters right would be lost. The type of pain varies considerably. It may be dull or aching, sharp or knife-like, boring or intense. It may be acute, lasting for a short time, or chronic, when it is more or less continuous, and is then extremely wearing to the patient. In dealing with pain, the idea should be to find out the cause of it, because if one merely confines treatment to lessening or alleviating pain, the disease itself is not treated. Certain drugs called "anodynes," or pain-killing drugs, such as opium preparations, will so deaden the sensations, and have such a narcotic effect upon the nerves, that even acute pain will cease to be felt. Thus it is extremely unwise for any person to take drugs to deaden pain without a doctor's orders.

The best domestic remedies for pain are heat and rest. Heat may be employed in the form of poultices or fomentations, or as dry heat with hot bottles, hot plates, bags of hot sand, etc. Pain due to inflammation is best treated by rest, and the same thing is true of pain involved by various injuries, such as dislocation, strain, etc. It is important to realise that, although pain may be felt in a certain part of the body, the trouble may not be located at the same place—that is, pain can be "reflex," because the nerves branch to various parts, and the sensation of pain may be reflected along these branches to a distance. People's power of bearing pain varies so much that it is difficult to estimate the degree of pain suffered by what the patient says. Those of a nervous temperament actually feel more intensely, whilst some people have more self-control and can stand pain better even if they feel it keenly. In the case of children, pain should always be taken as a warning that the child requires medical care, especially if the pain is in the abdomen, as every hour saved in childish ailments is worth a day in the case of an adult. Pain in the limbs in children, commonly called "growing pains," is nearly always suggestive of rheumatism, and ought not to be neglected, whilst headache is a serious symptom in a child, requiring immediate attention. Children should never be given soothing drugs. Poultices and hot fomentations alone should be used.

To be continued.

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 3145, Part 26

THE LADY MAYORESS OF LONDON

Sir Thomas and Lady Vezey Strong's Arduous Year at the Mansion House—Great Social Duties—"The Power Behind the Mansion House Walls"—Philanthropy and the Lady Mayoress—The "All-British Shopping Week"—The Lord Mayor's Interesting Confession—Previous Lady Mayoresses—Amusing Stories—Maids of Honour at the Mansion House

"IN my coming work at the Mansion House, need I say that I rely largely for support on the able and sympathetic assistance of my wife ? "

It was during the course of an interview which took place just prior to taking up the duties of the Lord Mayor of London for twelve months, in November, 1910, that Sir Thomas Vezey Strong made this remark. And, although 1910-11 was an exceptionally trying year for Sir Thomas and his wife, on account of the Coronation of King George and the celebration of the five-hundredth anniversary of the building of the Guildhall —the home of the City Fathers—the general opinion is that never have the traditions of the Mansion House and the City of London been more worthily upheld.

An Arduous Position

A woman of rare tact and charm, and, above all, a born hostess, Lady Strong, as *châtelaine* of the Mansion House, won countless friends and admirers. To fill the place of her predecessor, Lady Knill, whose energy and philanthropic work captured the heart of London, was not an easy task. But those who had met Lady Strong at her charming old-world residence at Potter's Bar knew that she possessed all the qualities essential for her position.

To a great extent, of course, the position and personality of the Lady Mayoress of London is overshadowed by the publicity which the Lord Mayor must, of necessity, endure.

As civic head of the world's greatest city, he is the most prominent figure in countless movements and ceremonies affecting the metropolis and its people ; but, to quote the words of Sir William Treloar, who became Lord Mayor in 1906 : "It is the Lady Mayoress who is the power behind the Mansion House walls." And this is quite true, although the general public is somewhat apt to regard her position as a sinecure. It must be remembered, however that the position of Lord Mayor entails a vast amount of social work.

He receives a salary of £10,000 a year, but more than one Lord Mayor has confessed that he has spent twice that amount on maintaining the dignity of his position.

It is upon the shoulders of the Lady Mayoress that the responsibility of organising and carrying out the numerous official engagements at the Mansion House falls. There are banquets, receptions, and balls almost every week, and, in addition to acting as hostess at such, the Lady Mayoress must superintend the internal organisation of the Mansion House itself. It is true there is a *major domo* to assist, but the general supervision is in her hands.

A True Philanthropist

Lady Strong, with that thoroughness which is so characteristic of her, superintended practically every detail of the functions during her husband's term of office, in order to ensure their success, and neglected no opportunity of working in the cause of charity. Like Sir Thomas, she has long been an earnest worker in the world of charitable endeavour, and no genuine appeal for help was ever made to her in vain. Lady Strong's love for philanthropic work may be said to have been inherited from her

father, the late Mr. James Hartnoll, the pioneer of model dwellings in London, and a man whose memory is held in affectionate remembrance for the great work he did in that and other directions.

"As Lady Mayoress," Lady Strong once remarked, "I have been brought into contact with scores of charitable movements, and at times I have been appalled at the amount of suffering and misery there seems to be in this England of ours But it is wonderful what a number of kind-hearted, generous people there are who are always willing and anxious to help with their services and money in a good cause."

Duties of the Lady Mayoress

At the same time Lady Strong found that one of the most difficult tasks which confronted her when she took up her residence at the Mansion House was that of dealing with the many appeals for help which reached her from societies and individuals. A score or more letters arrived almost every day, asking for monetary help, and, of course, she was obliged to use considerable judgment in discriminating between those which were genuine appeals and those which came from worthless people.

In this work she was assisted largely by Sir William Soulsby, who has been private secretary to the Lord Mayors of London since 1875. But at the same time, much work in this respect devolves upon the Lady Mayoress. For instance, there are many charitable organisations which suggest that she should help them by becoming their president, or opening a bazaar or holding a reception for them. To comply with all such requests is, of course, impossible. A Lady Mayoress, however, feels that she would like to use her influence on behalf of others in every possible way, and, although many of these requests must perforce be refused, the number agreed to make her position exceptionally onerous.

A better picture, perhaps, of the arduous duties of the Lady Mayoress may be gathered from the following brief outline of a typical day in her life at the Mansion House. She usually breakfasts at nine, and by ten is deeply immersed with her two secretaries in the morning's correspondence. Perhaps there is a dinner or reception to be held, in which case details have to be discussed, invitations sent out, and the whole thing generally organised. In the meantime, callers are arriving, their cards and messages sent up, and dealt with according to their business. Every moment until luncheon time is taken up, and in the afternoon there are always several other duties to fulfil, such as a visit to a charitable institution, the opening of a sale of work, and, possibly, a meeting on behalf of some charity. Perhaps the Lady Mayoress is holding a reception, too, or has agreed to visit someone's "At-home." The evening is probably taken up with a big dinner or reception in the Egyptian Hall, an apartment capable of accommodating some five hundred guests. Perhaps a ball follows, and it is seldom before twelve or one o'clock that the Lady Mayoress is able to retire.

Of course, like most other prominent people, the Lord and Lady Mayoress are pestered with all sorts of extraordinary letters from people who imagine that they have a claim on their services or assistance, and Sir Thomas is rather fond of telling the story of a correspondent who wrote:

"I was very glad to hear that you had been made Lord Mayor, more especially as I understand that you are a farmer. May God give you health, strength, and a grateful heart to stand it. As you are interested in poultry farming, and it has been for years my earnest wish to get a good breed into my yard, could you kindly give me one cock and two hens in exchange for those birds of my breed here?"

There is, by the way, another side to the characters of Lady Strong and her husband. They are intensely British, and Lady Strong was an enthusiastic supporter of the movement known as the "All-British shopping week," which was organised during her stay at the Mansion House. In fact, it was mainly due to her that a successful meeting was held at the Mansion House for the support of the movement, at which Sir Thomas confessed that "he personally got out of bed that morning and left behind him Irish linen sheets and Witney blankets. He went into the bathroom and used English soap and Irish towels. He dressed, somewhat shabbily, yet soundly, in Scotch tweeds, and put on English made boots. He went to a breakfast supplied wholly with British produce. As far as he himself was concerned, everything he ate, drank, and wore came from the British Empire."

Influence of the Lady Mayoress

Like Lady Strong, Lady Knill, her predecessor, is also a woman deeply interested in philanthropic schemes; but, as she remarked during the course of an interview specially granted for the purposes of this article, "almost from the first day that Sir John Knill and I took up our residence at the Mansion House, in November, 1909, I was impressed by the manner in which my private life became an official one. I seemed to become the central figure in a hundred and one public movements, and I found that my private business affairs were practically submerged by the duties of the Lady Mayoress."

Lady Knill, it might be mentioned, is one of the three women in the world who possess the Order of the Holy Sepulchre, given to her for charitable work in the Roman Catholic Diocese of Southwark, where she is known as the "Queen of the Poor." In connection with her charitable work, she is very fond of telling a story of a man to whom she gave a pair of boots. Some days later she met the man again wearing his own ragged pair.

"What have you done with the pair I gave you?"

"Oh," replied the old rascal unblushingly, "I left them orf. These I'm wearing are worth ten shillings a day to me."

During the course of the interview already mentioned, Lady Knill continued:

"I found no small demand upon my time as a speaker, although I really believe that I am the first Lady Mayoress who has spoken to any extent in public. It happened that in the early days of Sir John's mayoralty I one day returned thanks for the ladies at a dinner, and my speech seemed to attract so much attention that I was continually being asked to speak, chiefly at charitable meetings. To my great surprise, I developed quite a fondness for speech-making, and was very successful in my appeals for help in connection with the various charitable movements in which I was interested.

"I am rather inclined to think, however, that my official position had not a little to do with my power of drawing money from the pockets of people who attended the gatherings. You see, people don't like to refuse an appeal from the Lady Mayoress, and I rather fear that at times I traded on this advantage to a shameful extent. However, it was all in a good cause, and I know that my predecessors at the Mansion House—particularly Lady Truscott—have worked

Lady Vezey Strong, wife of Sir Thomas Vezey Strong, Lord Mayor of London in the Coronation year of King George V. Lady Vezey Strong, a woman of rare tact and charm, is a born hostess, and has admirably fulfilled the duties of her unique position

Photo, Langfier

even more strenuously than myself in the cause of charity.

It was Lady Knill who introduced several innovations at the Mansion House, and, amongst other things, insisted that there should be no dinners before eight o'clock. (It had been customary to have them at seven-thirty.) Also that the children's fancy dress ball should commence two hours earlier, and that it should be a ball for children alone The "grown-ups" could go if they pleased, but, beyond light refreshments, they were not catered for Although it was said at the time that these innovations were suggested, that they would prove decidedly unpopular, the reverse proved to be the case, everyone being delighted with the changes.

Social Duties

A further idea of the social labours involved by the Lord Mayor and Lady Mayoress may be gathered from the confession which Lady Truscott, who, with her husband, occupied the Mansion House in 1908–9, made to the writer at the end of Sir George Truscott's year as Lord Mayor.

"As *châtelaine* of the Mansion House," said her ladyship, "I have acted as hostess to 25,000 guests. This is the number of people we have had to lunch, dinner, or tea; but if audiences were included, the number of visitors to the Mansion House would be multiplied many times"

Speaking generally of her experiences as Lady Mayoress, Lady Truscott, who has always devoted a great deal of her time to the cause of charity, particularly in regard to children, went on to say

"The most brilliant event of my year at the Mansion House was the great concert in the month of May in aid of the National Society for the Prevention of Cruelty to Children, an organisation in which I am deeply interested Madame Patti and Madame Clara Butt sang for me, and Miss Marie Hall played

"I think this was also the happiest day, for my husband wished to give me a present for helping him, and as I loved children very dearly, I asked that the present should take the form of a gift to the National Society for the Prevention of Cruelty to Children As a result, I was able to hand in a cheque for £1,500 to the society, this being the entire proceeds of the concert and ball"

Lady Truscott has picked up many stories during her labours among poor children, and the following is worthy of recounting: A lonely little boy began praying for a baby brother, and ultimately the little brother arrived. Looking at the baby critically, and after a pause, the lonely little boy exclaimed, "By Jove, I don't think much of him! He can't talk, can't walk, ain't got no 'air, and ain't got no teeth! He ain't finished!"

Lady Truscott was certainly one of the most accomplished women who have reigned at the Mansion House. A highly cultured, profound, and omnivorous reader, an excellent German scholar, and a quick-witted woman of the world, she was admirably fitted to bear the burdens of the office which fell to her. Since her marriage to Sir George, in 1889, husband and wife have shared the same occupations and enjoyed the same tastes. At home Lady Truscott is a really notable housewife. She is head of every department, from the stables to the kitchen garden, and from the nursery to the schoolroom Her four children have been educated practically at home, and her two daughters acted as two of their mother's Maids of Honour during their father's year of mayoralty.

Maids of Honour at the Mansion House

Mention of these Maids of Honour reminds one that the Lady Mayoress, in common with Royalty, enjoys the privilege of being attended by Maids of Honour Eight are generally appointed, and it is their duty to attend the Lady Mayoress on Lord Mayor's Day at the reception which is held in the great hall of the Guildhall Library prior to the banquet During the banquet the Maids of Honour dine in a private room, and when the speeches begin, assemble in the Lady Mayoress's gallery, which faces the Lord Mayor's chair They are dressed in white, and the position given to them at the banquet is next to that of the guests at the top table, the most distinguished of all

Amongst the Maids of Honour appointed by Lady Vezey Strong, who succeeded Lady Knill in 1910, were Miss Ida Samuel, the daughter of Sir Marcus Samuel, who was Lord Mayor ten years ago; Miss Mary Truscott, daughter of Sir George Truscott, already referred to, and the granddaughter of Sir Francis Wyatt Truscott, who was Lord Mayor more than a generation ago; while two other Maids of Honour to Lady Strong were Miss Florence E Bishop and Miss Ethel Bishop, distant cousins of the Lady Mayoress, who came over specially from Canada for Lord Mayor's Day

Referring to the philanthropic work of past Lady Mayoresses, mention should be made of the charitable efforts of Lady Treloar, who died in 1909. Lady Treloar possessed all the homely accomplishments which Sir William Treloar has ever extolled She was an excellent cook, an expert needlewoman, and devoted much of her time to gardening

During Sir William's year at the Mansion House, however, delicate health prevented her taking part in many of the social engagements, and so Miss Treloar practically took upon her shoulders the duties of the Lady Mayoress,

It might be mentioned, by the way, that Miss Treloar takes the keenest interest in her father's efforts to provide homes and holidays for the poor cripple children of London. She trained as a nurse at the Great Ormond Street Hospital for children, and, though she has not followed up nursing as a profession, she continues to interest herself in the care of sick children.

THE GIVING OF TIPS

By L. H. YATES

Tipping from Two Points of View—An Excellent Method of Equalising Tips—What Tips Should be Given by Visitors—Sportsmen's Tips

IT is to be regretted on many accounts that the practice of giving "tips" has grown up among us, especially that it should have grown to such an extent as to lead to dishonesty and deception, and even to blackmailing. Yet there are two sides to this subject, as to every other, and two points of view. There is the point of view of the receiver and that of the giver.

Until some united and concerted action is taken in reference to the matter, the general public must remain powerless to alter a custom, once it is established. Unfortunately, one of the worst features of the system, as it stands, is the fact that the gratuities given rarely benefit the servant as they are supposed to do. In many cases the average sum that may be reckoned upon is calculated, and low wages are paid accordingly. In hotels and restaurants, indeed, this is so general that a position is said to be "worth" precisely so much; and it is the servant's look-out to make it worth more, if he can. It is the tips, not the wages, that are the inducement to his remaining in service. In some private houses the same thing prevails in actual fact, if not in theory; guests are made to feel that giving is an obligation which they cannot, if they would, avoid.

The Guest's Point of View

People who are not well off are frequently deterred from visiting friends and from joining house parties simply because the visit would entail so much expense in this way. They cannot offer less valuable tips than other and richer guests, and, unless they know exactly what the amount should be, in dread of doing too little they err by doing too much.

Employers who can afford to pay their servants proper wages ought to do so, and let it be understood among their guests that tips are objected to by them. A few, realising what a burden the practice has become, are doing this, and others have adopted the plan of placing a box in the hall, into which gifts for the servants can be placed, and the total is collected and distributed at stated periods.

By this plan the guests who cannot afford to give large sums are saved annoyance, and the servants benefit more equally. Unless it should become possible to put a stop to the tipping system altogether, all heads of households would be wise to adopt the money-box plan. Where it is not adopted there will invariably be many members of the household staff who do not receive any extra perquisite at all, yet who take their share in the extra labour created by the coming and going of guests, and who feel the injustice of their position. Moreover, where the money-box was an institution, and its contents were distributed once a year, the sum for each servant might really be one worth having, whereas odd half-crowns and half-sovereigns, received at random, rarely do much good, and are easily frittered away.

The Servant's Point of View

Upper servants often calculate upon receiving as much in gratuities as they do in actual wages, and they get it, too. But the young maid, who runs to and fro and is seldom seen, gets nothing. There is, indeed, so much injustice and unfairness about the whole practice, that the guest acquires a positive repugnance for doing what otherwise would have been a gracious act.

On the other side, from the servant's point of view, there is an amount of extra work created by guests in a house that does not, and should not, come within the bounds of the duties they are ordinarily paid to fulfill. It is but fair that for extra work there should be compensation.

No right-minded servant would object to have the work fairly assessed, and the compensation regulated, if that became usual, and if it were done in all grades. Heads of households are often quite unaware of the real amount of extra work created by their guests, and the guest is very often utterly disregardful of the trouble given, relying on the tip at the end to make up for everything. The practice has a tendency to demoralise all parties.

Where the money-box plan would not meet the case, it would be better to have some graded system of payment decided upon, and made known in the household.

Tips Usually Given

It may be helpful to give a brief summary of the amounts usually expected from guests who are staying in a house, according to the time of their stay.

Husband and wife, staying one week or more, if with own servants, would give: To head housemaid, 5s.; to butler, £1. If without own servants, and valeting required: To head housemaid, 10s.; to butler, £1 10s.

The same couple, visiting without servants, in a household where there were no menservants kept, would pay: To parlourmaid, 5s.; to housemaid, 5s. If staying over a week, these amounts should be increased to 7s. 6d. each maid.

To be continued.

WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

DRESS FOR BUSINESS WEAR

Continued from page 2562, Part 21

Protection of the Dress—An Overall with Removable Sleeves—Extra Sleeves—An Overall with Long Sleeves—A Sleeve Pattern

THE renovation and alteration of a blouse or bodice of a gown are usually quite simple to arrange, the mode of the moment offering suggestions in the variation of a trimming

The woman who favours the blouse can, by careful washing, or, in the case of some materials, dry cleaning, keep it in good order for a long time The addition of a new collar, or the provision of several movable collars to wear in turn, gives a new lease of life to a blouse If the neckwear and belt are neat and trim they will go far to give a good appearance to the business woman's dress. It is not necessary in this series to say more on the subject of renovation, it having been dealt with lines in the dressmaking on very practical lessons and other articles in the dress section.

Fig 1. A useful office overall The sleeves are removable, and there is a pocket for the handkerchief together with a band for the fountain-pen holder

A word may, however, be said on the subject of overalls or aprons suitable for office wear.

Some offices are exceedingly dusty, and the duties may be such that some protection to the dress is almost a necessity In few offices would a neat overall cut after the style of Fig. 1 be objected to A pocket for the handkerchief and a band into which the fountain pen holder can be slipped should not be omitted. With this type removable sleeves reaching just above the elbow and gathered in to the size of the arm by elastic, will be

Fig 2. A practical and becoming overall with long sleeves This will be found an adequate protection for the wearer's dress, and is capable of simple embroidery if desired

When making a blouse it is an excellent plan to provide one or two pairs of half-sleeves of the same material for wear while at work.

A very practical style of overall is made exactly on the lines of a long coat, fastening down the front, and with long sleeves, such as are used by artists when at work.

Whatever pattern of overall is chosen, it should have a pocket of some description. The value of time to a worker is inestimable, and even the insignificant operation of using the handkerchief is attended with inconvenience, if it means groping with a busy hand for the usually artfully concealed pocket which is all that the modern dressmaker will concede to her clients.

A final hint that may be useful is the advice to keep a loose pair of old gloves at the office for wearing during the tiresome but necessary process of cleaning the typewriter, a task that usually falls to the user of the machine, and in any case is best not left to the tender mercies of the office-boy. Not only are the gloves recommended as a means of keeping the hands unsoiled, but also to prevent machine ink or dirt from entering any slight cut, and thus causing skin irritation.

wanted The fastening is effected by a button and buttonhole in the band at wrist It will probably be found that the sleeves soil far more quickly than the overall, so two pairs should be provided

Some, however, might find an overall with sleeves more practical for their particular work, and one on the lines of Fig 2 should meet their requirements. The whole of the dress is thoroughly protected, and where there is much getting up and down from a chair or stool this is a consideration, as it is apt to make some materials "shiny" in a very short time

Casement cloth, sateen, and linen are all suitable materials, and if a colour becoming to the wearer be selected will not detract from her appearance. It is useless to choose too light a colour, or the laundry bill will prove too heavy a consideration. Art shades in blue, green, and some of the reds would be very serviceable and give excellent wear

Fig 3 shows a very simple and quickly made sleeve. The original pair is fashioned in embroidered muslin of a fairly good quality, and, worn alternately with another pair, promises to last for years. One pair usually lasts a week, by which time their condition testifies to the need of protecting the dress sleeve. To make, hem round the top and wrists, and then join up the seam; the sleeve is then finished.

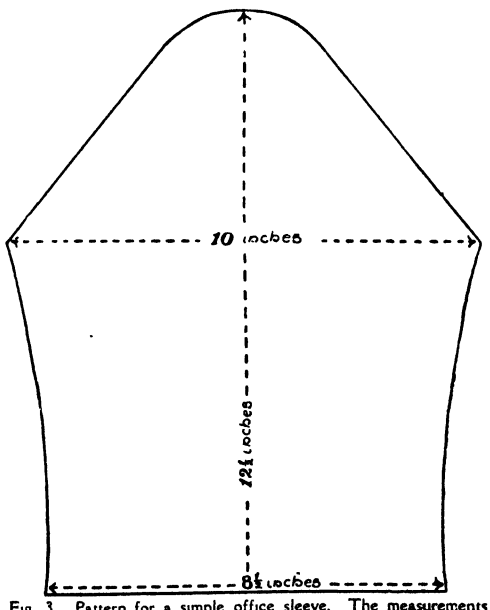


Fig 3 Pattern for a simple office sleeve. The measurements given allow for turnings

GOOD TASTE IN MILLINERY—AND BAD

The Importance of the Hat—How to Choose a Hat—Individuality Must be Considered—Hats to be Avoided by Certain Types—Colour—The Veil, and How to Wear It

By some curious anomaly, a woman, otherwise well-dressed, will wear a hat that absolutely neutralises the effect of her carefully thought out scheme of costume.

Fig. 1. A toque of forget-me-nots is headgear to be avoided by either the hard featured or those of statuesque appearance

Fig. 2 A woman with piquante and youthful face can wear becomingly a small flower toque

This mistake is seldom, if ever, made by the Parisienne, even of the humbler rank of life. To her the question of both coiffure and headgear is all-important. Her costume may be of the simplest, and of cheap material, though, to be just, it is well-cut and well-hung, but her hair is probably elaborate in its dressing and her hat is worn at the exact angle that suits her.

This point of wearing one's hat at the angle that best becomes the lines of one's face is one that seldom receives the attention it merits from the Englishwoman. The most beautiful and costly creation of the Rue de la Paix will fail of its effect if it is not worn properly. A short time spent before the mirror will soon solve this knotty point, and will certainly be time well spent

A small or short woman should wear a small form of hat such as this shown

It must also be borne in mind that the hairdressing that will suit one hat will not suit another. A study of the famous pictures of the eighteenth and nineteenth centuries will show the truth of this contention. The high-piled curls under the cleverly tilted picture hat of the Duchess of Devonshire, on page 592 of EVERY WOMAN'S ENCYCLOPÆDIA, is an example in point. The beauties of those olden days knew full well that their portraits would never become "old-fashioned" in the unflattering sense of that word. Their modish successors of to-day have not been able to improve upon the "picture hats" of the Gainsborough period.

The woman, therefore, who starts in search of a hat that will bring out her best points and deal tenderly with her defects, should arm herself with one or two resolute

An example of a short woman who appears overwhelmed by her headgear

determinations. She should enter the milliner's with the knowledge of what she must *not* have, however beautiful it may be, as well as with the hope that she may find the ideal that will render her as attractive as is possible Fashion must be sacrificed, if necessary, though modern modes are so far kind as to allow of an infinite variety to the wise

From among these myriad varieties of shape and colour, the woman possessed of good taste will choose what suits her. If she is the owner of a piquante, small face, with features to correspond, then, provided her age permits, she can adopt with impunity a style that will bring down ridicule if worn by a statuesque-featured woman, or one of hard and rugged cast of countenance. For these last, the "frilly" hat, or the little toque of forget-me-nots is taboo (Fig. 1). In such they look their worst. Light colours, fragile materials are only for the young in appearance and the small of feature (Fig. 2).

A small or "dumpy" woman should never wear too large a hat of any shape; to do so merely adds to her lack of stature; she is overwhelmed by her headgear. Such persons would do better with a hat raised at the side and trimmed as high as fashion permits. A redundancy of trimming, too, should be avoided; the effect at which to aim will be a certain amount of height without breadth, simplicity without severity. As a well-cut tailor-made costume is usually that in which they look their best, the hat should be one that will not be unsuitable when worn with it.

The Value of Fabric

Fabric is another most important point in tasteful millinery. The depth and softness of such fabrics as beaver, velvet, or fur is the reason why so many women look their best in their winter headgear. The hard-featured and the insignificant-featured alike are indebted to hats of this sort. They require little or no trimming; indeed, if of the best quality, are spoilt by any elaboration in millinery, and are an economical investment on account of their lasting wear (Fig. 3).

Another type that should avoid very large hats is the thin-faced woman (Fig. 4). A big hat on a hatchet-shaped face is ugly

Fig. 3 The depth and softness of fur or velvet is becoming to all women. Such hats require little trimming and wear well, if of good quality

Fig. 4. A very large hat is not becoming to the thin-faced woman as it accentuates her lack of softness

and disfiguring. A close, neat style of hat, and as soft and undulating a coiffure as possible is, as a rule, best for this type of face. If no longer young, or, as is often the case, much drawn or haggard in appearance, then a certain amount of curve in a somewhat wider hat may prove most becoming. There is a curve to suit every face: it is for the owner to discover what that curve is. A "frizzed" appearance of the hair is disastrous, for it adds to the hard look; the ideal at which to aim is softness. For the right type of face, however, the large hat is most becoming (Fig. 5)

When to Wear Certain Hats

Another point that distinguishes good taste in millinery is the knowledge of when to wear one's different hats. Again, modern fashion is most tolerant, but, again, the woman of taste obeys instinctively the iron decree of absolute suitability. For her the question is in what, under the particular circumstances of weather or costume, will she appear to the best advantage? She is the mistress, not the slave, of fashion. Suitability is the keynote of successful dressing; so keep the tweed hat for the moors and the ostrich-plumes for the carriage; and, incidentally, the yachting cap for the yacht, everywhere else it is as impossible as a tourist's tweed cap is at the Paris Opera.

The Choice of Colours

Colour is another stumbling-block to the unwary. Never, if limited to one or two hats, run riot in colour, however becoming. One good black hat is worth several coloured ones to a woman of limited means, but it must be good. The utmost care should be exercised in choosing a hat of a colour that will "go" with all the costumes with which it will be worn. It is not sufficient that it should agree admirably with one and "swear," to use an expressive French term, with the rest. Here comes in the value of a good black hat, for most of us. As regards other colours, their suitability depends upon the age and colouring of the individual, and the woman who is her own most unsparing critic on both points is the woman who will look best. The mirror will not lie, even if her friends do.

The Importance of the Veil

A last word on what to the Frenchwoman of taste is the crowning touch to a tasteful headgear, the veil. In spite of the gloomy words of the oculist, women instinctively appreciate the importance of a veil for most

Fig 5. The type of face and the coiffure to which a large hat is eminently becoming

Fig 6. The correct manner of wearing a veil, by which it becomes the crowning touch to a tasteful headgear

hats. The point where they often fail is that they wear it inartistically. If a gathering thread is run along the top and bottom of the veil edge, about 4 inches across the centre, and the ends are tied high up at the back of the hat, the veil will be what a sailor calls taut and shipshape (Fig. 6), and there will be no occasion for the ugly bunch or knot under the chin so often seen (Fig. 7). Add to this the tidy and economical habit of putting the veil away in a proper case when taken off, and the result will be well worth the trouble taken, for a pretty hat at a becoming angle on a well-dressed coiffure will redeem the plainest of costumes, and bring out every good feature of the wearer.

The Care of Hats

The conclusion arrived at by many reflective minds in connection with the subject of hats must be that there is surely a special folly which is permitted to entrap their owners for the benefit of the millinery trade Otherwise, the sale of headgear would be far less profitable than it is How many of those who have finally made a wise choice in hats, and expended money generously to secure the best result, see that they secure the best return for their money by taking care of the treasure that cost them so much time and money ?

It is imperative that a good hat should receive careful treatment, and to do this means that it shall dwell in a suitable receptacle. This is not only the case while the hat is, so to speak, under the protection of its owner in her house, but also while exposed to the untender mercies of the railway and its servants, the writer was on the point of saying accomplices. There is no excuse nowadays for badly packed hats. Those who are prudent, and see that though they spend generously they at the same time spend wisely, will rather deny themselves a hat or two until their means permit of buying one of the proper hat-boxes now on the market. With one of these, a hat can defy rough handling, and the initial cost will speedily repay its outlay Even in the house, we see expensive hats put into a drawer in a chest, regardless of the fact that it is not at home in such quarters. Such conduct is foolish, and wins its reward.

Each hat should have its box, and be brushed or rubbed, according to its nature, every time it is taken off, covered with a delicate handkerchief or tissue paper, and at once put away

Feathers should be shaken gently, and, if wet, dried, and all hatpins should be taken out before the hat is put into its box. If the mount of the hat is detachable, then it should be removed, if necessary, and carefully adjusted. Nothing should be left until the next time of putting on

These simple precautions being taken, the owner of a hat will have the satisfaction of ensuring a long life to her possession, and, what is perhaps even better, can be certain that to the last day of its use, her headgear is as fresh and irreproachable as care can make it.

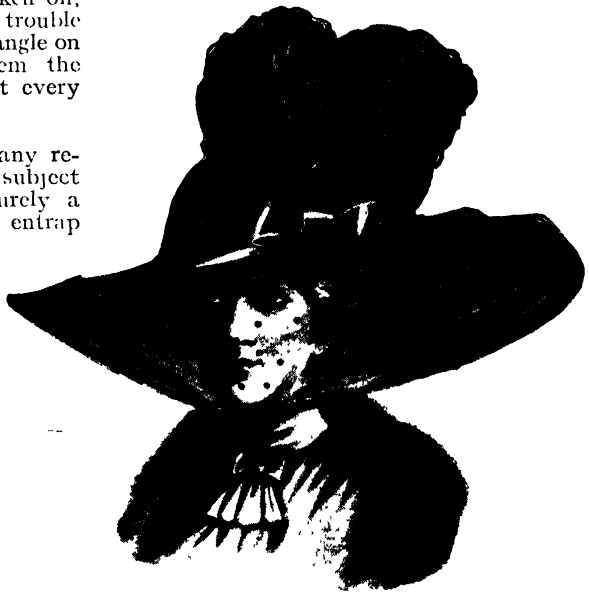


Fig. 7. The wrong way of adjusting a veil, showing an unsightly knot below the chin

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 3156, Part 26

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-SEVENTH LESSON. AN EVENING DRESS

How to Cut Out the Court Bodice for the Evening Dress—Making the Bodice

PLACE the lining silk, folded double, the two cut edges together, on the table, and on it pin the pieces of the bodice pattern —with the waist line of the "back," "side body," "side piece," and "front," *perfectly straight along the cut edge*, and the "side front" on the cross of the silk as shown in Diagram 1. Measure on the person for whom the dress is being made—from the hollow of the neck in front—and draw a line *across* the "front piece" of the pattern for the low bodice, the "side body" piece and the "side front" need not be cut low at the top, as they will reach to the shoulder and be joined together there Measure from the nape of the neck the depth it is to be cut at the "back," and draw a line across.

Take a tracing wheel and trace through the lines just drawn across the back and across the front for the low neck, and outline the pattern for the seams. Cut it out by the wheel marks, plus turnings everywhere.

N.B.—Before removing the pattern it is advisable to write the name of each piece on a slip of paper and pin it to it, otherwise when cut out they will be found so much alike that it will be difficult to know which is which.

Next cut out the satin (folded double) *by* the silk, placing the pieces in the same position at the waist line as the pattern was placed on the silk.

N B.—The tracing wheel must not be used on the satin

A *tiny* satin sleeve under the ninon is an improvement; for this, a "baby sleeve" is most suitable. This is cut on the cross—as shown in Diagram 2—and the silk lining must be cut exactly the same size and in the same way. This sleeve is not joined by any seam; the two ends are wrapped over at the shoulder point, just sufficient to make the sleeve fit into the armhole. A narrow elastic is run through the lower edge to draw it in to fit easily round the arm. The ninon sleeve is then placed over this, and stitched into the armhole with it.

To Make the Bodice

Place each piece of the satin, wrong side uppermost, on the table with its corresponding piece of silk lining on it, and pin them with fine steel pins or needles, slightly "easing" the silk, especially in the "side front" piece, which is cut on the cross, and will therefore stretch more than the other pieces.

Tack in the lining, being careful to keep it "cased," or when the bodice is finished it will set in "rucks" on the figure.

This tacking is one of the most important parts of the work of the bodice, which ought to fit without a wrinkle.

Use *fine* silk or cotton and a fine needle, so as not to mark the satin, and do the tacking just *outside* the line of wheel marks.

Pin, and then tack the pieces of the bodice together, being careful to make them match exactly at the waist, and to tack them all the same way—from the top downwards. Tack the centre seam of the front, but not the centre seam of the back, as the bodice will be fastened there.

Tack the "fitting seams" together (under arm and shoulder) on the right side, and try on the bodice; make any necessary alterations, and mark where it is to be turned in round the top, and where the top of the band (which is on the skirt) should reach round the waist. Take it off and correct the left side by the right, turn the fitting seams to the wrong side and tack them together. Machine-stitch the seams with silk, both the top and under threads, and work all the seams from the top downwards, notch, and then press them open on a covered roller. Overcast them neatly with silk to match the bodice, and again press them. Turn down the satin and lining, exactly on the centre-back line on each side of the back and tack it near the edge. A row of machine-stitching can be worked down each side, near the edge, to give firmness.

The hooks should next be put on, about three-quarters of an inch apart, and should be sewn on very securely The tops should reach to within one-eighth of an inch of the edge, the superfluous turnings beyond the hooks must be cut off and "faced" with lute ribbon. Hem this on inside the hooks, covering the stitches and raw edges

Buttonhole round the same number of eyes, using *twist* to match the satin, and sew them on to correspond with the hooks; they should project one-eighth of an inch *beyond* the edge of the left half of the back.

N.B.—The hooks and eyes should be sewn on *very securely*, working over and over the *bottom* of the little holes, so that they cannot be drawn forward, or, when the bodice is hooked on the figure, there will be a space between the edges. These should *exactly* meet, but not overlap.

Cut a strip of the satin down the selvedge, about an inch wide, and the length of the

back, and run it on with the raw edge over the eyes, and with the selvedge projecting well beyond them, then face down the raw edge with a piece of narrow lute ribbon. Turn in the edge all round the top of the bodice, and face it with lute ribbon, and with

Drape this over the right shoulder, as shown in the illustration (page 3156, Part 26), and sew it to the bodice.

Line the beaded net, or embroidery, with chiffon (to give it a soft appearance over the satin), then drape it across the front as

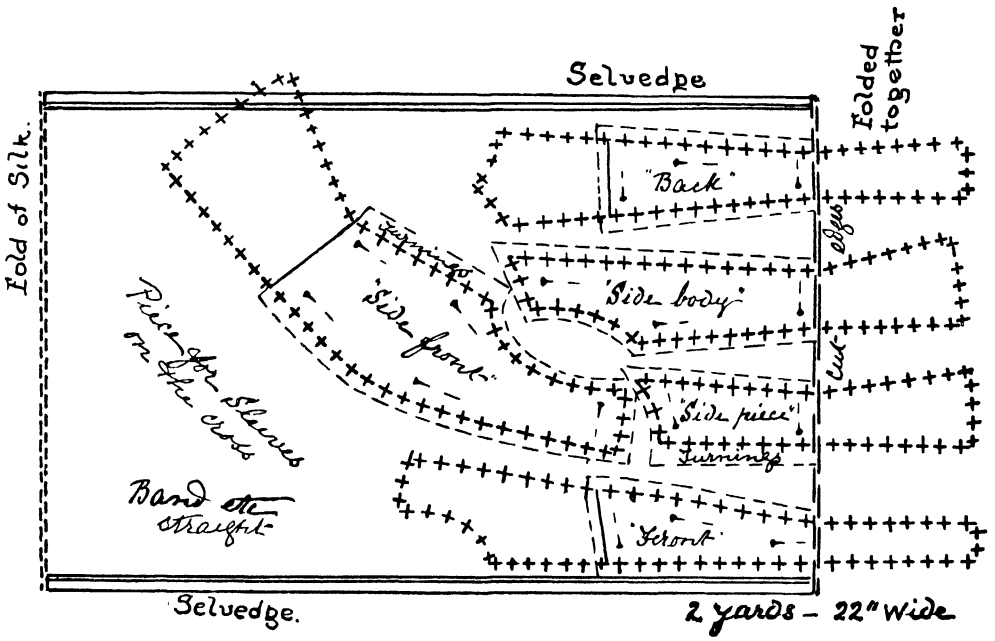


Diagram 1 The cut out court bodice in the lining silk

a bodkin thread a piece of *very* narrow ribbon through the facing, to tie at the back.

Next make the small under-sleeves, machine-stitch the satin and silk together along one side close to the edge on the wrong side, turn the satin over the lining to the right side, crease and tack the silk down near the row of stitching, then work a row of machine-stitching on the right side, about a quarter of an inch from the edge With a bodkin run a piece of very narrow elastic along the bottom of the sleeve, through the space between the stitching and the edge

Wrap the two ends of the sleeve over one another to the size of the armhole, the raw edges level, tack them together in this position, tighten the elastic as much as necessary to fit *easily* round the arm, and stitch the ends securely. Make the minon sleeve as shown in the illustration in the last lesson, and tack it over the small sleeve—the longest part of the minon over the narrowest part (where it wraps over) of the under-sleeve.

Put the bodice on to a dress stand.

Take a piece of the minon, on the straight, selvedgewise, long enough to reach from the net or embroidery in front, over the *right* shoulder, to the net at the back—plus a turning at each end; make a fold of the satin (in the same way as the fold on the skirt was done) and run it neatly along one edge of the piece of minon.

shown in the illustration and also at the back, and sew it on. Make a fold of satin and run it on to the straight edge of a piece of minon sufficiently long to drape the *left* front, over the shoulder, and also the back, in one piece

Tack on the drapery, cut the armhole by the satin, pin the minon to *fit* the satin, and cut it off by the underarm seam, plus turnings, turn in the raw edges and *neatly* slipstitch it together over the seam of the satin Remove the bodice, tack in the sleeves, and stitch them in by hand. Cut off all superfluous turnings and overcast the armholes.

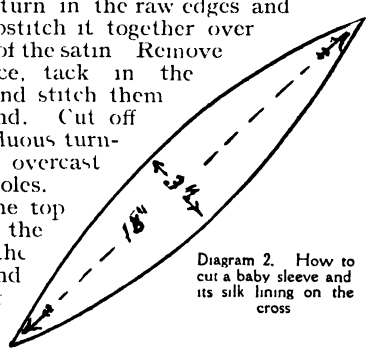


Diagram 2. How to cut a baby sleeve and its silk lining on the cross

Tack the top edge of the band on the skirt, round the waist of the bodice—*the satin band only*—turn back the silk lining —to be out of the way—and machine-stitch the satin, near the edge, to the bodice, tack and hem the silk lining so as to cover the raw edges.

Put the fastenings on to the band.

To be continued.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 3158, Part 26

By M. PRINCE BROWNE

TWENTY-SEVENTH LESSON. A LONG COAT

Material Required—How to Cut Out the Coat—The Pockets—How to Cut and Make the Flaps

FOUR or four and a half yards of material (according to the height of the wearer) will be required to make this long coat. It can be made of boxcloth, thick tweed, suiting, etc. The width of these would vary from 56 to 60 inches. If the coat is to be lined, the most suitable materials for it are fine Italian cloth, serge silk, or satin; four or four and a half yards should be sufficient if carefully cut (and it is double width), as although it is much narrower than the cloth, the lining is not required for the collar, revers, and facing for the fronts.

The contrasting "facing" of the collar, revers, cuffs, and fronts of the coat, as shown in the illustration, would require a length of material measured from the highest point of the revers to the bottom of the coat to cut it in *one* piece. But where economy has to be studied, it can be joined, as there is ample width in the material to cut it in two pieces, joining it below the second button, and if the join is carefully worked it should be almost invisible. Two yards of French canvas, half a yard of linen, machine silk to match both the coat and the facings, twist and linen thread for the buttonholes, and buttons, are required.

Long coat in boxcloth, tweed, or suiting

To Cut Out the Coat. Diagram 1

Place the cloth, folded double, on the table, and on it pin the pieces of the "front," "side front," and "side piece" of the bodice pattern, as shown in the diagram—the front straight down the selvedge, and five inches from it.

From the waist-line measure and mark on the cloth the length the coat is to be made.

Outline the neck (see diagram), shoulder, and armhole, and draw the side line and the curve for the bottom. Cut the front out in one piece (through the double cloth), allowing for turnings all round.

The back must next be cut. To do this, pin the pieces of the "back," "side body," and "side piece" of the bodice pattern on the cloth in the position shown—with the centre-back down and near the fold. From the waist-line measure and mark the length the coat is to be made, outline the neck, shoulder, and armhole, draw the side and bottom line, and cut out the back in one piece, allowing for turnings all round. Next cut out the sleeves, according to the instructions already given in previous lessons in EVERY WOMAN'S ENCYCLOPÆDIA. The instructions for cutting out the French canvas to interline the fronts, collar, and cuffs have also been given.

Cut out the lining by the cloth, but not to reach as far as the front line, as the revers and fronts will be "faced" with cloth

Tack the coat together and also the sleeves, and try them on; turn back the left front, mark the *crease* for the revers, and draw the shape of it, according to the illustration. Place a chalk line across the left side of the coat to mark the position for the small "welt" pocket. Also draw a perpendicular line about seven inches long to mark the position for the pocket on the skirt of the coat. Remove the coat from the stand or figure, place the half which has been fitted flat on the table, correct and perfect all the lines. *Very slightly* curve the outer edge of the revers, and remember that the *crease* of the revers must slope in a line from the neck point of the shoulder.

N.B.—It is *most important* to draw this "crease" line correctly, and it must be drawn with a rule, so that it may be perfectly straight. Measure for the roll-collar—this should be about one inch more than the neck measure.

Be careful to make the "break" between the collar and revers the right shape. The line for the "welt" pocket should slope slightly upwards towards the armhole, and it should be about three inches long.

Place the two fronts together right side out, and "tailor tack" through all the chalk lines except for the "welt" pocket (as this is only made on the side of the coat), cut through the threads, and place the two fronts together again,

wrong side out, to " tailor tack " through the crease line and shape of the revers.

Before the canvas is tacked into the fronts, the pockets must be put into the *skirt* of the coat

To Cut the Flaps

Cut two strips of canvas on the straight, selvedgewise, about seven inches long and

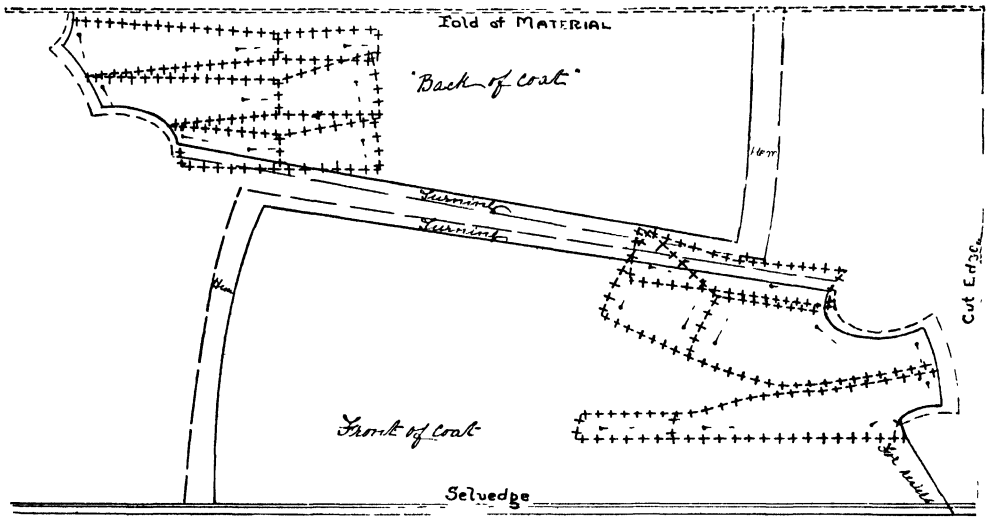


Diagram 1 Showing arrangement of bodice pattern on cloth folded double.

two inches wide These strips of canvas must be cut *perfectly* even, so that the *outer* edge of the flaps, which they interline, may be *quite* straight. Also cut two strips of cloth on the straight, *selvedgewise*, about eight inches long and four inches wide

To make the flaps for the pockets, place one strip of the cloth over one of the strips of canvas—the raw edges level —and the same amount of cloth projecting beyond each end Neatly tack them together, turn the work over and tack the cloth smoothly down over the other side of the canvas, the raw edges level. Turn in the cloth at each end to " face," and very neatly oversew them with silk to match

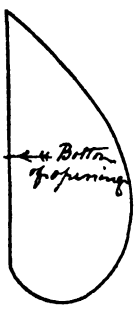


Diagram 2 Four pieces of lining must be cut this shape for the pockets

Well press them on the wrong side, over a damp cloth, then machine-stitch them, about half an inch from the edge, along the two ends and down the folded side of the cloth, but *not* along the raw edges Again press them, and they are ready to put on.

To put the pockets into the coat, cut two strips of linen, on the straight, selvedgewise, about 9 inches long and 2 inches wide, and tack one of them over the tailor-tacked line (denoting the position for the pocket), on the wrong side of each front of the coat. The line *must* be in the centre of the linen. Now place one of the flaps already made, wrong side uppermost, on the *right* side of the coat; the raw edge of the flap should be placed *along* the tailor-tacked line and the finished edge turned towards the front edge of the coat. Tack it securely in this position about half an inch from the raw edge. Cut four pieces of the coat lining (two for each pocket) the shape illustrated in Diagram 2. The length of these pieces depends upon the depth it is desired to make the pocket, *below* the opening

Place two of these pieces on the *right* side of the coat, with the *right* sides facing it, one piece *covering* the flap and reaching to about half an inch above it, the raw edge level with those of the flap. Place the second *piece* with the straight edge against, and just meeting it, as shown in Diagram 3 Tack both pieces firmly in this position and machine-stitch them *right through* to the coat, as *near* the edges as the materials and lining will allow, without fraying Both lines of stitching must *be perfectly parallel to a stitch*, and they must only be stitched the length of the flap, and *not across the corners*, or, when cut and turned inside, the corners will not set flat

Fasten the stitching off firmly at the four ends, then cut *very carefully* between the two rows of stitching, and on the tailor-tacked lines Remove the tacking, turn in, and finish off the *pocket*, as instructed in Vol. 1, pages 523 and 524.

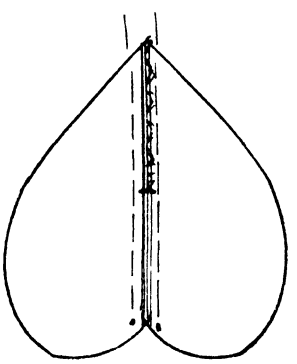


Diagram 3. Lining for pocket tacked in position for stitching

To be continued.

The following are good firms for supplying materials, etc, mentioned in this Section Messrs Clark & Co. (Dyeing and Cleaning), Wood Milne Co, Ltd (Rubber Heels), Hartley & Co (Dress Goods).

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are:

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

AN EMBROIDERED BANDEAU

By EDITH NEPEAN

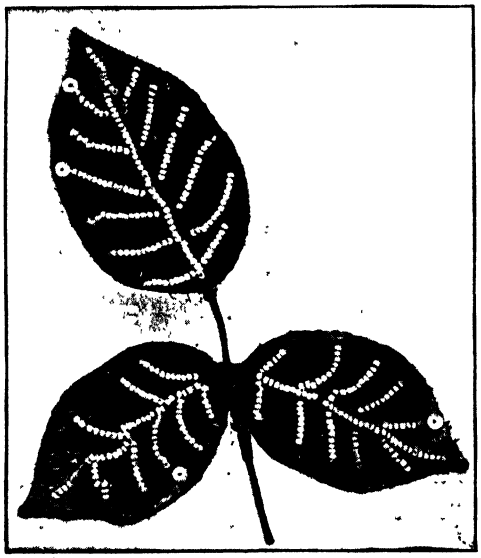
(SEE COLOURED FRONTISPIECE)

How to Choose a Bandeau—Colours and Styles that Suit Different Faces—Design for an Embroidered Bandeau—The Stitches

THE choice of a bandeau for evening wear should require almost as much thought as the selection of a hat. A pretty face may be spoilt by wearing an unbecoming bandeau on the hair.

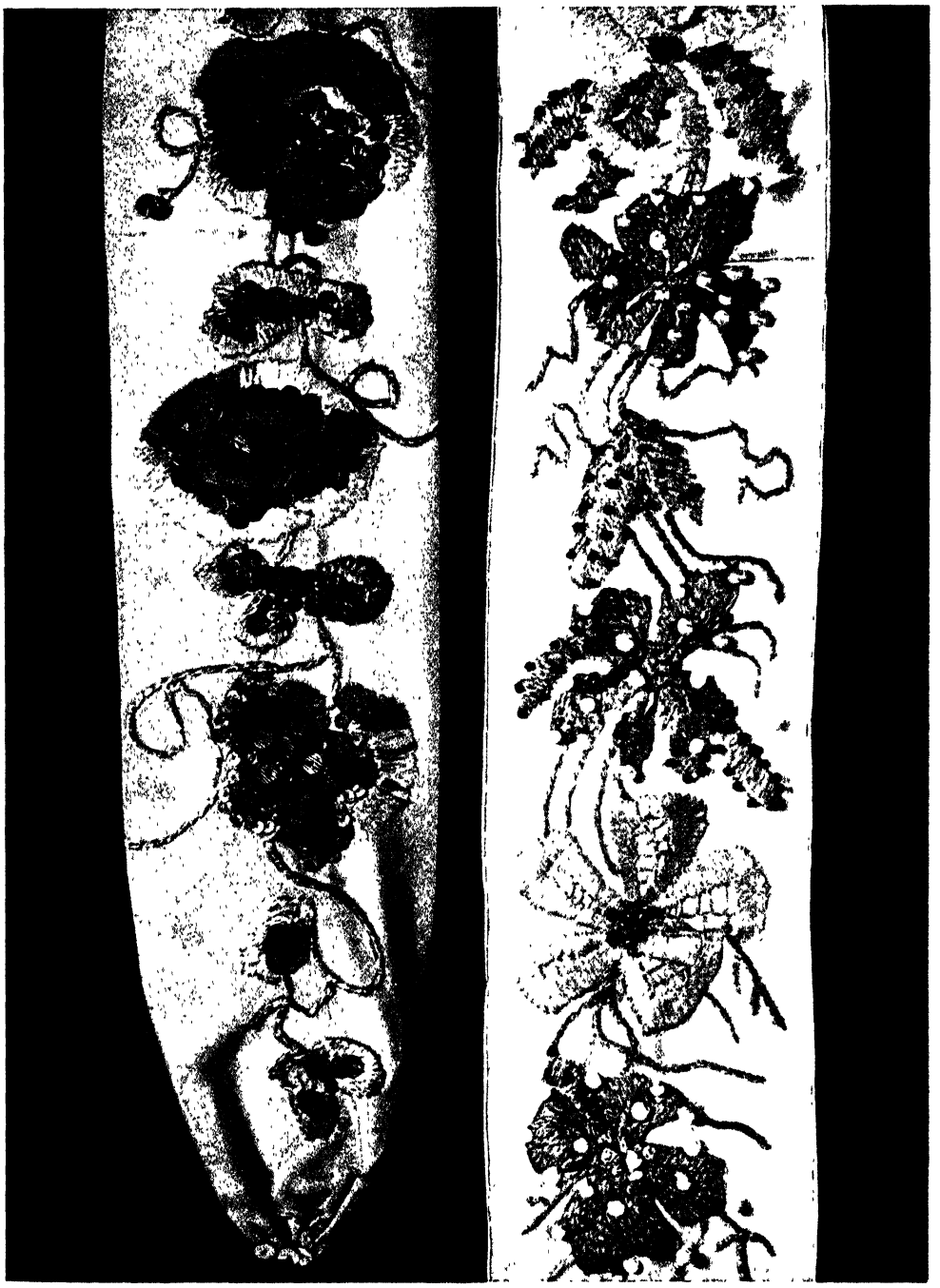
A round face is never made more attractive by the addition of a wide circle of sequin embroidery yet constantly one sees that this style of headdress has been adopted, with disastrous results to an otherwise charming *tout ensemble*.

When selecting a bandeau two important points should be remembered — the first, suitability as to *shape* and width, and secondly, the colour scheme. If such attention is not given to what may seem a small thing, it is far better to wear no adornment in the hair at all. It is the small and apparently the unimportant details of a woman's toilette that are really of vital importance. Attention to the little et ceteras makes up the perfect whole, a fact too often overlooked. A round face and irregular features require something which will not accentuate breadth but rather that which will give length to the face, so a bandeau to suit such a type should not be too wide. A sequin-embroidered net bandeau may be chosen, but it must not be worn in a circle following the shape of the brow, but rather across one side to give a touch of piquancy, not severity, to the contour. The bandeau may also be shaped into undulations to suit a particular style of beauty, or it can be drawn carelessly through the tresses.



Velvet leaves embroidered in sequins and coral heads, suitable for a wreath or spray for the hair

The woman with well-cut, pronounced features may boldly follow classic lines for her bandeau with excellent results. A wide strip of embroidery may be simply folded around the hair, making the circle on the head like those



Two novel and charming designs for embroidered bandeaux for evening wear (See article on page 3286)

seen in prints and sculpture of the ancient Greeks. These wide bandeaux are also extremely becoming to certain piquant faces, and some of them are made so wide that the greater portion of the hair is covered. The Venus di Milo type of bandeau is also charming for the fair-haired woman who has waving hair which parts crisply in the centre of the forehead. Often from old pictures and prints one gets the most successful ideas, which, with a little ingenuity, can be adapted to present needs.

For Titian Locks

The girl with red-gold hair is very often troubled with the question as to the choice of a suitable bandeau. There is nothing more beautiful than a bandeau of green leaves on hair of this Titian colouring, especially if the hair is waved The leaves look most effective when they go straight around the head, binding the hair as it were. These leaves may be just the ordinary green leaves one buys at a milliner's, or they can be of velvet or silk They look quite beautiful when embroidered in beads or sequins The beads should be of the colour of the gown with which they are intended to be worn The leaves are simply veined with the beads, and sequins are also used if a scintillating effect is desired Many will find that a spray of leaves embroidered in beads to match the gown will be most becoming when worn simply at one side of the hair, whilst others will appreciate the beauty of a coronet of leaves embroidered in pale green sequins, or in sequins of rose or silver or gold.

Embroidered Bandeaux

The embroidery needle can play a most important part in the beautifying of bandeaux. Satin or silk or ribbon for this purpose look equally beautiful when embroidered in soft coloured silks These beautiful embroidered bandeaux will be much appreciated by those who like the uncommon, but there is nothing bizarre or startling about such dainty embroideries. In all cases the colouring must match or tone with the gown; for a rose gown a rose bandeau embroidered in silk and rose sequins and pale green sequins is effective A quarter of a yard of silk will make one of these bandeaux.

Stamp or sketch an artistic conventional floral design on to the silk. The flowers are worked in rose silk around the tops of the petals in the satin stitch. Underneath the satin stitch small rose sequins are sewn. The trailing leaves are worked in the satin stitch in pale shades of green. The centres are filled in with pale green sequins sewn down neatly with pale green silk. This charming bandeau may be hemmed neatly each side, and a border made of sequins sewn closely together. If preferred, the edges may be folded under and herringboned in rose silk. Such a bandeau must be worn carelessly twisted around the head and gives rather an Eastern appearance.

Silver sequins and ivory silk embroidery look very ethereal and dainty: they are becoming when worn with a white gown. A semi-conventional floral design may be used. The petals and leaves should be outlined thickly in the satin stitch; ivory mallard floss will give excellent results. When the ivory silk embroidery is completed, the flowers and leaves should be filled in with small silver sequins The bandeau should be wired and mounted over a coarse net or muslin, and sequins, placed in a zig-zag fashion, are sewn down neatly-both top and bottom to form a border.

Some Artistic Designs

The Greek key pattern worked in silver or gold sequins on net, silk, or satin also makes an artistic bandeau, or the sequins could be of any shade to match the gown Beads of any colour sewn in rows of four or five to make a rather wide design look well embroidered in the key pattern or in a scroll design or circles. They should be worked on white silk or satin. In all cases where a classical effect is aimed at the bandeau should be wired to fit the shape of the head

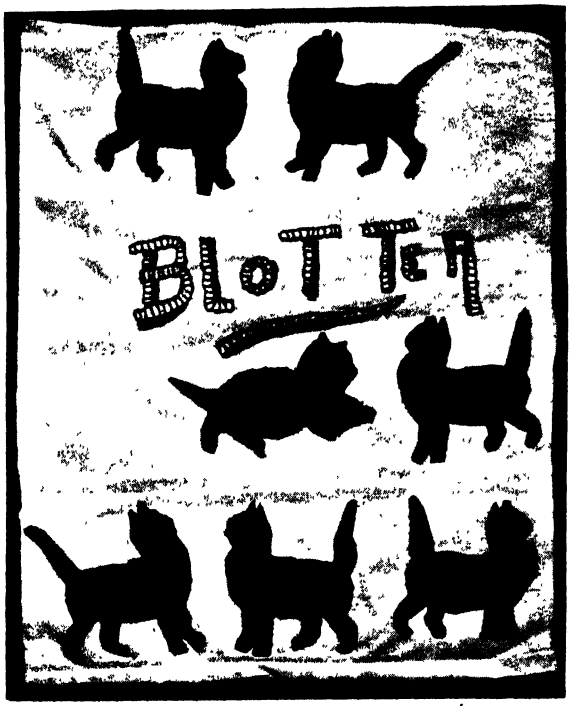
White satin ribbon makes a *chic* bandeau when embroidered with a semi-conventional design in soft shades of blue and pink. Blue with a touch of pink is becoming to the blonde and brunette; anything reminiscent of the Pompadour period always seems to possess something curiously alluring and fascinating

The first flower on the bandeau is worked in pale blue mallard floss, with French knots in pale pink for the centre. The leaves above are worked in the most delicate shades of green, and when the embroidery is completed they are studded with emerald satin beads, stitched down not too near together so that as they catch the light there will be minute scintillations of emerald green. The pale blue flower is studded with small pearl beads A pale pink flower follows.

The outside edges of the petals are worked in the satin stitch—the centres of the petals in the open chain stitch, which gives a light and delicate lace-like effect. The centre of the flower has touches of pale blue worked in French knots. The stems are embroidered in stem stitch. The leaves below are worked thickly in green and again studded with emerald satin beads The other pale blue flowers are worked in the satin stitch in pale blue and the centres touched with pink. The flowers are studded with pearls. The true-lovers' knot which forms a part of this design is worked thickly in the satin stitch in the palest and most delicate shade of rose. This elegant bandeau may be mounted and wired, or it may be caught carelessly with an occasional pearl bead into a becoming width or shape to suit the individual fancy of the wearer. As an inexpensive present, moreover, what could be more acceptable?

THE LUCKY BLACK CAT

Quaint Novelties for Cushions, Pincushions, and Tea-cosies—The Fascination of a Mascot—A Cushion Cover



A novel blotter can be fashioned out of white satin, appliqued with cats in black velvet

THAT the possession of a black cat brings luck is one of the odd traditions of the superstitious past which we cherish in the twentieth century.

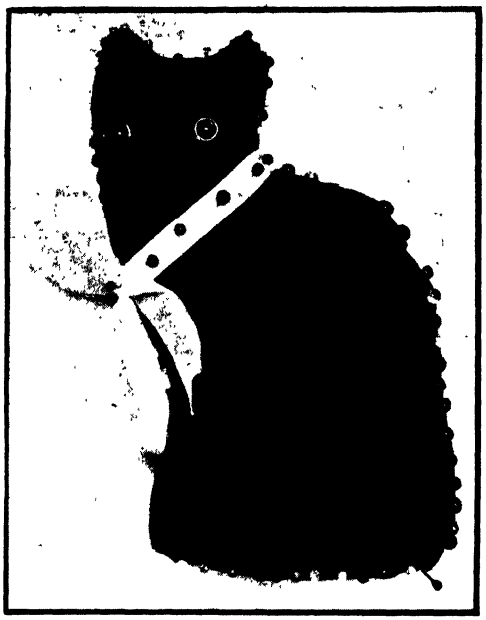
The advent of a black cat is regarded as a lucky, and much to be prized, harbinger of good fortune to the household In spite of the hard, prosaic world, which, we are constantly told, is the true description of the planet we inhabit, there are those who find, even in these days of strife and bustle, bits of romantic lore and tradition which strip aside the blatant materialism of the moment, and reveal glimpses of a love of mysticism and romance

The lucky black cat is made in china with a lengthy neck and rolling eyes, and finds a niche in my lady's elegant china cabinet, or it may form the head of a hatpin exquisitely modelled in black oak to adorn the hat of the moment The black cat of large proportions made of dull velvet may envelop the teapot, and keep the cup that cheers warm and delicious. In the guise of satin and velvet, charming pincushions may be modelled, and for sofa cushions and fire-screens there is a novelty about these cats that is pleasing and refreshing. The black cat cushion is quite a decorative piece of work, and it may be made elaborate or simple according to the individual taste or fancy of the worker.

Black velvet cats may be made at home, and will prove an interesting and amusing occupation. For a cushion, white satin, on which one or two velvet cats disport themselves, is a quaint fancy Sketch out the shape of a cat on to a piece of cardboard or cartridge paper Cut this out neatly with a pair of sharp scissors Pin this shape on to a piece of black velvet, and cut the velvet neatly all round, following the design This is covered at the back with "Mendine" or Seccotine, and placed carefully on to the white satin cushion-square. Press it down firmly with a soft cloth until it adheres to the satin

When the black cats have been secured by the Seccotine, cut out two rounds of cardboard for the eyes. The size must naturally vary according to the dimensions of the cat. The round discs of cardboard are painted gold The centres are more of a spike-shape than round, and must be made black with Indian ink or black paint. The eyes when dry are pasted into the correct position. The nostrils of the nose are indicated with a touch of crimson, the whiskers with white paint, or

A black cat on a white satin background makes a good design for a round pincushion for large-headed pins



A standing pincushion in black velvet in the form of a cat The figure should be well padded and made to stand firmly on a circle of the velvet

white gut, which is effective, as it sticks out and looks realistic. A piece of narrow baby ribbon in pink or blue is tied into a small bow, and a narrow bit of ribbon is attached to it. This is pasted on the neck of the cat to give the effect of its having been tied around the neck. The words "Good luck" embroidered in the colour of the baby ribbon looks well, using satin-stitch. If the worker is of an artistic turn of mind, she may like to design a background for the cat. A moon may be sketched in lightly, and tinted with gold, or the cat may be warming himself before the glow of a cosy fire. This fire idea may be worked out in flame-coloured silks, the fireplace sketched in lightly and outlined in stem-stitch in black filoselle

One or two velvet cats, with bows of ribbon and wicked eyes of pasteboard, painted gold and black, are most effective on the ivory sheen of the satin. This cushion is a charming one for a drawing-room and boudoir, and, as it is practically a black-and-white scheme, it will not clash with anything in the room, but will prove rather a distinctive addition.

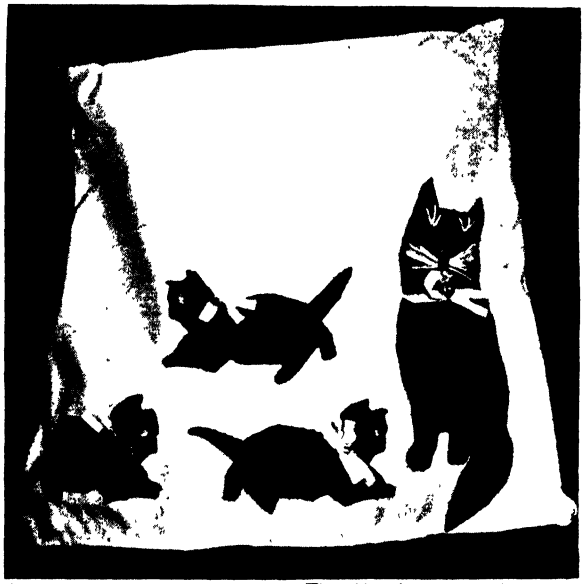
A cover for a blotter can be decorated with these quaint black cats, the word "Blotter" being embroidered in any fancy stitch preferred.

"The lucky black cat" pincushion is another pretty idea. The velvet is cut out from a paper pattern or shaped piece of cardboard. There must be two pieces, and they must be machined neatly together, around the head, neck, and body, but not at the bottom. The body is stuffed with cotton-wool, emery-powder, or any suitable filling. At some toy-shops eyes may be bought on pins. These pins are simply fixed into position. The nose is indicated by crimson madder, the whiskers of white paint, with strands of filoselle or gut, and a piece of narrow ribbon is tied round the animal's neck. Pad the cat well, so that it will stand up, and finish off neatly at the bottom with a circle of velvet. If the cat's eyes cannot be bought, they can be made of green beads or sequins. These cushions look well upon the dressing-table

Tea-cosies are made in much the same manner, but the two portions of velvet for the cat are cut large enough to cover a teapot. The pieces of velvet, cut to the shape of a cat, are machined together, and this is lined with quilted sateen or satin. It will be difficult to line the head in this manner, so this is stuffed with cotton-wool. A dome of quilted satin is inserted for the cosy, for it is the body of the cat which forms the cosy. The lining must be sewn neatly to the velvet and finished off.

Very pretty fire-screens are made of black velvet. A shield of cardboard may be covered with white satin or linen, and one immense black cat pasted to this. The cat must be so large that the satin or linen hardly shows. If desired, the cat may be oversewn in black silk on to the background.

A novel cloth for a table may have a border of black cats. They must be cut fairly small in black satin and oversewn on to white satin or linen. The eyes should be worked thickly in black and gold silk, the nostrils in red, and the whiskers in white filoselle.



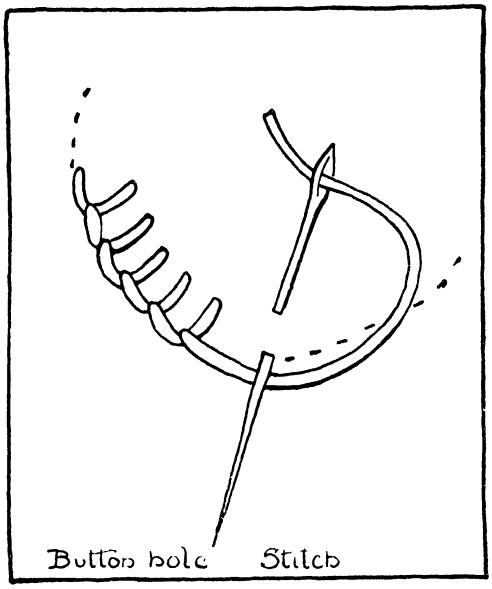
A tea-cosy decorated with black cats. The ribbon bows round the animals' necks are a pretty and distinctive feature of the design

STITCHES IN EMBROIDERY—III

Continued from page 3163, Part 26

Buttonholing—Tailors' Buttonhole—Adapting the Stitch for Flowers and Leaves—How Variety Can be Obtained—Satin Stitch

BUTTONHOLE stitch is capable of being turned to a variety of uses, and is therefore valuable in embroidery. It can be worked either closely together or openly, and the



This stitch can be worked either closely together or openly, and is very useful for working over a cut edge

direction may also be varied It is very useful for working over a raw edge (see Cutwork Embroidery, page 2441, Vol 4), but may also be used for open or solid fillings for leaves and flowers, and for border lines

To work it in its simplest form, the needle must be drawn through the material on the traced line, and the thread held down by the thumb while the needle picks up a piece of material at right angles to the line, as shown in the first illustration The needle and thread are then pulled through, and the first stitch is completed.

Tailors' Buttonhole This has the advantage of an extra strong heading, which makes it suitable for its original purpose, where the work in buttonholes is subjected to hard usage But in embroidery this can also be turned to account, as the knotted heading gives character in working an edge to flowers or leaves.

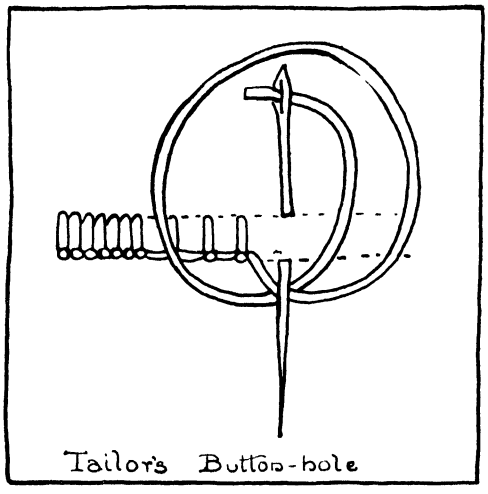
The method of working tailors' buttonhole is at the start exactly like the ordinary buttonhole stitch, but after the thread has been looped under the needle, from left to right, it is again taken hold of near the eye, and carried round a second time under the needle, but this time from right to left. Thus two loops are formed, as is shown in the diagram. When the needle and thread are drawn through, these form together a very firm knot. In the diagram the stitches are shown first worked closely together, then spread out a little, to illustrate the two ways of working.

Having mastered the stitches, they may be put to a variety of uses, some of which are here illustrated. Probably the best-known example of a buttonhole edge is that called blanket stitch. This may be varied in several ways, to make effective edgings to tablecloths, etc.

How to Use the Stitch

The buttonhole stitches may be worked in groups, in some regular sequence, with alternating spaces, or the height of the stitches may be varied, forming a series of regular indentations. A pretty way is to run a thread of a contrasting colour along under the buttonholing, letting it show through in places The buttonhole stitches may also be crossed over each other. A firm line of buttonholing is produced by working a regular row of stitches along one side, leaving a space between each stitch, and then working into each space by buttonholing a second row opposite the first. Different coloured threads may be introduced for each row.

A method of filling in a flower is shown in the diagram, representing a fritillary. Here a set of three stitches is buttonholed close together; then the thread is carried over a space, and again three stitches are buttonholed, and so on, till the end of the

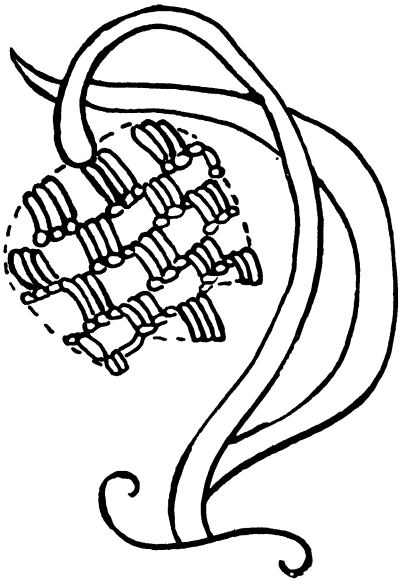


Tailors' buttonhole has the advantage of an extra strong heading, and imparts a character to the working of an edge to flowers or leaves

first row is reached. In the second row, the three stitches are buttonholed into the long heading, below each open space. This is repeated over the flower, the result being a

set of small squares, solid and plain, which give the chequered character of the flower.

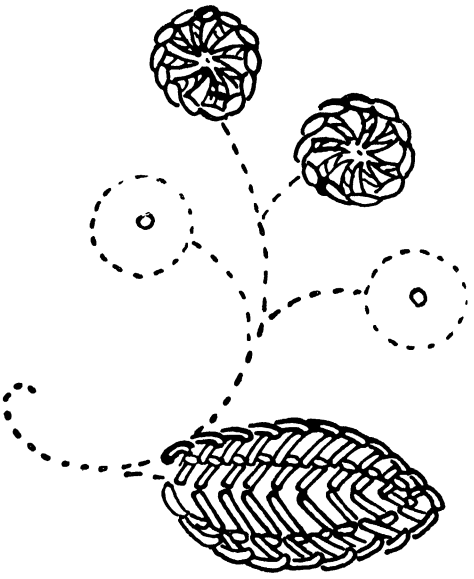
Another way of using open buttonholing is to work a row of stitches across a flower or leaf, and in the next and succeeding rows to buttonhole into the stitches already made, only picking up a piece of material at the end of each row, so that when the work is finished the buttonholing can be lifted up from the material on which it lies. This is a kind of buttonholing much used in lace-making, but equally useful in solid embroidery The colouring may be varied by using a darker shade to start with, and changing it to one or more lighter shades of the same colour For instance, a rose may be represented by buttonhole work across each petal in three bands of rose reds, starting with the darkest shade at the outer edge



A method of filling in a fritillary flower, by buttonholing three stitches close together and leaving a space. These small squares give the chequered character of the flower

The fourth diagram shows two further ways of working buttonhole stitch, in berries and leaves. In working the berries, the needle is brought out exactly in the centre of each, and the stitch is carried right round, either worked quite closely or openly, being careful to bring up the needle in exactly the same central spot each time

The leaf is buttonholed round twice, so that each stitch shall not be too long to wear well and look neat. The inner row is worked first, each stitch pointing towards the central vein of the leaf, the corresponding row at the opposite side making an angle with the first.



How to work berries and leaves in buttonhole stitch The leaves are buttonholed round twice so that the stitches shall not be too long to look neat and wear well

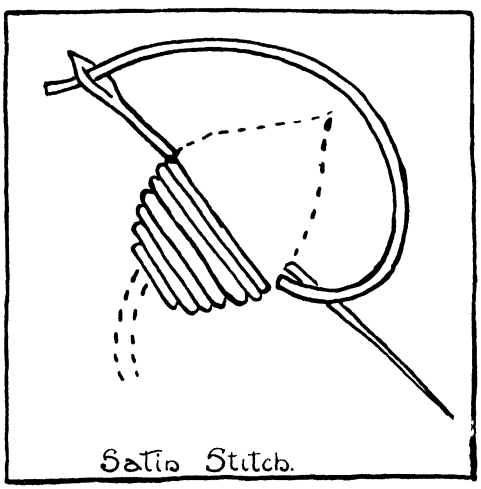
Into the heading of these first rows a second row of buttonholing is worked ; the outside heading forming the edges of the leaf, and representing the serrations characteristic of such leaves as the rose or bramble

To work a leaf with a smooth edge but strongly marked veins, it would be better to reverse the stitch, working the headings back to back to form a ridge down the middle vein ; or rows of buttonholing may follow the smaller branching veins which run into the central vein of the leaf.

Satin stitch is a useful stitch for work requiring a smooth, regular surface. It is best worked in silk, as its glossy appearance is its chief characteristic

The method of working satin stitch is to cover the required shape with rows of slanting stitches, following each other closely side by side.

The diagram clearly shows the working It is a stitch using a good deal of silk, as the back side is as much covered as the front. Indeed, in Eastern embroidery it is often difficult to distinguish the right from the wrong side.



A most useful stitch for work requiring a smooth, regular surface. It is much used by Chinese and Japanese embroiderers

To be continued.

THE UBIQUITOUS BAG

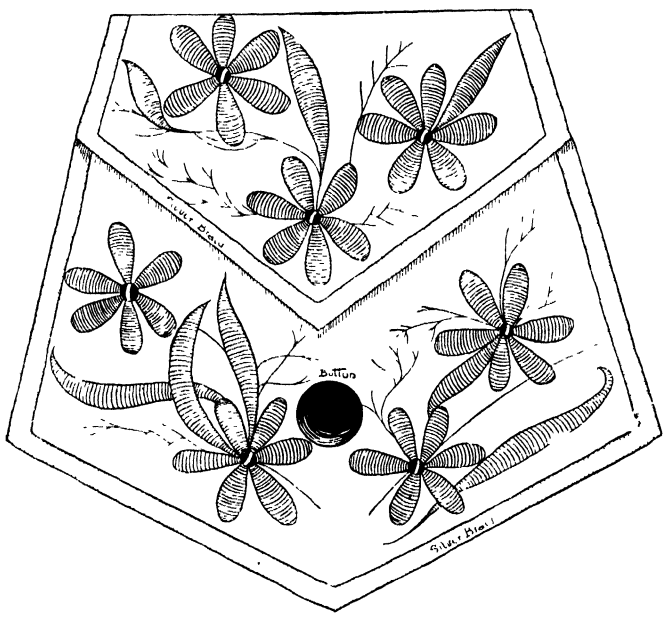
Bags of Velvet, Suède, and Kid Embroidered in Sequins and Beads—How to Make Up and Line the Bags—Tinting Suède with Water Colours—"Dragon Fly" Design—Bags From Evening Gloves

IN the days of James I. embroidered bags were used by the elegant belles of that romantic and luxurious period.

The designs were worked in gay colours on a ground of silver embroidery, and finished off with silver draw-cords. Other bags, cut oblong or square, were obviously made to carry books. Birds and fruit, and even insects, were used in the embroidery designs of these quaint and exquisite bags. The woman of the past apparently considered such bags an important part of her toilette, for much thought appears to have been given to their construction, and the modern woman regards them as necessities.

One of the most charming bags is that composed of black velvet, cut wallet-shape. A bag of this kind is not only useful, but also delightfully artistic. Half a yard of black velvet is required, also two yards and a quarter of oxidised silver braid, and a yard and a half of oxidised silver cord.

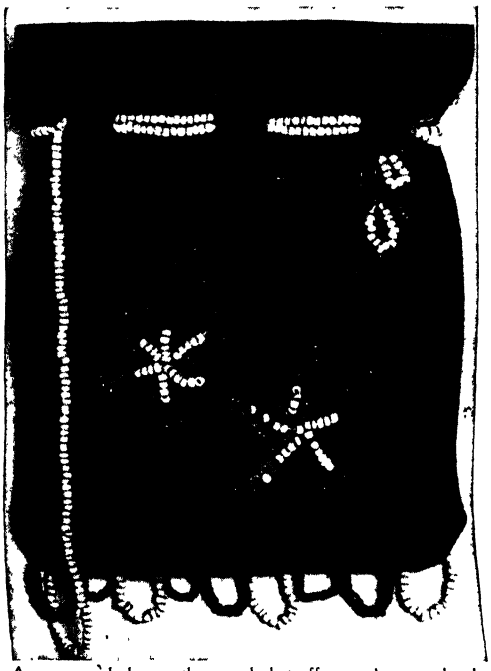
An exquisite bead-embroidered bag in black velvet, finished with oxydised silver braid and silver cord. A jewel forms the centre of each bead flower



The design to be worked on the bead-embroidered bag illustrated above

The bag, when completed, should be eight inches from the top to the bottom, seven inches at the top, eight and a half inches across the centre, nine and a half inches at the bottom of the bag. The velvet is cut in one piece for the *flap* and *back* of the bag. The flap, when folded over in front, measures four inches by seven. A piece of velvet is now cut for the front of the bag, size seven and a half inches from top to bottom, six inches at the top, graduating to nine and a half inches, from whence it tapers to a point. The velvet parts for the bag, the front and flap, look charming when embroidered in satin beads. These beautiful beads, with their exquisite sheen, may be bought in good-sized hanks at tenpence each, and three hanks of beads are sufficient for a good design. A pretty addition to the centre of each flower is a jewel. These jewels may be bought at most art depôts.

A floral design may be stamped on to the velvet, or sketched with Chinese white. Fix on a green jewel for the centre of the flower. Commence to work the bead petal, threading three beads on to the needle,



A square suède bag, with a simple but effective design in beads. Such a bag is useful for bridge players

and graduating them to the shape of the outline by adding more beads and reducing them as required to follow the design correctly. All the petals of the flower are worked in this manner. A ruby jewel will look well in the centres of pale mauve flowers. The leaves are worked in the same manner, commencing at the top of each leaf with two beads, then increasing the number of beads, and later, as the leaf tapers to a point, decreasing. Fasten each row down securely, and keep the rows as even and smooth as possible.

When the bead embroidery is completed the bag may be made up. It should be lined with silk polonaise or silk. The silver braid is machined all around the back, flap, and front, and is joined between by another piece of silver braid, which adds to the strength and holding capabilities of the bag. The flap is finished off with a loop of cord. A wooden button-mould is covered with silver braid, and this is placed in a convenient position on the front of the bag so that the flap may be easily fastened. The silver cord is stitched neatly at the back of the bag, which is worn over the shoulder or carried in the hand. The silver braid on the front of the bag looks charming if beads are worked on the *design* of the braid. Little circles of vieux-rose beads and touches of green, whilst at the outside edge festoons of the mauve beads and a tassel, make a nice finish.

Square suède bags look very quaint when embroidered in bright and dull beads. When a floral design is used it is a novel idea to tint the centres of the flowers in water colours, also the leaves. This gives the appearance of an inlaid suède of another shade, and its possibilities for decorative purposes are innumerable. On a pale turquoise shade of suède the flowers look singularly effective when tinted in shades of soft pink. The petals of the flowers are outlined in cut gold beads, the centres of the petals are embellished with an occasional dull pink bead and one line of dull pink beads. The centres of the leaves, tinted green, are outlined in bright green beads, with a centre veining of gold beads. A little tassel composed of gold, pink, and green beads looks pretty attached to the top of the bag. Festoons of green, gold, and pink beads finish off the bottom of the bag, and a chain of pink beads should be run through the stamped holes at the top of the bag. This makes a delightful purse, handkerchief or bridge bag.

Another pretty idea is the " Dragon Fly " bag. This bag is made of white kid. A dragon fly is worked in sequins and jewels and gold beads Pink sequins form the wings, and they should be sewn down neatly with silk. Two ruby jewels finish off the top of each wing. The remainder of the fly is worked in lines of gold beads and pale green sequins. Bags of this kind are easily made from the tops of old evening

A dragon fly design in sequins, jewels and gold beads, which looks very beautiful upon white kid Long evening gloves may be utilised to make such a bag

gloves—in suède or kid. The gloves should be cleaned, and cut into an oblong or a square shape, and the bottom and sides of the bag machined securely.

KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned.

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrees*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE ART OF CARVING

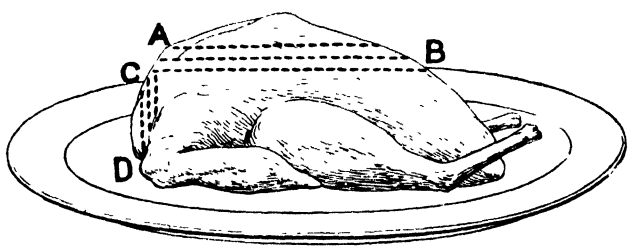
Continued from page 3167, Part 26

CARVING OF POULTRY AND GAME

Carving Turkey—Fowl—A Goose—Rabbit—Pheasant—Roast Duck—Pigeons—Ptarmigan—Grouse—Quails—Ortolans—Partridges—Blackcock—Wild Duck—Widgeon—Snipe—Spatchcock—Roast Hare—Haunch of Venison

A Turkey, Boiled or Roast

THE best cuts are the slices from the breast of the bird. As a rule the wisest plan is to serve the breast first, next the wings, leaving the legs until the last, as they are nicest stewed or devilled.



Roast or boiled turkey. Cut slices according to the dotted line A to B, and make a cut (C to D) to obtain the stuffing which is placed in the neck

Cut the slices according to the dotted line as shown in the diagram, A to B. The forcemeat should be placed at the neck of the bird, and a slice of this must be given with each helping.

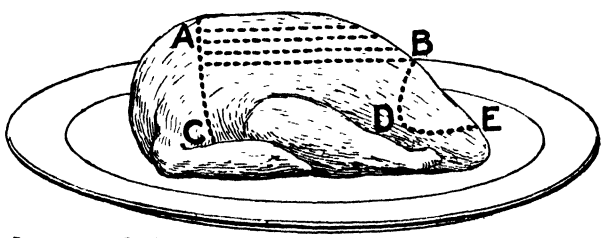
If it is necessary to serve the wings they should be cut in slices across.

A Goose

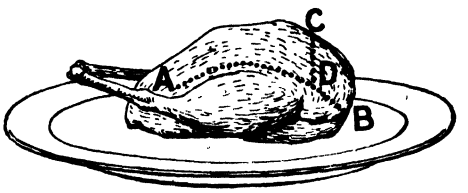
First stick the knife firmly into the breastbone, and then begin by cutting down from the breastbone to the wing (see A to C), next cut long slices, not too thin, from the side of the breast (see dotted line A to B). Continue to cut these slices until the top of the breastbone is reached.

Now a circular slit should be made in the "apron," as it is called (see the dotted line B D E), so that it can be lifted up, for here the stuffing is placed, and a little of this should be served with each helping, provided it is approved by the guest for whom it is intended. This fact should of course be first ascertained.

When as many slices as possible have been



Roast goose. Cut from the breastbone to the wing (A to C), then cut slices (A to B). To obtain stuffing, slit the "apron" (B D E) in a circular cut

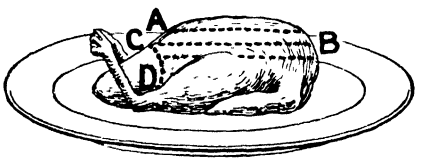


Roast fowl. First remove the wing, then cut the breast into slices (A to B) Detach the "merry-thought" by plunging in knife at D and cutting to C

cut from both sides of the breast, cut off the wings and legs. This can be easily done by placing the fork inside the leg or wing and forcing it gently away from the body, thereby showing the whereabouts of the joint, which can then be easily severed.

If it is necessary to serve the legs, they should be either cut in two at the joint or sliced When possible, however, it is best to reserve them, as they are nicest grilled or devilled, though many people are fond of them roast.

A few good "cuts" can be got from the back of the thigh joint, but to obtain these the bird must be turned over.



Roast duck First remove wings and legs, then cut slices (A to B) from the breast If the bird is stuffed, make a half circular cut in the "apron" (C to D) to obtain the stuffing

As far as possible, serve a small piece of the crisp brown skin with each helping

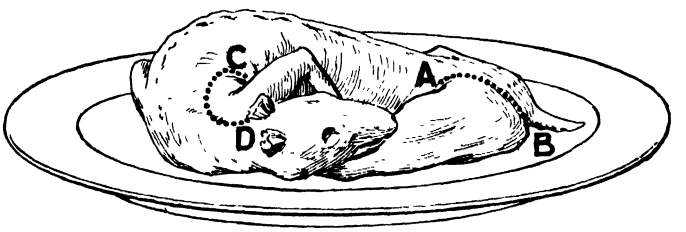
A Roast Fowl

Stick the carving-fork firmly into the breast of the bird, first cut through the skin which comes between the thigh and the body of the bird, and bend the leg slightly back. It can then be easily disjointed if required

Next remove the wing, cutting a small piece of the breast off with it. Feel for the wing joint with the point of the knife, and then it can easily be separated. Cut the breast into slices (see lines A to B). Detach the "merry-thought" by plunging the knife in at D and cutting to C. Force the bone forward and it can easily be cut off.

To cut off the legs, bend them backwards with the fork, insert the knife at the joint, and divide it. If liked, the thighs and "drumsticks" may be again divided. The liver wing—that is to say, the wing on which the liver is placed—and the breast are the best cuts of a fowl.

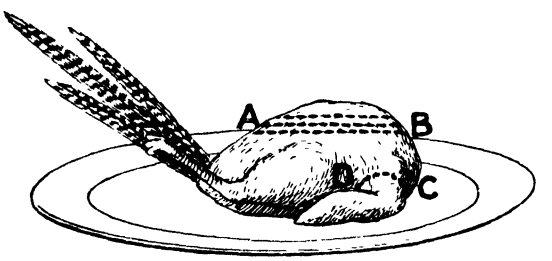
If the dish is garnished with rolls of toasted bacon, do not forget to give one with each helping.



Boiled rabbit Cut off the leg (A B), remove the shoulder (C to D) and then divide the back into portions

Boiled Fowl

Though a boiled fowl is trussed somewhat differently from a roast one, the method of carving is much the same (see Roast Fowl) If preferred, instead of cutting the breast into slices, it can be cut down the breastbone and across the ribs to separate it from the back; then each side of the breast can be cut into two or three pieces, according to the size of the bird



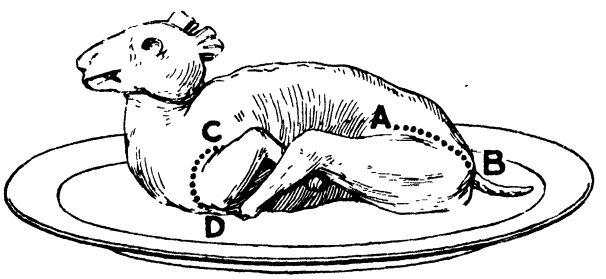
Roast pheasant Remove the wing and a small portion of the breast (C to D), and then slice the breast lengthways (A to B)

Roast Duck

If it is a moderate-sized bird, a duck may be carved in much the same way as a fowl—that is to say, the wings and legs are first cut off, and then the breast is cut in slices (see A to B), from one end to the other.

If the duck has been stuffed, a half circular cut must be made in the "apron" (see C to D), so that the stuffing can be scooped out with a spoon. Ascertain, however, if stuffing is liked before serving it to the different guests.

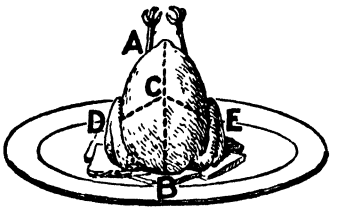
If the bird is a young duckling, it should be merely cut in half through the breastbone.



Roast rabbit. First cut off the leg (A to B), then the shoulder (C to D), and finally divide the back into suitable portions

Roast Rabbit

First cut off the leg (see dotted



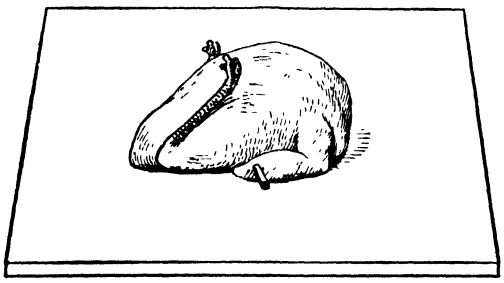
A roast pigeon. This bird is usually divided in half (A to B) If large, it may be again divided across (D to C and C to E) and thus form four portions

line A to B). Next the shoulder (see C to D), then cut the back into convenient sized helpings; this is best done by sticking the knife into the back of the rabbit and levering up the joints with the fork, thus breaking them

Boiled Rabbit

This is carved in the same way as a roast rabbit, but owing to the difference in the method of trussing, the division of the joints is not quite as obvious to the inexperienced carver.

First remove the leg of the rabbit, which



Grouse. If the bird is small, cut in two down the breastbone If large, separate the wings and serve a portion of breast with each

is done by cutting according to the dotted line A to B. Next remove the shoulder, and to do this cut in the direction of the dotted line C to D.

Having removed the legs and shoulders, cut the back into convenient sized joints. The pieces from the back of a rabbit are considered the prime cuts.

A Roast Pheasant

Plunge the carving-fork firmly into the breast of the bird, first cut the skin which comes between the leg and the body of the bird, and then remove the wing, cutting with it a small piece of the breast (see line C to D).

First cut the piece of breast round the wing, then with a fork bend the joint slightly forward; this will show the exact position of the wing joint, which can be then easily separated with the knife.

Next slice the breast lengthways (see dotted lines A to B). The wings and breast are considered the best cuts.

Pigeons

These are usually cut in half right through the breast and backbone (see A to B in the illustration). If the bird, however, is large, each half should again be divided across (see lines D to C and C to E), so that there are two leg portions and two with wings.

Serve with each portion a piece of the toast on which the birds are dished, and if they are garnished with watercress, add a sprig of this also.

Ptarmigan

The most convenient way of carving a fairly large ptarmigan is to cut it first in two lengthways, and then each half across, so that there are four helpings from each bird If, however, the bird is small, cut it in half down through the breast

Serve each portion on a piece of the toast on which the bird was dished

Grouse

If the birds are small, they are simply cut in two down the breastbone

If they are too large to be thus served, stick the fork firmly into the breastbone, cut the skin between the thigh and the body, bend the leg slightly forward till the joint can be easily found, and then separate it with the knife Next disjoint the wings, cutting a piece of the breast off with each

The backbone is greatly appreciated by many epicures, who consider it the best part of a game bird.

Landrails or Ortolans

These are usually served whole. Each bird should be placed on a neat square of hot toast, and should be served on it.

Quails and Plovers

These are usually served whole, though sometimes, if they are for ladies, they are cut in halves right through the breast and backbone

They should be dished on slices of toast, and a piece of toast should be served with each portion

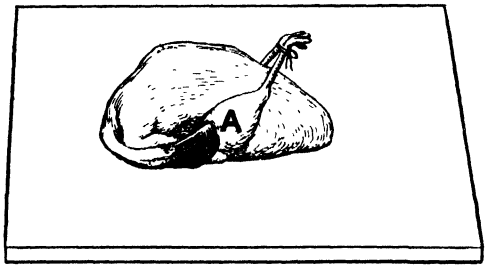
Partridges

These are carved in the same way as grouse, or they may be cut in half through the breastbone, and then each half again into two, so that there are four helpings from each bird

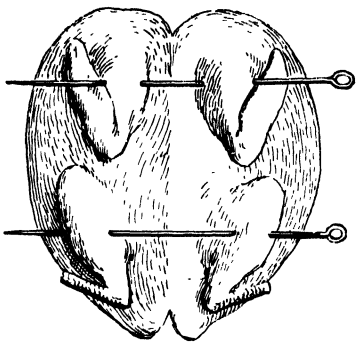
With each helping should be given a small piece of toast and a sprig of watercress, if it has been used to garnish the dish.

Blackcock

This bird is carved in the same way as boiled fowl The breast and the thighs are considered the best cuts



Woodcock. This bird can be carved in the same way as partridge It should be served on the toast on which it is roasted, a piece of which is given with each helping



Spatchcock. This is a bird that has been cut down the back and flattened out before cooking To serve it, cut down the centre and then divide each portion in half

Many cooks serve blackcock with the heads left on, as the brains are looked upon as a *bonne bouche* by epicures.

Wild Duck

This bird may be cut in half through the breastbone, and be again divided, though in the opinion of many the breast is the only part worth eating.

If the breast alone is to be served, either cut it in two, dividing it down the breastbone and again across the ribs to separate it from the back, or it may be cut and sliced in the ordinary way.

Woodcock

This bird can be carved in the same way as partridge, that is to say, it can be cut in two down the backbone, and, if necessary, each half can be again divided The thigh and backbone are considered the best "cuts"

The birds should be dished on the pieces of toast which have been placed under them while they were cooking A piece of this toast should be served with each portion of bird, as it is regarded as a special dainty

Teal and Widgeon

These should be carved in the same way as wild duck

They should be dished on the slices of toast which were placed under them while they were being roasted As this toast contains much of their flavour it is greatly esteemed, and a piece should be given with each helping.

Snipe

This bird may be divided in half, cutting right through the breast and back bones It is usually dished on a piece of toast, and a portion of this should be served with each helping.

Spatchcock

A spatchcock is a bird that has been cut down the back and flattened out before cooking.

To serve, cut the bird—chicken, pheasant, or partridge—right through the breastbone, and then cut each piece again in half.

Roast Hare

First cut down the whole length of the backbone of the hare, keeping close to the side of the bone (see the dotted line A to B), next cut the side of the back into four or more pieces, according to the size of the hare (see C to D) Now cut off the hind leg (see E to F), and next the shoulder (see G to H)

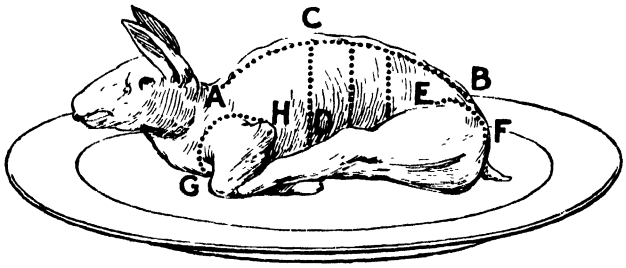
It will probably be necessary to divide the leg of the hare, and this can easily be done by cutting it through at the joint

The hare is usually stuffed with forcemeat, and a portion of it should be given with each helping

If the forcemeat is, as it often is, made into balls, these are arranged round the hare, and one is given with each helping.

A Haunch of Venison

First of all make a cut right down to the bone round the leg just above the joint



Roast hare Cut down the length of the backbone (A to B), then cut the side of the back into pieces (C to D) Remove the hind leg (E to F) and the shoulder (G to H)

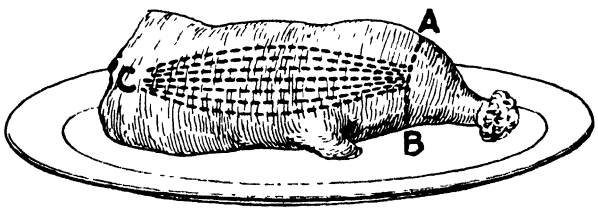
as shown by the dotted line A to B, then from point C in the illustration cut out long, wedge-like slices to the line A B

These should be about one-third of an inch thick To do this, curve the cut of the slices, as shown in the dotted lines of the illustration

With each helping should be given a nice piece of the fat, as this is much esteemed by epicures

Venison should always be carved as expeditiously as possible, for, like mutton, it very soon gets cold

Nothing is, perhaps, so unappetising as the sight of a dish in which the gravy is half congealed and greasy and the meat itself is neither hot nor cold



Haunch of venison. Cut down to the bone round the leg above the joint (A to B), then (from C) cut out wedge-like, long slices (to line A B) and give a portion of fat with each helping

SOUP RECIPES

Vegetable Marrow, Haricot, and Brussels Sprouts Purées—Marmites à la Française—Cabbage Soup —Carrot and Macaroni—Watercress Purée—Cucumber—French Lentil Soup—Lentil Soup

VEGETABLE MARROW PURÉE

Required · Two ounces of butter or dripping.
One onion.
One large marrow.
Two or three sticks of celery.
Two sprigs of parsley.
Three pints of white stock, or milk-and-water.
Salt and pepper.
A few grains of nutmeg.
The yolk of one egg.
Two tablespoonfuls of cream.
(*Sufficient for six.*)

Thinly pare the marrow, remove the seeds, and cut it into slices two inches thick. Melt the butter, put in the marrow, also the sliced onion and celery (only the white part of the latter is used), and the sprigs of parsley. Toss these about in the butter for ten minutes, taking care that they do not brown. Now add the stock, and boil gently till the vegetables are tender, probably about one hour

Pass the soup through a sieve, having first taken out the parsley. Put the purée back into the pan, and add the seasoning and nutmeg. It should be of the consistency of thick cream, if too thick, add more milk, or, if too thin, boil with the lid off for a few minutes. Lastly, beat up the yolk, add the cream, and strain both into the soup. Cook for a few minutes, but do not let the purée boil

Serve in a hot tureen, and hand with it croûtons of fried bread and grated Parmesan cheese.

Cost, 1s. 2d.

HARICOT PURÉE

Required: Half a pint of haricot beans.
Three ounces of butter.
Six ounces of onions.
Two ounces of lean ham or bacon.
Two quarts of white stock.
Two tablespoonfuls of crushed tapioca.
Two tablespoonfuls of cream (if possible).
Salt and pepper.
(*Sufficient for eight.*)

Soak the beans in cold water over night. Melt the butter in a clean pan, and put in the onions, sliced thin, and the ham cut into small squares. Fry slightly, but do not let them brown Pour off the water, add the beans, and stir all over the fire for five minutes. Next pour in the white stock; if you have none, use milk-and-water; but in this case add a small bunch of herbs and a few celery seeds tied up in muslin. Bring to the boil, skim, and boil gently till all are quite soft; then rub through a sieve.

Rinse out the pan, put back the soup, and re-boil it. Then sprinkle in the crushed tapioca to thicken it, and let it simmer about five minutes, or till the tapioca looks transparent Season carefully, and add the cream. If the soup seems too thick, add more stock or milk.

Cost, 1s. 9d.

BRUSSELS SPROUTS PURÉE

Required: One pound of Brussels sprouts.
About one and a half pints of good white stock or milk.
Salt and pepper.
A gill of cream (if liked).
A small piece of soda.
(*Sufficient for four.*)

Carefully look over and wash the sprouts, then throw them into a pan containing plenty of fast-boiling water to which you have added a tiny bit of soda and some salt. This will keep them green. When cooked, drain off the water, and rub the sprouts through a sieve

Now add to this green pulp enough boiling white stock, or milk, or even milk-and-water, to make it the thickness of good cream. It will probably take about one and a half pints Season it to taste with pepper and salt, and, if liked, add the cream. In that case put it back by the fire to make it thoroughly hot, but it must not quite boil, or it will be spoilt.

Serve in a hot tureen, and hand with it neat croûtons of bread If you have to use milk or poorly flavoured stock, put it first of all into a separate pan with one carrot, turnip, and onion, a bunch of herbs, and some ham trimmings, and let it simmer for one hour; then strain and use it

Cost, 1s. 3d.

MARMITES À LA FRANÇAISE

Required · One small onion.
One large carrot.
Two ounces of butter.
One pint of milk.
Half a pint of water.
One ounce of flour.
One bay-leaf.
Two teaspoonfuls of shredded tarragon.
Salt and pepper.
(*Sufficient for four to six.*)

Wash and scrape the carrot Cut the red part into small balls with a vegetable-cutter, and grate the rest of the carrot finely There should be about two tablespoonfuls. Mince the onion.

Melt the butter in a pan, and stir in the grated carrot, onion, and bay-leaf; but do not let them colour. Add the water and half the milk, also the carrot balls and a little salt. Cook all gently till the balls are soft. Mix the flour smoothly with the rest of the milk. When the vegetables are cooked, add the mixed flour and stir it over the fire till it boils. Season it to taste. It should be as thick as good cream.

Ladle it into some small earthenware marmites, and serve one to each guest with the tarragon sprinkled over.

Cost, 8d.

CABBAGE SOUP

Required: One good-sized cabbage.
One and a half pints of boiling water.
One pint of milk.

One tablespoonful of chopped parsley.
One small onion, finely chopped.
One teaspoonful of salt.
A quarter of a teaspoonful of pepper.
Two ounces of small sago.
(*Sufficient for four.*)

Have ready on the fire a large saucepan of boiling water Wash and shred (that is, cut into very fine pieces) the cabbage, put it into the boiling water, and let it boil for five minutes Then strain it from the water, throw the latter away, and put the cabbage back into the pan with the one and a half pints of boiling water, the parsley, onion, salt, pepper, and milk Bring these to the boil, and then cook for twenty minutes Lastly, shake in two ounces of small sago, and boil for fifteen minutes, or until the sago is quite clear

Toast a slice of bread, cut it into small dice, place them in a hot tureen, and pour the soup over them Serve immediately

Cost, 6d

CARROT AND MACARONI

Required Three ounces of macaroni.
Two large carrots, or enough to make three ounces when scraped
Two and a half pints of brown stock.
One and a half ounces of good beef dripping.
One medium-sized onion.
One and a half ounces of flour.
Salt and pepper.
Two teaspoonfuls of chopped parsley.
(*Sufficient for six.*)

First break the macaroni into pieces half an inch long, and then throw them into a pan of boiling water to which has been added a teaspoonful of salt The water must be kept boiling till the macaroni is tender, which will probably take about thirty minutes

Now for the carrots They must first be washed, then scraped, and the red part carefully cut off This has then to be cut into neat, diamond-shaped pieces Three ounces of them will be required

Put the stock into a clean saucepan, and when boiling add the pieces of carrot, and cook till they are soft without being broken. Melt the beef dripping in a pan, and while it is melting peel and thinly slice the onion, then fry it a pale brown in the dripping As the pieces of onion are done, take them out and put them on a plate, as they soon get burnt. When the carrots are soft, strain them out of the soup and put them with the onion Next shake the flour on the dripping in the pan, and brown it carefully Then pour in the stock gradually, stirring all the time till it comes to the boil When the macaroni is tender, drain off all the water, and add it, with the onion and carrot, to the soup, which must now be allowed to simmer gently till it is thoroughly hot. Season it to taste with salt and pepper, and just before serving stir in the chopped parsley.

Pour the soup into a hot tureen, and serve with it toast cut in neat dice If the soup is not a nice brown, add a few drops of any good brown colouring.

Cost, 1s.

WATERCRESS PURÉE

Required: Four bunches of watercress.
One ounce of butter.
One small onion.
One quart of well-flavoured white stock.
One tablespoonful of flour
The yolks of two eggs.
One gill of cream or milk.
Salt and pepper.
(*Sufficient for six.*)

Wash the cress very thoroughly, cut off the lower parts and chop the leaves fine. Melt the butter in a bright saucepan, put in the cress, with the onions thinly sliced, and stir over the fire for five minutes Next pour in the stock. Boil sharply for ten minutes, then rub all through a sieve.

Pour it back into the saucepan Mix the flour smoothly with a little cold milk, add it, and stir it in over the fire till it thickens the soup. Beat up the yolks, add the cream, and strain this into the soup Stir the purée over the fire to cook the eggs, but do not boil it. Season well, and serve in a hot tureen.

Cost, 1s. 3d.

CUCUMBER SOUP

Required · Two medium-sized cucumbers.
Two ounces of butter.
One and a quarter ounces of flour.
One quart of white stock (or milk-and-water).
The yolks of two eggs.
A quarter of a pint of cream. (This may be omitted.)
Half a pint of milk.
One teaspoonful of chopped onion.
Salt and pepper.
(*Sufficient for six.*)

Peel the cucumbers, and cut them into thick slices, also peel and chop the onion. Put the stock into a clean bright pan, and bring it to the boil Then put in the cucumber and onion. Let these boil gently for about fifteen minutes, or till the cucumber is quite soft Next rub the contents of the pan through a sieve

Rinse out the pan, put in the butter, and let it melt, but not boil, or the flavour will be spoilt Stir in the flour smoothly, and then add the stock and cucumber pulp, also the milk. Keep it stirred over the fire till it boils; then draw the pan on one side and let it simmer gently for ten minutes Beat up the yolks, mix them with the cream. Let the soup cool a little; then strain in the eggs Re-cook very carefully, but on no account must it boil, or the eggs will curdle Season to taste

Serve in a hot tureen

Cost, 2s.

FRENCH LENTIL SOUP

Required · One pint of red lentils.
Two quarts of stock.
Two ounces of butter.
One bunch of parsley, marjoram, and bay-leaf.
Two sticks of celery.
One onion.
One gill of cooked peas.
One gill of cooked ham cut into dice.
A little powdered mint.
Salt and pepper.
(*Sufficient for eight.*)

Soak the lentils overnight. Melt the butter, add the lentils, sliced onion, celery, and bunch of herbs, and stir these over the fire for five minutes.

Pour in the stock, and boil the soup till the lentils are soft, then remove the herbs and rub the soup through a hair or fine wire sieve.

Re-boil it, seasoning carefully, add the cooked peas and the ham cut in dice, and serve it in a hot tureen.

Powdered mint should be shaken in, or handed separately.

Cost, 1s.

LENTIL SOUP

Required: Half a pint of red lentils.
One large onion.
One ounce of butter or dripping.
Two sticks of celery, or half a teaspoonful of celery seeds.
One quart of stock or water.
Salt and pepper.
(*Sufficient for six.*)

Soak the lentils, if possible over night, in enough cold water to cover them. Next day, drain off the water and throw it away; but you will find that most of it will have been absorbed.

Melt the butter in a saucepan, and add the lentils with the onion and celery cut in slices. Stir over the fire for five minutes; then add the stock, and boil gently about three quarters of an hour, or till soft. Rub all through a wire sieve, pour back into the pan, season, and well boil it.

Serve in a hot tureen. Cost, 4d.

NOTE.—The soup need not be sieved, though this process greatly improves it. The liquor in which meat, bacon, or ham has been boiled does excellently for this soup, provided that it is not too salt.

GAME RECIPES

Devilled Pheasant—Mousse of Pheasant—Timbales of Pheasant—Roast Ptarmigan—Roast Haunch of Venison—Roast Neck of Venison—Hashed Venison—Chartreuse of Partridges—Pheasant à la Romaine—Partridge Soufflé

DEVILLED PHEASANT

Required: The remains of cold pheasant.
A teaspoonful each of English and French mustard.
Two teaspoonfuls of chutney.
A dust of cayenne, black pepper, and salt.
A squeeze of lemon-juice.

Cut the remains of the pheasant into neat pieces, and brush each over with a little warmed butter. Mix on a plate the mustards, the chutney—which must be first finely chopped—and a dust of cayenne, black pepper, salt, and lemon-juice. Spread this paste well over the pieces, and sprinkle over them some browned crumbs. Put the pieces on a tin in a quick oven, with little bits of butter dotted here and there on them, and cook quickly for ten or fifteen minutes.

Place them on a fancy lace paper in a circle, fill up the centre with well-washed sprigs of watercress, and sprinkle the cress with a few drops of salad oil, vinegar, and a dust of salt.

Serve very hot.

NOTE.—Other game may be served in the same way.

Cost, 1s. 6d.

MOUSSE OF PHEASANT

Required: Six ounces of cold pheasant.
One gill of white sauce.
One gill of cream.
One ounce of butter.
Three eggs.
A quarter of a wineglassful of marsala.
(*Sufficient for six.*)

Mince the pheasant fine, and then pound it in a mortar, adding as you do so the butter, sauce, and eggs one by one. When all are well pounded and mixed together, rub the mixture through a hair sieve. Whip the cream stiffly, stir it into the mixture, and lastly add salt and pepper to taste and the marsala.

Thickly butter some small dariole moulds, and decorate the bottom of each in any pretty design with red or green chillies. Fill the moulds with the pheasant mixture, put a piece of greased paper over the top of each mould, and place them in a shallow stewpan with boiling water to come half way up them. Then steam them very gently from twenty to twenty-five minutes until they are just set.

Serve them on a hot dish, with some nice sauce made from the bones poured round.

Cost, 2s. 6d.

TIMBALES OF PHEASANT

Required: Half a pound of cooked macaroni.
Half a pound of large mushrooms.
Half a pound of cold pheasant.
A quarter of a pound of cooked ham.
Three raw yolks of eggs.
One gill of white sauce.
Half a pint of tomato sauce.
Salt and pepper.
(*Sufficient for six to eight.*)

Thickly butter some small dariole moulds. Take a long piece of the macaroni and coil it round inside the mould till it is lined with it. Chop the pheasant, ham, and the mushrooms, after saving one whole one for each mould, mix the chopped ingredients with the sauce, and heat it. Beat and add the yolk of eggs, and season well.

Fill the moulds carefully with this mixture, and steam them gently for about half an hour. Fry the rest of the mushrooms in butter till tender, put them on a hot dish, turn out the moulds carefully, and place one on each mushroom. Remove any grease from them with soft paper, and pour hot tomato sauce round.

Cost, 3s.

ROAST PTARMIGAN

Required: A brace of ptarmigan.
An ounce of dripping.
Two slices of fat bacon.
(*Sufficient for six to eight.*)

These are treated in the same way as grouse They will take from twenty-five to thirty minutes to roast, and should be served on slices of toast, with bread sauce, fried crumbs, and brown gravy, served separately.

Cost, 2s. 2d.

Roast Ptarmigan. An inexpensive and appetising dish of game

ROAST HAUNCH OF VENISON

Required · The venison.
Flour and water to make a paste.

Choose buck venison, with dark meat and a good depth of clear white fat It should be hung from fifteen to twenty days in a cool, dry place Keep it tied up in muslin to prevent flies from getting at it, and wipe it with a dry cloth each day. When "high" enough, dry it well, and wrap it up in a piece of well-buttered paper. Next make a stiff paste of flour and water, and cover the haunch over with this—it should be quite half an inch thick Cover this again with buttered paper, tying it on securely with string These precautions are to prevent the joint becoming dry

Either roast it before a clear fire or bake in a moderate oven, allowing fifteen minutes for each pound and fifteen minutes extra Twenty minutes before it is done take off the papers and paste, baste it well with butter, dredge over it a little flour, and let it brown

Serve very hot, either with good, clear gravy, brown sauce, or melted red-currant jelly, in a hot tureen

Average cost, 1s. a pound

ROAST NECK OF VENISON, BONED AND STUFFED

Required · About four pounds of neck of venison.
Half an ounce of butter or dripping.
One onion.
One small carrot.
Two teaspoonfuls of chopped parsley.
One teaspoonful of mixed herbs.
One pint of water.
Half a pint of good vinegar.
Salt and pepper.
Slices of raw fat bacon.
About a pound of veal stuffing, or more, according to the weight of the neck.
Larding bacon.
Red-currant jelly.

Bone the neck carefully, and lay it for eight hours in the following "marinade"

Melt the butter, prepare and slice the carrot and onion, and add these with the parsley and herbs in the butter. Fry about six minutes, then add the water, vinegar, and seasoning to taste. Simmer three-quarters of an hour, then strain it off Lay the meat in this liquor for the time already named, then take it out and dry it.

Cover the inside with slices of raw fat bacon, and on these spread a good layer of the stuffing. Roll and tie the joint into a neat shape, and lard it with several rows of larding bacon Wrap it in a piece of oiled paper, roast it before a clear fire, allowing a quarter of an hour for each pound, and baste it well. Twenty minutes before it is done, remove the paper so that it can brown.

Serve with red-currant jelly, and good, brown gravy

Cost, 3s 6d

HASHED VENISON

Required For one pound of meat.
One large dessertspoonful of flour.
One pint of good brown sauce
A piece of glaze the size of a walnut.
One tablespoonful of red-currant jelly.
A glass of port wine or claret.
(*Sufficient for four*)

Slice the remains of cold venison very thin, and trim them neatly, but do not take off any fat Put the sauce into a saucepan, thicken it with the flour, and add the glaze, jelly, and wine Bring these to the boil, lay in the meat, and simmer very gently for fifteen minutes. Do not let it boil, or the meat will become leathery

Arrange it neatly on a hot dish, garnish with prettily cut sippets of fried bread, and serve with it red-currant jelly.

Cost, about 2s.

CHARTREUSE OF PARTRIDGES

Required · Three partridges.
One large cabbage.
Three large carrots.
Three large turnips.
Three ounces of butter.
Two ounces of flour.
A pint of stock.
A wineglass of marsala.
Two teaspoonfuls of red-currant jelly.
Fresh breadcrumbs.
Salt and pepper.
Brown sauce.
(*Sufficient for six.*)

Pluck, draw, and truss the partridges, putting the hearts, livers, and necks of the birds on one side. Partly roast the birds, not forgetting to tie a slice of fat bacon over the breast of each. Carefully wash the cabbage, and peel the carrots and turnips.

Butter a plain charlotte mould and line it with paper. Line the mould entirely with pieces of carrot and turnip the thickness of a penny, and either cut in rounds the size of a shilling, or in long, flat pieces. Cut the partridges into small pieces, and shred the cabbage. Put a layer of partridge into the mould, then a thin layer of brown sauce, next a dust of crumbs, then one of cabbage, next one of partridge, and so on till the mould is full.

Put the mould into a pan with boiling water to come half way up it, and cook it steadily for one and a half hours. Turn it out carefully on a hot dish, and serve with some good, brown sauce.

To make this, melt the butter in a sauce-pan, stir in the flour, and fry it a good brown without over-cooking it Next add the stock, which should be made by stewing the hearts, livers, and necks of the birds in a pint of stock or water with a piece of carrot, onion, and parsley Stir the sauce over the fire till it boils and thickens, and then add the marsala, red-currant jelly, and salt and pepper to taste.

Cost, 6s. 6d.

PHEASANT À LA ROMAINE

Required One pheasant.
Three tablespoonfuls of salad oil.
Four onions.
One and a half ounces of flour.
Half a pint of tomato pulp.
Half a pint of stock.
One dessertspoonful of tarragon vinegar.
A few stoned olives.
A little chopped parsley.
Salt and pepper.
(*Sufficient for four to six.*)

Cut the pheasant into neat joints and sprinkle them with salt and pepper. Make the oil very hot in the pan, put in the pheasant with the onions cut into slices, and fry them until a golden brown. They will take about fifteen minutes. Now stir in smoothly the flour, adding the tomato pulp and the stock. Put the lid on the pan and simmer all gently till the pheasant is tender, which will probably take about thirty minutes.

Take the joints out of the pan, and keep them hot while the sauce is being rubbed through a sieve. Re-heat and skim it well, adding the tarragon vinegar, and seasoning to taste

Arrange the pheasant in a pile on a hot dish, strain the sauce over it, and put a few stoned olives round. Sprinkle a little chopped parsley over all and serve very hot.

Cost, 3s. 3d.

PARTRIDGE SOUFFLÉ

Required : Two partridges.
Two ounces of rice.
One ounce of butter.
Salt and pepper.
A quarter of a pint of melted glaze.
Four eggs.
(*Sufficient for six to eight.*)

Cut the birds in any way which happens to be most convenient, and scrape every particle of meat off the bones. Put a good-sized pan of water on the fire with a dessert-spoonful of salt to each quart of water, and when it boils well wash the rice and throw it in Boil fast till it is soft, and then drain well

Next put the cooked rice and the meat into a mortar and pound them well, adding as you do so the butter, glaze, and seasoning. When all are pounded, rub the mixture through a wire sieve Next stir in the yolks of four eggs and the stiffly whisked whites of two.

Have ready a well-buttered plain mould, put in the mixture, and bake it in a quick oven for one and a half hours. Serve at once, or it will sink.

Pour round any good sauce made from the bones and giblets of the birds.

NOTE.—If you have no pestle and mortar, substitute an enamelled bowl and the end of a rolling-pin.

Cost, 4s.

SIX WAYS OF SERVING OYSTERS

Oyster Salad—A Delicious Savoury—Oyster Soufflé—Oyster Omelet—Oysters au Naturel—Grilled Oysters

OYSTER SALAD

Required : Two dozen large oysters in their liquor.
One cucumber.
A bunch of watercress.
Mayonnaise sauce.
One teaspoonful of chopped parsley.
Salt and pepper.
(*Sufficient for four to six.*)

Practical instructions for opening oysters will be found on pages 2934–2936, *Vol.* 4.

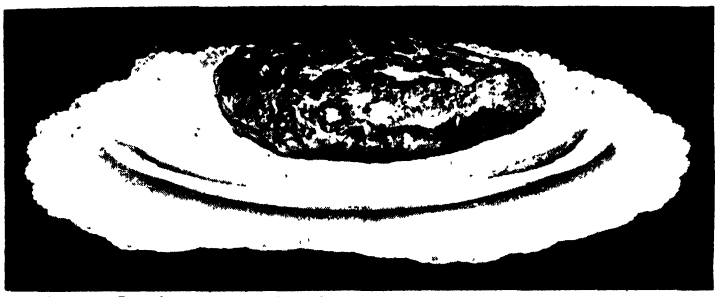
Open the oysters carefully, removing all bits of shell from them. Put them in a stew-pan with the liquor and let them cook for a few minutes or until the edges curl up. Then strain off the liquor, and beard and quarter the oysters. Peel the cucumber, cut it in four lengthways, and slice it thinly. Sprinkle the pieces with salt and pepper ; then mix them with the oysters, adding enough mayonnaise sauce to moisten them. Wash the cress very thoroughly, and cut off all thick stalks. Put it in a salad-bowl, arrange the oyster mixture neatly in the centre, sprinkle a little chopped parsley over the top, and keep the salad in a cool place—on ice if possible—until it is required for serving.

Cost, from 3s. 2d.

A DELICIOUS OYSTER SAVOURY

Required: Six oysters.
Six soft bloater roes.
Six neat rounds of fried bread.
One ounce of butter.
Lemon-juice, salt, and cayenne.
(*Sufficient for six.*)

Beard the oysters, and cut each roe in half. Melt the butter in a frying-pan, put in the roes and oysters, and toss them about in the butter over the fire for a few minutes.



Oyster Omelet. A novel and nourishing form of serving oysters

Sprinkle them with a little salt and pepper. Have ready some neat rounds of fried bread, put two pieces of roe on each round; on these place an oyster, sprinkle a little lemon-juice on each, and serve them hot.

Cost, from 1s. 2d.

OYSTER SOUFFLÉ

Required: One dozen oysters.
One ounce of butter.
Two ounces of flour.
One gill of oyster liquor.
Two or more whiting to weigh half a pound.
Three eggs.
Salt, pepper, and cayenne.
One gill of cream.

Blanch and beard the oysters, and cut each in three or four pieces. Melt the butter in a stewpan, stir the flour smoothly into it, and mix them well together over the fire; then pour in one gill of the oyster liquor, and stir over the fire until the flour loses its raw flavour, and the sauce thickens.

Remove the skin and bones from the whiting (the number required will depend on their size; there should be half a pound of fish). Put the fish and sauce into a mortar and pound them well together, adding as you do so the eggs, one by one, also pepper, salt, and cayenne to taste. Next rub the mixture through a hair sieve; then stir into it the oysters and one gill of cream, after first whipping it stiffly.

Well butter a soufflé mould, pour in the mixture, twist a piece of buttered paper over the top, and let it steam very gently for about half an hour, or until it feels firm when it is pressed in the centre. Turn it on to a hot dish, and pour some good white sauce over it; garnish it with lines of finely chopped parsley or truffle.

Cost, from 2s. 6d.

OYSTER OMELET

Required: Half a dozen oysters.
Three eggs.
Salt and pepper.
One ounce of butter.
(*Sufficient for two or three.*)

Blanch and beard the oysters; then cut each into four. Separate the yolks from the white of the eggs, beat the former slightly, then add to them the oysters, salt and pepper. Whisk the whites to a stiff froth, then stir them very lightly into the yolks. Melt the butter in the omelet pan, when it is hot put in the mixture, and stir it over the fire for two minutes. Shape it neatly, let it colour prettily; then turn it at once on to a hot dish, and serve immediately.

Cost, from 9d.

OYSTERS AU NATUREL

Required. A dozen oysters.
Lemon.
Brown bread and butter.
(*Sufficient for two or three.*)

Keep the oysters as cool as possible, scrub the shells, and open carefully, removing all bits of shell. Arrange a folded napkin on a dish; on this place the oysters, garnish the dish with quarters of lemon and neatly rolled slices of thin brown bread and butter.

GRILLED OYSTERS

Required: Oysters (about one dozen).
Half an ounce of butter.
Cayenne.

Scrub the shells of the oysters before opening them, put them with the rounded side of the shell downwards on a gridiron, and grill them over a clear, sharp fire for about ten to twenty minutes, or until the shells open wide. Then take off the upper one, put a scrap of butter on each oyster with a dust of salt and cayenne, and a few drops of vinegar or lemon-juice. Serve hot.

Oysters au Naturel. The simple form in which these bivalves are always appreciated

The following are good firms for supplying Foods, etc., mentioned in this Section: Messrs. Brown & Polson (Corn Flour), Samuel Hanson & Son (Red, White, and Blue Coffee), International Plasmon, Ltd. (Plasmon).

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

LADY ALINGTON

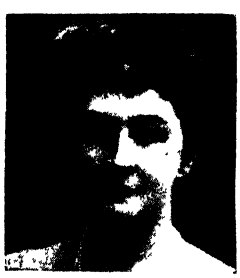
ONE of the most beautiful women in society, Lady Alington, who is a daughter of the fifth Earl of Hardwicke, is châtelaine of one of the most noted of England's stately homes, Crichel, a lovely domain near Wimborne, Dorset, where Lord and Lady Alington have often entertained Royalty. King Edward used to say that it was the most interesting spot in the country. It was a fancy of the Late Lord Alington to have every animal and bird on the farm at Crichel, white. There is also a white garden, in which the walks are of white stones. Lady Alington herself is a woman of very original ideas. She was the originator of the "Head" parties of a few years ago, when everyone arranged his or her head in a fantastic style. The most uncommon head or headdress won the prize. Lady Alington takes a great interest in amateur acting, and has taken part in many private theatricals, including "A Pantomime Rehearsal," at Chatsworth. She was married in 1883, and has had seven children, three of whom, however, have died.

Lady Alington
Lombardini

MRS. GEORGE CORNWALLIS WEST

THE widow of Lord Randolph Churchill, and mother of Mr. Winston Churchill, is certainly one of the most brilliant women of the age. Her activities have been many and various, and not only in the social and political world, but also in the literary world, she has achieved many triumphs. She was Miss Jennie Jerome, one of the "beautiful Jerome girls," of New York, when, in 1874, she met and married the late Lord Randolph Churchill. When she came to this country as his bride she quickly established herself as one of the most brilliant political hostesses of the day. Amongst other things, she helped to establish the Primrose League, edited with great brilliancy the "Anglo-Saxon Review," and was largely instrumental in fitting out the hospital ship Maine, which was donated by the American women in England to the service of the army during the Boer War, and went herself as an active worker in its wards. Lord Randolph Churchill died in 1895, and in 1900 his widow married Mr. George Cornwallis West, considered to be one of the handsomest men in London, the bridegroom being a year younger than his stepson, Mr. Winston Churchill. Mrs. Cornwallis West's "Reminiscences" was the most interesting biographical work of 1908, and her play, "His Borrowed Plumes," achieved much success.

Mrs. George Cornwallis West
Langfier



Madame Emma Eames
A Dupont

MADAME EMMA EAMES

"I HAVE never done anything in my life but work. I cared for other pleasures, just as any girl does, but I have always foregone them." This interesting confession was made by Madame Emma Eames, the famous prima donna, some years ago, and illustrates her determination to give up everything for the sake of her art. Few singers have had a more varied experience. She is as well-known in Madrid and Monte Carlo as in London and New York. Her cosmopolitanism began, however, long before she made a success as a singer. She was born at Shanghai in 1867, her father being a lawyer in the International Courts there.

Madame Eames lived in Shanghai for the first five years of her life, and then went to America. At the age of sixteen the singer was earning her own and her mother's living by Oratorio singing. Then she went to Paris, studied under Madame Marchesi, and made her *début* at the Paris Opera in 1889. Two years later she married Mr. Julian Story, son of the famous sculptor, William Wetmore Story. Madame Eames is a great lover of outdoor life, and goes in a good deal for tennis and mountain climbing at her Italian home.

Lady Maitland
Esme Collings

LADY MAITLAND

One of the cleverest miniature painters of to-day is Lady Maitland, who some years ago made a painting tour of the United States and devoted the profits of her pictures to a favourite London charity. Fashionable Americans vied with each other in their desire to secure the artistic services of the aristocratic British lady, and she was inundated with orders. This is not the only occasion, however, on which Lady Maitland has devoted her talents to practical philanthropy. Millinery has a great attraction for her, and once, for charitable purposes, she had a sale of headgear at her house in London. Lady Maitland was Miss Gwendoline Williams, daughter of the late Judge Vaughan-Williams, prior to her marriage, in 1890. Her husband, who is eldest son and heir of the Earl of Lauderdale, is also, like his wife, very artistic. Lord Maitland, however, who, by the way, is a keen soldier and commanded a corps of rough-riders in South Africa, devotes most of his time to photography, and at one time had a studio near Sloane Street. Lady Maitland, it might be mentioned, is very fond of animals, particularly cats, and is said to own some of the best "silvers" in the country.

LADY METHUEN

The wife of the Commander-in-Chief of the Forces in South Africa has rendered valuable service to her husband. In the social politics of both Cape Colony and the Transvaal she plays a great part, for she is clever, has great powers of organisation, and is very active in good works. She it was who did so much to make the visit of the Duke and Duchess of Connaught a success. Before her marriage to Lord Methuen, in 1884, she was Miss Mary Ethel Sanford, daughter of the late William A. Sanford, of Nynehead Court. Lord and Lady Methuen have three sons and two daughters, and when in this country reside at Corsham Court, Wilts. The heir to the barony is the Hon. Paul Ayshford Methuen, who, with military ambition, is following in the footsteps of his father.

Lady Methuen
Kate Pragnell

MISS AGNES FRASER (Mrs. Walter Passmore)

In 1895 the manager of the D'Oyley Carte Company at the Savoy Theatre received a note from a young lady in Fifeshire, expressing the usual desire to "go on the stage." For some months she waited for an answer, and then was offered a trial. The result of that trial was a place in the chorus, and it was thus that Miss Agnes Fraser was launched on a stage career. Such excellent use did she make of her opportunities that she was soon given the task of understudying Miss Isabel Jay, whom she succeeded in 1901 as *prima donna* at the Savoy. And when the latter theatre was closed, Miss Fraser, who in the meantime had married that popular comedian, Mr. Walter Passmore, accompanied her husband and other members of the company to the Adelphi, and subsequently to the Lyric, where they produced many successes. Miss Fraser also appeared in the Drury Lane pantomime of 1907, when she played Robin Hood in "The Babes in the Wood."

Miss Agnes Fraser
Ellis & Walery

MISS MARION TERRY

Undoubtedly one of the foremost of our emotional actresses, Miss Marion Terry, sister of Ellen, Kate, and Fred Terry, made her first appearance on the stage in 1873, at the Theatre Royal, Manchester, as Ophelia, in the late Tom Taylor's version of "Hamlet." At that time Miss Terry was seventeen years of age, and the excellence of her performance was such that Mr. Henry Neville, who was then the lessee and manager of the Olympic Theatre, London, wired offering her an engagement. This was duly accepted, Miss Terry making her first appearance in the metropolis two months later. Miss Marion Terry is eight years younger than her sister Ellen, the latter making her *début* on the stage the year her sister Marion was born. Miss Marion Terry scored her first big success as Dorothy, in "Dan'l Druce," at the Haymarket, in 1876, and since then she has played hundreds of parts with distinction. It was at the Haymarket that she played Galatea, and among the tributes to her acting which she values is one contained in a letter from a young Italian who wrote saying that he had intended to commit suicide, when he happened to see Pygmalion and Galatea at the Haymarket, when Miss Terry was playing. Something in the tones of her voice, he said, gave him renewed hope, and he left the theatre with all his suicidal intentions gone. At the time of writing he had set to work to repair his fortunes and was well on his way to renewed prosperity.

Miss Marion Terry
Ellis & Walery

Queen-Mothers of Europe

Maria Christina of Austria, Queen-Mother of Spain

A State Marriage—Why Maria Christina Married King Alfonso XII—How She Won his Love—An Heroic King and an Heroic Wife—Spain's Unfriendliness towards the Queen-Mother—Why the Spanish People Disliked Her, and How She Won Popularity Amongst Them—A Momentous Birth and Strange Custom—What Alfonso XIII Owes to his Mother

"SUDDENLY something in his appearance alarmed her, and she cried aloud heartbroken, 'Alfonso! Alfonso! He is dying!' And she guessed aright, for in a few minutes she was a widow, and the mother of a king as yet unborn."

It is in these dramatic words that an historian of Spain has recorded one of the most poignant events in the life of Maria Christina of Austria, Queen-Mother of Spain, a Royal lady whose married life began, as it ended, in the deepest sorrow. She was not her husband's first love. Indeed, it is doubtful whether Alfonso XII., whose life ended on that unhappy day, November 25, 1885, three days before his twenty-eighth birthday, had any real love for Dona Maria Christina when he married her, six years prior to his death, although she ultimately earned his deep devotion by her charm of manner and sterling character. It was to his first wife, his cousin Princess Mercedes, whom he married in great state in Madrid on January 23, 1878, that he gave his first real passionate love.

How great this love was may be gathered from the fact that his first marriage was in defiance of the wishes of his mother, Queen Isabel, who could not forget that the father of Princess Mercedes, the Duke of Montpensier, was one of the prime movers of the rebellion of 1868, which drove her from the throne into exile. Love laughs at rebellions, however, as well as locksmiths, and amid much pomp, ceremony, and festivities which lasted for several days, King Alfonso ultimately led his beautiful cousin to the altar.

A Royal Tragedy

Five months later came the great tragedy of his Majesty's life. Mercedes died, and for a time his sorrow seemed to crush the King. He was inconsolable, and it was because he recognised that it was his duty to the State to marry again that he wedded the Archduchess Maria Christina of Austria. They had already met in the days when King Alfonso was in exile with his mother, and had stayed for a while at the Austrian Court. Indeed, the greatest friendship existed between them, and it is possible, had Alfonso not met his cousin Princess Mercedes, he would have asked the Archduchess to be his first wife. Thus it came about that when his wife's sad fate again made his Majesty seek a bride, his thoughts turned to his girl friend in Austria.

In the autumn of 1879, the Archduchess and her mother were staying at Arcachon, near Bordeaux, and thither went Alfonso to meet her. "The wooing was a sad one," says Martin Hume, the historian already alluded to, in his book "Modern Spain," "for the King was in deep mourning for his beloved sister Pilar, who had died a few weeks before, and he himself had just suffered a bad accident which partially disabled him. But yet, as they walked in the sandy pinewoods of Arcachon, they were not an unattractive couple. The lady, with her long, fair Austrian face and somewhat cold and haughty expression, had nevertheless a sweet, sincere directness of regard and speech, which carried conviction both of honesty and strength, and her slight, graceful figure was as tall as that of the King who chatted by her side. He was pale, and traces of suffering were already stamped deeply on his face, but he had grown into a handsome, virile man, and his quick intelligence, voluble speech, and mobile, smiling features made him a delightful companion."

The Father of His People

The marriage ceremony ultimately took place on November 29, 1879, with the usual pomp, at the Church of Atocha, and was followed by four days' festivities, notwithstanding the publicly expressed wish of both King and Queen that all needless expense should be saved, and the money applied to lessen the suffering caused by the tremendous floods which, a month previously, swept away villages, ruined important towns, and drowned whole populations in some of the most fertile parts of Spain.

Night and day King Alfonso had worked to lessen the sufferings of his subjects caused by the terrible devastation brought about by these floods, and his heroic efforts in this direction added immensely to his popularity. And not only on this occasion, but on several others, particularly when his southern provinces were laid waste by one of the most frightful earthquakes of our time, he hastened to the affected districts,

and gave, with his own hands, relief to the injured.

His heroic efforts in this direction were all the more praiseworthy in view of the fact that he was practically an invalid. Consumption had marked him down for its victim, and it is a pathetic feature of his marriage to Doña Maria Christina that she knew that her husband could not live for very many years.

She did much, however, to mitigate his sufferings. His every wish was her law, and although the Spanish people at first regarded her with indifference, if not dislike — for was she not a stranger from a strange land, seemingly cold and austere, and with no sympathy for their life, manners, and customs?— they ended by proclaiming her kindness and high character and her desire to do all that she could for Spain and its people. We get an insight into the dislike with which Queen Maria Christina was regarded in the early days of her marriage in some reminiscences of Mlle. Vacaresco.

H M Maria Christina of Austria, Queen-Mother of Spain, whose wise regency and careful training of her Royal son, King Alfonso, have won the love and esteem of the Spanish people
Photo, Franzen

"All her faculties," she says, referring to the Queen, "were fixed on one aim To please the King, she neglected the care of pleasing others. Spain, of course, expected nothing else from her but an heir. She gave birth to a daughter, then to a second girl, and when she had the joy of announcing a third hope, the King had begun to suffer from the illness that killed him. During the long, weary months of suffering and suspense and anguish, the Queen felt she was surveyed by some as an enemy, and by everyone as an enigma, a living mystery; that her every gesture and word were looked upon as indications of her inward feelings, that the young woman who was about to become their ruler puzzled and annoyed her future subjects by the quiet reserve and keen perspicacity for which she was indebted to the stern principles and discipline of her Austrian education, whose rules, as applied to archdukes and archduchesses, have not much changed since the Middle Ages."

And what a dramatic picture is provided by M. Zarco del Valle, introducer of Ambassadors at the Spanish Court, in his account of her Majesty's *début* as sovereign on the very day of the King's death:

"I think I still see her," said he, "as she was seated in the vast State Hall. She seemed crushed by grief and despondency. Her face and eyes were swollen by the tears she had shed. Her hands lay loosely in her lap and trembled. In the other room all the Diplomatic Corps was waiting to be introduced and deliver a message of condolence. But the sight of the forlorn widow had broken my heart, and I hesitated long before I pronounced the official words: 'Madam, may I announce to your Majesty His Eminence the Apostolic Nuncio?' Scarcely had the words crossed my lips than Maria Christina started, and stood upright before me, a queen and a ruler from head to foot, her forehead erect, a fire of resolution burning in the depths of her brown eyes. I then and there felt sure that the expecting mother would give birth to a King."

As everyone knows, Queen Christina's third child was a boy, the present King of Spain, who was born on May 17, 1886, six

months after his father's death. The elder of her two daughters, Maria de la Mercedes, Princess of Asturias, was born on September 11, 1880, and, until the birth of her brother, was Queen of Spain. She died seven years ago. Her sister, the Infanta Maria Theresa Isabella, who was born on November 12, 1882, is married to Prince Ferdinand of Bavaria, and is so passionately devoted to her brother, the present King Alfonso, and he to her, that the two are melancholy when they are apart. They literally dote on each other, and have always afforded each other mutual protection, as children in their thousands of pranks, to avert the maternal reprimand, and now, as man and woman, to realise their respective projects King Alfonso was the confidant of his sister in her love for Prince Ferdinand, and the Infanta shared the confidence of the King in the earliest days of his love for Princess Ena

To their mother they are equally devoted, for to her they owe everything As Queen-Regent, during the boyhood days of King Alfonso, Queen Maria, by her sagacity and her strict attention to affairs of State, saved Spain from rebellions and disasters which might have deprived her son of his kingdom But she had another great responsibility As a baby and as a boy, King Alfonso suffered from the delicacy inherited from his father, but, thanks to the careful training and upbringing of his mother, he developed a fairly strong constitution

A Curious Custom

By the way, one might mention the strange Spanish custom which is observed on the birth of a Prince or Princess of Spain. Ministers and other high dignitaries wait in an ante-room until the birth takes place, and the child is brought in to them naked on a silver salver.

What must the anxiety of Queen Christina have been on that day, twenty-five years ago when she was hourly expecting the birth of her child, and knew that in the next room State officials were anxiously waiting to know whether the widowed mother was to bring forth another baby girl, or was to give Spain security, peace, freedom from threatened civil war, by presenting the nation with a male heir ? Surely no woman has ever gone through such an agonising experience !

The birth of Alfonso XIII. made a great difference to his mother's position, and just as she had devoted almost every hour to the care of her husband, so she now began to live for her son. She was, in reality, a slave to the King.

Night as well as day, at all hours, she watched over the life of her son with such assiduity that rare was the night in which the careful mother did not rise from her bed four or five times in order to see how that precious life was being guarded. She it was who instituted the strict régime which built [illegible] constitution of the boy King. She encouraged him to indulge in outdoor exercises, surrounded him with good playfellows, taught him to love study, and such was her care and attention that for many years she was not separated from him for a single day.

Says Mlle. Vacaresco in a delightful account of an interview she once had with her Majesty at St. Sebastian : " I noticed how deep-set were the traces of suffering in her soul, how well she comprehended human grief, and how deep was the source of compassion in her own bereaved heart. But whenever she spoke of her children, of the King and the future, the smile came back She showed us, one after the other, all the photographs of Alfonso, and bade us mark the ever-increasing air of health and vigour growing from one year to the other.

A Royal Mother

" ' He is good,' said she, ' but so turbulent, so eager for liberty. He envies the fisher children on the shore Perhaps he is right to do so, after all He is not proud, but he wishes to look dignified, and when I scold him—which I never do in the presence of any other person—he keeps back his tears. I believe he will do. I have worked as much towards making him worthy of Spain as towards making Spain worthy of her beautiful self.' And as I spoke of the necessity of belonging to a Royal race in order to fulfil well all the duties of a good queen, she interrupted me, and said quickly .

" ' Oh, no, I am not at all of your opinion. I am sure any intelligent and good woman would be a perfect queen without having been educated for the purpose In the case of a king, perhaps, the thing is different but a woman can always live up to any standard of virtue, provided she is clever and kind.' "

How great is the Queen-Mother's love for children is illustrated by a remark she once made when a death sentence was brought to her to sign.

" What ! " she said. " Must I sign this paper with the same hand that has caressed my children, and will perhaps deprive a mother of her child or a child of his parent ? Has not God alone the right to destroy what he creates ? "

A Baseless Rumour

Some time ago certain people, for political reasons, circulated the story that King Alfonso, when he reached the legal age of manhood, which is sixteen in Spain, and was crowned King, thus bringing an end to his mother's regency, adopted a very arbitrary attitude towards his mother. " The King," they said, " will have it clearly understood that his word is supreme, and at the most trifling opposition to his wishes he becomes dictatorial."

To anyone who knows the real love and affection which exists between King Alfonso and his mother, and who knows that his Majesty's character is no less praiseworthy than that of Doña Maria Christina, such statements are quite ridiculous. As a

matter of fact, one of the first lessons which Queen Christina instilled into her son was that of recognising that it is a kingly nature which makes real kings. There was one occasion, when he was six years of age, that he presumed on the fact of his Royal birth to counteract certain orders in the palace, in order that a servant might go somewhere for himself. The servant refused, and the boy King stamped his foot, and said in effect that he would be obeyed. The ladies of the Court who heard of the incident were delighted, and thought it showed rare spirit on the boy's part. But his mother thought otherwise. She not only punished him, but on the next day invited some of his playfellows to take tea at the palace When the children were assembled, she placed them before a mirror, and, of course, the little King was the smallest and not the handsomest among them.

"You see, dear child," said his mother afterwards, "that if there ever can be any difference between you and others, that difference must exist in your soul, and your kindness and good qualities, since God, who alone is our Master, has created so many human creatures superior to you in appearance. Now, go and play with your friends, and be more humble in the future."

Thus has Maria Christina laid the foundation of that character which has made her son one of the most unassuming, unselfish, and popular of European monarchs.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

THE GIRLS' FRIENDLY SOCIETY (Founded 1875)

Patrons: Her Majesty the Queen, Her Majesty Queen Alexandra *Presidents:* His Grace the Archbishop of Canterbury, His Grace the Archbishop of York *Vice-Presidents:* The Bishops of the Two Provinces, the Bishop of Gibraltar, and the Bishops of the Province of India and Ceylon. *President of Central Council*: Mrs. Chaloner Chute *Vice-Presidents* (1911): Mrs. Randall Davidson, Lady Armytage, The Hon. Mrs Campion, The Hon. Mrs. H. Corry, Miss K. M Townend

Motto of the Society

"Bear ye one another's burdens, and so fulfil the law of Christ" (Galatians vi. 2).

Objects of the Society

1. To band together in one society women and girls as associates and members, for mutual help (religious and secular), for sympathy and prayer.

2 To encourage purity of life, dutifulness to parents, faithfulness to employers, temperance and thrift.

3. To provide the privileges of the society for its members, wherever they may be, by giving them an introduction from one branch to another.

General Rules

I. Associates to be of the Church of England—no such restriction being made as to members—and the organisation of the society to follow, as much as possible, that of the Church, being diocesan, rural-decanal, and parochial.

II. Associates—working and honorary—and members to contribute annually to the funds, the former *not less* than 2s 6d a year, the latter not less than 6d. a year. Members' payments to go to the Central Fund.

(Every member of a branch pays 1s. a year, of which 6d. is paid to the Central Fund, and the other 6d. is retained for the expenses of the branch.)

III. No girl who has not borne a virtuous character to be admitted as a member; such character being lost, the member to forfeit her card.

It is always deeply interesting when brought into contact with a great organisation such as this to look back into the past in order to see where and why it first came into existence.

The foundress of this society was invited to join in a scheme started in the Winchester diocese by the then bishop (Samuel Wilberforce), with the object of setting women and girls who had fallen into temptation on the right road again. While attending a meeting dealing with the matter, the thought flashed into Mrs. Townsend's mind: If the power of rescue work would be so increased by organisation, why should not work be organised to *save* from falling? This thought resolved itself into action, and the plan of the Girls' Friendly Society, and its objects, were pencilled in a notebook in 1872.

The Lonely Girl

The birthday of the society was January 1, 1875. To uphold a high ideal of the purity of life has always been its main endeavour. Mrs. Townsend fully realised from the commencement that to stretch out the loving hand of fellowship to one's neighbours was no new work, but that what was needed for its complete fulfilment was an organisation which would make it possible first to know where one's neighbours were, and afterwards, when they ceased to be neighbours, to be able at once to put them in touch with new neighbours. It is difficult for those who live surrounded by relations and friends to understand the isolation of the girl or woman who arrives for the first time in a town where she does not even know anyone by sight. This happens every day to hundreds who leave their homes and go out into the world to earn their living in one of the many professions or occupations now open to women.

The Girls' Friendly Society member need not experience this loneliness for very

long, for all over the world branches of this society are to be found; and an introduction precedes the arrival of a stranger in a strange town, and also in a strange country, and a welcome is waiting for her. Should she only be passing through, she can be met and befriended and speeded on her journey. There are over 185,000 members and associates of the Girls' Friendly Society in the British Isles alone. Every member is provided with a guide-book, which, besides containing simple rules of life, gives a list of Girls' Friendly Society "lodges" in the United Kingdom, on the Continent, and in the Colonies, where a night's lodging or temporary home may be had.

The Central Employment Office

Another need is also being provided for in at least one branch. The recreation-room of the Birmingham Lodge is now open from 7.30 a.m. to 8.45 a.m., in order that girls who come into town by the workmen's trains may have some shelter provided for them before their workrooms are open. But there are many girls whom necessity impels to earn their own living for whom no post is waiting, and who go in vain from one unreliable registry office to another. Here, again, the Girls' Friendly Society member finds help and protection.

If she applies to the Central Employment Office (14, Victoria Street, Westminster, London, S.W.), she will be helped to find employment, and to obtain valuable information as to situations abroad. (Work was found for 532 applicants to the London centre during 1909.) The strong and able member, capable of entirely supporting herself, is not the only member for whom work is found. Invalids are enabled to dispose of their work through the Central Needlework Depôt (39, Victoria Street, London, S.W.), and are also taught, by post, how to work, samples of their work being sent up for correction and advice.

Over £2,680 worth of work done by invalids was sold in 1909. We are told in the report that there is a satisfactory increase of orders for fine undergarments, and for babies' and children's clothes.

Blind members, too, are not forgotten, and training and instruction is provided for them, in order that they, also, need not prove too heavy a burden upon relations, who are often unable to support them entirely.

How to Join the Girls' Friendly Society

The wisest time to join is as young as possible, in order to grow up surrounded by safeguards afforded by the society. Children can become candidates when eight years old (with the consent of their parents). Workhouse children are warmly welcomed, and over 5,500 of these friendless little girls are enrolled, and can claim an associate as their friend. From the age of twelve, candidates can be admitted, after due preparation, to full membership.

Each member should be admitted in her home parish by an associate, who should be her special friend. Should the member leave home, the rule of the society requires that she should be commended by her associate to the secretary of the branch in the area of which she is going to reside; or, if there is no branch, to the clergyman of the parish.

The Girls' Friendly Society is working in over 7,000 parishes in England and Wales; it is also organised in various towns of Northern and Central Europe, and in the diocese of Gibraltar, under the auspices of the Bishops of London and Gibraltar; in Scotland and Ireland, India and Ceylon, the Colonies, and in America.

Associates of the Society

Associates are elected in their own branches by the branch council. A branch is composed of the associates, members, and candidates for membership in a parish or group of parishes, and of a branch secretary, elected annually from among the associates. An associate who ceases to belong to the Church of England ceases also to belong to the society. Members cease to be members on marriage, but may be elected as associates or as marriage helpers, or can become subscribers.

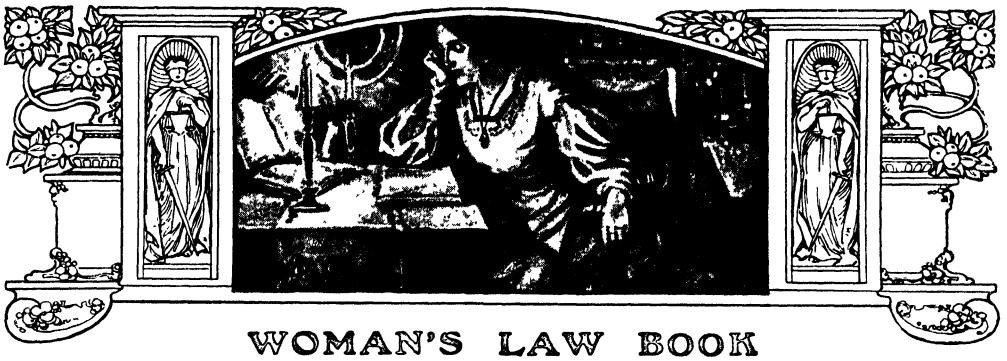
The work in the various branches is carried on mainly according to the capacity and capabilities of the associates and the needs of the members.

Religious instruction is given by means of *Bible Classes* and *Study Circles*. There are *Magazine* and *Reading Unions* through which the members have the opportunity of cultivating their minds. The society itself issues four magazines—"The Associates' Journal" (the official organ of the society), "Friendly Leaves," and "Friendly Work" (for members), and "Our Letter" (for candidates). There is also a magazine in Braille type for blind members, called "Friendly Light." One hundred thousand Girls' Friendly Society calendars are printed for 1911. In many branches *Industrial Classes* are held to enable the members to become more proficient in their business.

The Doctrine of Thrift

Care is taken to co-operate with County Council classes in order to prevent overlapping. Diocesan industrial heads are in possession of information with regard to County Council classes, scholarships, and training. In all the home dioceses use is made of these classes, which are much appreciated. The subjects taken include cookery, dressmaking, millinery, art needlework, hygiene, sick nursing, laundry, butter making, drawing, English and commercial subjects. In several of these scholarships have been gained. The subject of THRIFT is not neglected, and instruction on it is given, and members are encouraged to join the National Deposit Friendly Society. In one branch every member belongs to this society.

To be continued.



WOMAN'S LAW BOOK

By G. D. LYNCH
(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPEDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

THE LAW OF BANKING

Some Popular Objections to Payment by Cheques—The Post Office Savings Bank—How to Deposit and Withdraw Money Therein—Opening an Account at a Bank

MANY women have an objection to receiving money by cheque, for, not having a banking account of their own, they are unable if the cheques are crossed, as they usually are—to cash them without the assistance of some friendly tradesman. Also, when the cheques are payable to order, they do not like the trouble of endorsing them, nor do they always know how to endorse them properly

Post Office Savings Bank

Every woman should have her own banking account, even if it is only an account in the Post Office Savings Bank; and she would then have no difficulty in cashing crossed cheques or postal orders, although I do not suggest that the account should be opened exclusively for this purpose An account in the Post Office Savings Bank differs from an ordinary banking account in many respects, so some description of the former may not be considered out of place

Opening an Account

Deposits may be made and withdrawn by anyone over seven years old, including married women If a girl opens an account with the Post Office Savings Bank in her maiden name, and afterwards marries, she should at once notify her change of name and station by sending a copy of her certificate of marriage to the Controller. The copy of the certificate is obtainable for this purpose from the Registrar of Marriages for the district at the price of one shilling.

Any person of the age mentioned above who has not deposited money in a trustee savings bank can have an account with the Post Office by applying for a deposit book and making a deposit of not less than one shilling Every deposit must be entered in the depositor's book by the Post Office clerk at the time that it is made, and if the amount exceeds £5 an acknowledgment will also be sent to the depositor through the post.

Should the depositor wish to pay in a crossed cheque for an uneven amount less than a shilling—as, for example, a cheque for £1 11s 6d - she may do so by endorsing the cheque and bringing the pence item up to a shilling either by adding stamps to the cheque or postal order, or by the addition of a cash payment.

Limit

A depositor may not deposit more than £50 in one year, but may pay in one or more sums to replace one previous withdrawal in the same year The limit for deposit is £200, but if reduced by transfer, investment, or withdrawal, a further ordinary deposit may be made to bring it up to £200, subject to the rule as to not more than £50 in one year.

The depositor's book should be sent in yearly, on the anniversary of the first deposit, that it may be made up and interest at the rate of 2½ per cent per annum added to the account, together with any dividends that may be due on investments.

Stock

Investments may be made out of the deposit, at the depositor's request, in Government stock up to a total of £500

stock. If such stock is reduced by sale, it may be made up to the same amount. Not more than £200 stock is to be bought in one year, but additional stock may be bought to replace any sold in the same year. The minimum limit of stock is one shilling. Unless otherwise arranged, the interest due on the stock will be added to the deposit account each year, but if the purchaser wishes to have a transfer of the stock made over to her, she can give notice accordingly. Stock may also be sold through the Post Office; in either case the depositor's book will be required for an entry of the transaction.

Withdrawals

A depositor may make or withdraw deposits at any post-office transacting savings bank business without change of deposit book. Sums not exceeding £1 may be withdrawn at any time on presentation of the deposit-book For withdrawals exceeding that amount, a withdrawal warrant must be obtained authorising the post-master of any post-office chosen by the depositor to pay over the amount to her And if she desires to receive the amount by cheque, she should write " By cheque " on the warrant.

If the depositor, after filling in the withdrawal warrant, changes her mind, and finds that she does not wish to draw out any money after all, she should not destroy the warrant and think that that is the end of the matter, because from the time the warrant is issued to her the amount has been withdrawn from her account. The proper thing for her to do is to present the warrant, withdraw the money, and pay it in again.

Two Accounts

Money cannot be deposited in two Post Office Savings Banks, or in a Post Office Savings Bank and a trustee savings bank. Claims by depositors are settled in the same way as in the case of a trustee savings bank, that is to say, no action can be brought by any depositor against the bank or its officers, all disputes being settled by the arbitration of the central office of the Registrar of Friendly Societies

Deposits are not liable to attachment for judgment debts of the depositor.

Trustee Savings Bank

As reference has been made to trustee savings banks, it may be convenient to state here what a trustee savings bank is. It is an institution established for the receipt of moneys from depositors which does not in any way benefit the trustees or organisers. Depositors can only use one bank at a time, and may not have two accounts at the same bank. Not more than £50 cash can be deposited in any one savings bank year, whether any sum has been previously withdrawn or not; nor can any deposit be received which would bring the total amount over £200. Deposits may be received from and repaid to infants or married women.

Investments

The interest payable to depositors is not to exceed 2½ per cent. per annum. Depositors can through the bank invest their deposits in Government stock, the amount credited not to exceed £200 in one year, nor to exceed £500 at any one time.

Special investments by a depositor for not less than £50 may be made through the trustees, as distinguished from investments out of the deposit, at the request of the depositor, such special investments not to exceed £500 in all Any bank making special investments must insert in all passbooks used for special investments a printed notice that the security of any special investment is not guaranteed by Government. Where the deposit of a deceased depositor is below £50, no stamp duty is chargeable on probate or letters of administration.

Opening an Account

In order to open an ordinary banking account, it is generally necessary to get an introduction to the manager of some bank, who will require the customer to write him a specimen of her ordinary signature. When the account is opened he will present her with a passbook—for which no charge is made—and a cheque-book containing twenty-five or fifty cheques, for which she will be charged the face value The customer can, if she likes, have two accounts with the bank in her own name, a current or drawing account, and a deposit account, interest at the bank rate being generally payable on the latter.

Deposit Account

As an acknowledgment of her deposit account, the banker will give her a deposit note or receipt, which does not require a stamp, even though it contains a provision for the payment of interest. The deposit note usually states that the money is only repayable at so many day's " call "—that is to say, upon fifteen days' notice, or something of that sort.

As a matter of practice, though, the customer can usually transfer a substantial amount from her deposit account, and draw it out without any notice. And bankers usually honour a cheque drawn against a deposit account at call, although, properly speaking, a cheque can only be drawn on a current account. A deposit account may be opened with a married woman or with an infant. Interest on a deposit account is usually one per cent. less than the quoted bank rate.

To be continued.

LAW RELATING TO ANIMALS

Continued from page 3387, Part 26

Diseased Animals—How the Law Protects Wild Birds—A List of the Birds Protected—Exemptions

THE owner of animals having an infectious or contagious disease will be liable for the damage caused by their infected state if, knowing of their condition, he does not keep them on his own premises, but allows them to be placed with other animals which are healthy, or sells them with a warranty, or is guilty of actual concealment in the sale Moreover, it is a misdemeanour at common law to bring a horse infected with glanders into a fair or on to the King's highway.

Diseased Animals

But with regard to the modern laws regulating the prevention and mitigation of disease in animals by isolation, disinfection, declaration of infected "places," "areas," and "circles," restrictions on importation, slaughter of diseased or suspected animals, payment of compensation for same, the carriage of animals by land and sea, the registration of cowkeepers and dairymen, the inspection of dairies, and the contamination of milk all these matters are in the hands of the local authorities, who receive their powers by means of orders of the Board of Agriculture and Fisheries.

The Law and Birds

The keeping of birds in such a manner as to be a nuisance or injurious to health is punishable under the Public Health Acts, but nuisances created by noise, such as early cock-crowing, do not come under the provisions of the Acts, and this class of nuisance can only be abated by action, or possibly under some local bylaw.

Laying poisoned grain or flesh to kill birds is punishable, unless, in the case of grain, it is poisoned for an agricultural purpose or to kill vermin, such as mice or insects. For placing any spring-trap, gin, or similar instrument on any pole, tree, or cairn of stones or earth which is calculated to injure any wild bird, the offender is subject to a penalty.

Wild Birds Protection Acts

A close time for all wild birds is created between March 1 and August 1, during which no wild bird may be shot or taken, and exposure for sale of wild birds during close time is punishable with the same penalties as for killing the birds. The sand-grouse is an absolutely protected bird; it is illegal at any time to kill, take it, or expose it for sale The whole matter, including orders prohibiting the taking of eggs, is regulated by the Wild Birds Protection Acts, which extend to Scotland, Ireland, and, with some modifications, to the Island of St Kilda

The county council must publish annually the orders issued on their application to the Home Secretary, prohibiting the taking or destroying of the eggs of all or any specified kind of wild birds Disobedience to the order entails a penalty not exceeding £1 for every egg taken or destroyed, and a similar penalty is imposed for taking, killing, or selling a bird in the schedule, and for other wild birds payment of costs for the first offence, and 5s per bird and costs for subsequent offences.

Birds in Schedule

American quail	Kittiwake	Sandpiper
Auk	Lapwing	Scout
Avocet	Lark (Act of 1881)	Scalark
Bee-eater	Loon	Seamew
Bittern	Mallard	Sea parrot
Bonxie	Marrot	Sea swallow
Colin	Merganser	Shearwater
Cornish chough	Murre	Sheldrake
Coulterneb	Night-hawk	Shoveller
Cuckoo	Night-jar	Skua
Curlew	Nightingale	Smew
Diver	Oriole	Snipe
Dotterel	Owl	Solan goose
Dunbird	Ox bird	Spoonbill
Dunlin	Oyster Catcher	Stint
Eider duck	Peewit	Stone Curlew
Fern-owl	Petrel	Stonehatch
*Fulmar	Phalarope	Summer snipe
*Gannet	Plover	Tarrock
Goatsucker	Plovers-page	Teal
Godwit	Pochard	Tern
Goldfinch	*Puffin	Thick-knee
Grebe	Purre	Tystey
Greenshank	*Razorbill	Whaup
*Guillemot	Redshank	Whimbrel
Gull (except black-backed gull)	Reeve, or Ruff	Widgeon
	Roller	Wild duck
Hoopoe	Sanderling	Willock
Kingfisher		Woodcock
		Woodpecker

* For St Kilda insert the fork-tailed petrel and St Kilda's wren, and delete those marked *.

Exemptions

There is an exemption in favour of the owner or occupier of land who kills or takes on it any wild bird not in the schedule. But where certain persons, with leave of the occupier of land, shot, at a sparrow match, sparrows captured from other land without the authority of the owners, it was held that this exemption did not apply.

The county council may apply for an order exempting any county or district from the operation of the Acts as to all or any wild birds.

To be continued.

FAMOUS LOVE PICTURES

Copyright, Moss

THE NEW OFFICER

From the painting by Jules Girardet.

WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPEDIA, therefore, will include, among many other subjects—

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Betrothals in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

NO. 24. KING MILAN AND QUEEN NATALIE OF SERVIA

By J. A. BRENDON

"I LOVE my Servians, and my Servians love me" Prince Michael spoke truly Rarely has a monarch been more popular among his people A prince, however, especially he that prince the ruler of a Balkan State, should place his trust in something stronger than the mere devotion of his subjects Although he may be able to claim countless friends, he may still have many enemies.

Now, Prince Michael's enemies were not only numerous, but also powerful. He belonged to the House of Obrenovitch. And one man in particular, Alexander Karageorgevitch hated that family and hated Prince Michael. What is more, he aspired openly to seize his throne, and himself to reign in the Prince's stead Such an enemy no ruler can afford to ignore But Prince Michael, blind to the gathering clouds of treachery, sunned himself in the adulation of his people. And in doing so he erred.

The Story of an Assassination

One day, in June, 1868, while walking with three ladies in the park of Topschider, his favourite summer residence, unaccompanied, save by an aide-de-camp, he was met by three men who were walking together in the opposite direction. As they passed, they saluted the Prince respectfully and loyally. He returned the greeting in that gracious manner which, perhaps, had done more than aught else to win for him his subjects' love. Then he moved on.

Before he had advanced many paces, however, the sound of pistol shots disturbed the stillness of the summer morning. His companions stepped aside in horror. For there, stretched out upon the ground between them, lay Prince Michael, shockingly through the back—dead.

The people were not slow to believe that Alexander Karageorgevitch had been the instigator of the crime, and, whether this suspicion was justified or not, their love for the murdered Prince burst forth in a furious flame of loyalty. Alexander's triumph was indeed short lived. The Servians rallied round Michael's rightful heir in a way which, under normal circumstances, they never would have done, for Milan Obrenovitch was only a cousin to their beloved Prince, and at that time a mere boy, fourteen years of age.

For a long while Michael had despaired of finding an heir in his own family, for he himself was childless. But then, not long before his death, he suddenly remembered that his Uncle Jefreen had married a certain Marie Catargo, and that she had given him a son.

King Milan's Boyhood

Jefreen Obrenovitch was dead But where was the boy? Eventually he was found living at Bucharest. And his mother, who was leading a gay and worthless existence at the Court of Prince Kursa, was only too glad to have the opportunity of shuffling her parental obligations on to the shoulders of another. Accordingly she despatched her son forthwith to Belgrade, and ventured to express the hope that her nephew would be

pleased with the appearance of his heir. The sarcasm in the remark was not unjustified. Indeed, to find a wilder, more unkempt little ragamuffin than Milan would have been impossible. He could not read, he could not write. He had never been in Servia before, and the language was quite unknown to him. He had no manners, and apparently no virtues. Prince Michael was almost in despair. Was this boy the only heir to the throne that could be found? The thought was not encouraging.

A Prince of Promise

But, in spite of all, Milan's father had been an Obrenovitch. There must, therefore, thought Michael, be some good in the child As a matter of fact, there was plenty of good Decent food, decent clothes, and a decent education soon worked marvels And, in an incredibly short space of time, Milan ceased to be a hooligan, and developed into a real little gentleman and a rare little sportsman He was quick to learn, and willing. In one subject only did he refuse to interest himself, and that was the art of war. This failing worried Michael, for Servia was a troubled State, and her ruler, *ipso facto*, leader of the army. But still he did not despair. The boy, he felt, would learn. And so it was that he declared, "I am proud of my successor; I shall leave my kingdom and my people in good hands."

And a few days later he left them. The treachery of the assassin had made Milan, at the age of fourteen, Prince of Servia.

No boy surely has ever been allowed to gather the reins of power into his hands under sadder, and at the same time more happy, auspices Servia lost all sense of proportion in paying homage to him. Prince Michael had chosen him to be his heir. That alone was enough; whenever he showed himself in public he was hailed with mad, intoxicating cheers. The Court adored him. The great officers of State were prepared to sacrifice their all in his service. The Ministers were loyalty itself. But the people—the people regarded the Prince as but little other than a god.

Such acclamations of loyalty and devotion would have turned a saner, older head than Milan's. Flattery is an insidious drug, and Ristisch, Servia's most trusty statesman, was not slow to recognise the danger. He saw clearly that, during the regency, until Milan became eighteen years of age, the boy's education must be allowed to continue as before, that he must travel, see the world, and gain experience.

The Court of Belgrave

This, no doubt, was wise and salutary counsel; but, when choosing a tutor, Ristisch failed to display similar wisdom. Professor Huet may have been a clever man and a congenial companion. But Milan needed more than this; he needed as tutor someone capable of keeping a firm hand upon him. This Huet could not do.

Education, therefore, defeated its own objects, for, as a result of his visits to the capitals of Europe, Milan learned more of the subtleties of pleasure and of the gentle art of spending money than of statesmanship. And this, of course, was the very thing to be avoided. Milan's father, it is true, had been an Obrenovitch, but his mother was Marie Catargo. Heredity is not a factor in human life that can be despised.

After his return to the Court of Belgrade, therefore, the Prince gave many anxious moments to those who wished him well. Youthful indiscretions, perhaps, are pardonable. But there is a limit to such toleration. And all is not well when a man whose function in life is to lead others places pleasure before duty, and allows selfishness to master his better judgment.

It would be unjust to blame Milan entirely for his folly. He had been led astray by flattery and opportunity. But excuse or justification cannot lessen the gravity of any danger. It was obviously necessary, therefore, to find some remedy, and to find it immediately. But what?

Then suddenly a brilliant inspiration presented itself. Milan must have a wife, a wife whom he would love and reverence, a wife, moreover, whom the Servians, too, would love, and who could share their devotion with her husband. Yes, this was the ideal solution to the problem; surely it was, and perhaps it might provide an answer also to the ever-present question of the succession.

Milan in Quest of a Bride

And Milan, too, liked the idea. The thought of having a queen to share his throne pleased him. He was all eagerness. But he soon discovered that a prominent position in the "Almanac de Gotha" was of more value in the matrimonial market than a crown fresh from the goldsmith's shop; in fact, that it is no easy matter to find a bride for a prince whose throne is placed on quicksands. This was a sorry blow to his dignity. And when at length, after *pourparlers* of phenomenal duration, a mere Hungarian count rejected him as a husband for his daughter in favour of a man who had no claim to distinction other than a very short purse and a very long pedigree, Milan would have no more to do with bride hunting. Mention of the word marriage in his presence was even more than he would tolerate.

And so for a while he continued to pursue the uneven tenor of his way. One day, however, he happened to notice a portrait lying on Ristisch's writing-table—the portrait of a girl, and a very lovely girl. His curiosity was aroused immediately, and he made inquiry as to who she was. Ristisch laughed, and then, since he had been given the cue, ventured again to introduce the forbidden topic.

The girl, he said, was a Russian, and of very ancient lineage. In fact, he hinted, she would make a highly desirable *parti* for the Prince. She was young and rich—yes, very rich. Her father, moreover, possessed great

political influence. And an alliance with Russia would. . . .

But Milan paid no heed to these particulars. He had forgotten even Ristisch's presence. The beauty of the girl's portrait had absorbed completely both his attention and his eyes. Could the original be anything like so lovely? Was it possible? He must see her immediately. Where could he find her?

At present, Ristisch told him, she was in Paris. She had gone there to finish her education, and was staying with her aunt, Princess Mussuri.

Paris! Princess Mussuri! This was enough for Milan. He decided to travel to France immediately, and forthwith sat down and wrote to the Princess announcing his intention. At last he really was in love—head over heels in love. It was no *mariage de convenance* that he contemplated now, but romance, the real thing, an undying devotion,—love.

Under the circumstances, therefore, it is, perhaps, unnecessary to state that he arrived in Paris several hours earlier than he had intended, or even had thought possible. He had told the Princess that he would present himself at her house at twelve o'clock. He arrived at Paris at four o'clock in the morning. What could he do with himself in the meanwhile? How could he kill time? He was all impatience.

Queen Natalie of Servia, whose romantic love story is here told
Photo, G. Brogi

Then suddenly he remembered that he had a cousin at the Servian Consulate, one Alexander Konstantinovitch, whom he had not seen for a long time. He decided, therefore, to disturb and talk to him. Perhaps, too, he might be able there to glean some information.

And he found Alexander only too ready to gossip; he also was a love-sick swain, and could neither talk nor think of anything save the great passion which was consuming him. This humour suited Milan's mood exactly, and he listened patiently to a recital of the unknown lady's charms. She was only sixteen years of age, it appeared, but lovely, adorable, a dream of all the graces, and, incidentally, the daughter of a Russian colonel.

No, Konstantinovitch said, he was not actually engaged to her, but . . . Then he gave a significant shrug of the shoulders which, translated into plain English, meant "all but." In fact, he had an appointment with her, he said, at ten o'clock that morning. Would the Prince accompany him? The lady in question was really anxious to meet him; she had said so often.

Indeed—of course, Konstantinovitch did not realise this, because a blind infatuation had dimmed his vision—she had heard so much of Milan from her ardent wooer that she had almost learned to love him. Konstantinovitch, in fact, purely from egotistic motives, merely to enhance his own importance, had laid much stress upon his connection with that darling of society, the boy Prince of Servia, who had not only won the hearts of his own subjects, but had set those of the *beau monde* of Paris and Vienna in a flutter.

But of this interesting little fact Milan was in total ignorance. And so he set out with his cousin, not suspecting for a moment whither he was going. He wanted merely to kill time. And what more attractive method could be found of doing so than an adventure, especially an adventure in which a woman was concerned?

On arriving at the house, he and Konstantinovitch were shown into the drawing-room. There they were kept waiting for a few minutes. Presently an elderly lady entered, and Milan, to his astonishment, found himself being presented to the Princess Mussuri. What was happening? His mind was in a whirl.

Then the door again opened, and a girl entered the room, the girl whose portrait Milan had found lying on Ristisch's table.

Her eyes, they were expressive of a thousand moods, and their colour, like the messages they flashed, changed in lightning succession. Her manner was the manner

of a queen. Her skin, it put to shame both the painter's and the sculptor's art. Indeed, her mouth alone seemed to mar the perfection of her beauty. But even it had a reason, it was made for laughter. No other woman surely had such a smile.

For a while, Milan gazed at the goddess before him in speechless wonderment. Then he was dimly conscious that he was being introduced to her.

". . . the Princess's niece, Natalie Ketschko, my affianced bride." What was Konstantinovitch saying? What did he mean? The words brought Milan's senses suddenly to earth again Could this be true? Now that he had found the woman of his dreams, was he to be robbed of her immediately? The tension in his mind was terrible. Then something snapped, and joy flooded his heart. "I think you are mistaken, Monsieur Konstantinovitch," the Princess was speaking, "my niece is not engaged to you." And Konstantinovitch, thoroughly abashed, had no alternative other than to pay the penalty of his foolish indiscretion, and retire. But Milan did not accompany him. He remained; and in the evening the Princess entertained him at dinner.

Love's Young Dream

This was, indeed, the sweetest day in all his life. And when eventually he left the house, he walked on air, for Natalie had promised not only to share his throne with him, but also to share his life. Never before had he realised the infinite possibilities of love. The Princess, moreover, had informed him—and this would spell joy to Ristisch—that her niece's *dot*, five million roubles (about £500,000), would be handed over to him on his wedding-day.

The news of the Prince's betrothal spread like fire Servia was delighted, Europe unsparing with congratulations. But Paris—Paris went mad So romantic an attachment appealed irresistibly to the Frenchman.

And to Natalie this new-found love came as the consummation of all happiness For two things she had longed throughout her life, romance and power Now she seemed to have found both, and, moreover, to be fulfilling her destiny.

Once many years before, a gipsy woman met her while walking in the grounds of her father's house near Moscow. For a moment the old hag gazed curiously into the child's face. Then suddenly she threw herself upon the ground before her.

"Why do you do that?" asked Natalie.

"Because," said the gipsy, "I salute the chosen bride of a great lord. A crown hangs above your head, my child Slowly it descends—lower, and lower, and lower. Ah, it touches your head. A great brilliance surrounds it. It is a royal diadem."

"Tell me more! Tell me more!" said Natalie, eager with excitement.

But for a while the gipsy was silent. Then she continued:

"You will be the mother of a royal race. You . . ."

"A royal race! I—the mother!" Natalie clapped her hands with excitement.

And now it seemed that the prophecy was coming true. But the gipsy had said more. She had foreseen trouble in the future. She had told the child that one day she would be driven from her throne, and find herself face to face with tragedy.

But these ill-omened words had been forgotten. They lay buried beneath the joys of the present. Natalie had youth. She had beauty. She had love. What more could a girl desire? And soon she was to become Princess. Princess Natalie—it is indeed a pretty name.

But to Milan she was already more than a princess, more even than a queen. He lavished upon her all that a lover has to offer, wealth, pleasures, and those thousand small attentions which, perhaps, are valued most of all. To her, moreover, he confided all his secrets, his hopes, ambitions, aims He told her what he had been, and what he could and would be, now that he had won her. It was, indeed, an idealic courtship.

And the wedding should be worthy of it. It must stand unmatched for brilliance. On this point Milan was determined, for not even the best was good enough for Natalie, and he spared neither pains nor money in making the arrangements.

An Unheeded Warning

As the fateful day drew near, however, he was destined to receive a rude rebuff. No Royalties, it was found, could attend the ceremony, nor could they send representatives. Inflexible rules govern the actions of monarchs and their courtiers, and marriages such as this are not classed as being worthy of official recognition. A similar slight even Napoleon III. was forced to endure. But Milan resented it bitterly. Disappointment for the moment clouded his happiness.

A few days before the wedding, moreover, another curious incident occurred. Just as the Prince was leaving the house where Natalie was staying, an elderly woman accosted him.

"What do you want with me, Madam?" he inquired courteously

"A few words with your Highness," was the reply.

The Prince started.

"Then you know me?"

"By sight, very well," said the woman. "I am in the service of Princess Mussuri, and I have known Natalie since she was a child I implore you not to marry her."

"But why?"

"Why? Because nothing but misery can come of such a union. You like to rule; so does Natalie. And what is more, she *will* rule. Be warned, therefore"

But Milan merely laughed, and went his way. In after years the Prince remembered the woman's words, and was sorry.

To be continued.

LOVERS AT CROSS-PURPOSES

How Many Misunderstandings Occur—The Sensitive Girl Who Dreads to "Make Herself Cheap"—The Shy Lover—Bad Advice Given to Girls Who Are in Love—Well-meaning, but Mischief-making Relatives—Love More Important than Worldly Wealth

THE course of true love never yet ran smooth, but it is quite true that a number of the briars and brambles that beset the lovers' path are of their own making.

Directly the average young man and woman fall in love they seem to lose their sense of proportion, and become self-conscious and hypersensitive.

To the outside eye they seem to take a delight in playing at cross-purposes.

Is it any wonder that lovers hand in hand, with their eyes dazzled with the fires of love, should be an easy prey to more than the usual difficulties of life

They start handicapped, having known each other for a few weeks, or months, as the case may be; they set to work on the serious business of understanding each other, and generally they expect to do this *at once*, if not sooner.

The Shy Lover

I know one couple who became engaged with the happiest prospects of a successful marriage, but for want of a little mutual understanding they played the game of cross-purposes with most unhappy results

Both these young people loved each other devotedly, but the girl was like a good many girls, rather shy, and afraid of making herself "cheap" in her lover's eyes, so that she waited for him to make the first outward demonstrations of affection.

But, unfortunately, he was a very shy and supersensitive man, who laboured under the delusion that she disliked outward display, and tried to please her by being studiously careful not to show his feelings

When they had both been "considering" each other in this manner for some time, he began to think that perhaps she didn't care for him so much after all, and she became convinced that his nature was cold, and that she had been mistaken when she thought he loved her at all.

So they both, instead of having a quiet talk over things, became colder and colder in their manner, each thinking the other had "cooled off," and both in the depths of misery

Finally, some too-officious friends of the girl advised her to break off her engagement to "a man of so little feeling," so she wrote a letter which he was too proud—or too silly—to refute, and thus ended a promising romance.

Lovers, more than anyone, require to be absolutely frank with one another, and a little explanation at the right moment will generally drive away the mists of doubt that have been gathering, often from a quite inadequate cause.

Money, or the want of it, is a frequent cause of trouble between lovers.

A man loves a girl, but delays to propose, perhaps because he is not well off; and the girl, though she may see the love in his eyes, makes up her mind that she will not show that she cares for a man who evidently does not care for her sufficiently to propose.

And he is only waiting and watching for just one little sign that she has enough love for him to brave comparative poverty for his sake, and justify him asking her to share his life and be strong enough, by virtue of her love, to stand with him through shine and storm, giving him the right to work and fight for her

Everyone is ready to advise the girl in love.

"Don't marry a poor man," says mother, who forgets that she started her married life on quite a small income, and has but a dim memory of that time when she was young and love was all, and she would rather have had a kiss than a cheque, and the society of the man she loved in preference to a wardrobe full of dresses and boxes of jewels.

To see their daughters "comfortably settled" is the desire of most parents.

But the girl who is really in love pays no regard to money, and would count the world well lost for the man she loves; but still, she is naturally greatly influenced by her parents' feelings.

She *wants* the poor man to propose, and, if he has discernment enough and love enough, he will wisely leave off fencing and put his fate to the test; and, unless there is any very serious reason to the contrary, the wise girl will marry the man she loves.

The Materialistic Point of View

Of course, sometimes the love is one-sided, and many girls are what I once heard a man describe as "stupid" where love is concerned.

There is a type of girl who does not seem to appreciate that a man can really be deeply in love—the kind of love that recks not of money nor gives a thought but to be in the company of the beloved

This is often the fault of the materialistic point of view that is instilled into some girls from their earliest years. For this kind of girl engagement means, primarily, someone to take them about, a very nice ring, and, in the distance, a comfortable home "all her own"

When her lover is wistfully and happily talking of the time when they two will be always together, she will murmur that she rather regrets she chose pink for the bridesmaids, after all!

A couple like this are at cross-purposes all the way along, and unless the man can come down to her views on life, or teach her the meaning of love, there is very little chance of happiness for them at all.

THE LANGUAGE OF FLOWERS

Continued from page 3071, Part 25

F

Fen-Berry—" Happy chance "

Fennel—" Courage " and " sight." There is an old belief that the fennel imparted courage and restored lost sight. Longfellow makes use of this belief in the sixth stanza of his " Goblet of Life " :

> Above the lowly plant it towers,
> The fennel with its yellow flowers,
> And in an earlier age than ours,
> Was gifted with the wondrous powers
> Lost visions to restore ;
> It gave new strength and fearless mood,
> And gladiators fierce and rude
> Mingled it in their daily food ;
> And he who battled and subdued,
> The wreath of fennel wore

Fenugreek—" Remembrance." A species of clover.

Fern—" Sincerity " and " fascination." The fern-seed is considered the property of the fairies, and said to confer the power of invisibility.

Fig—" Argument," or " longevity."

Fig-marigold—" Vivacity and brightness," also " idleness."

Fig-wort—" Abundance."

Filago—" Daintiness."

Filbert—" Reconciliation."

Fir—" Time."

Fitweed—" Calming," " self-control." The juice of this umbelliferous plant was frequently used as a powerful remedy for hysteria.

Flag (*wild iris*)—" A message," or " a signal." From the Icelandic " Flaka "—to flap.

Flax—" Domestic industry " and " fate."

Flax-leaved Goldy-locks—" Tardiness "

Flax-lily—" I feel your kindness."

Flax-weed—" Thrift."

Fleur-de-Lis — " Flame," " ardour." The legends concerning this flower are numerous, and authorities seem divided as to whether the term was applied originally to the iris or the lily, preferably the former. The legend of how this flower came to be the heraldic badge of France is very pretty. When Louis VII , King of France (1137), was setting forth on a crusade to the Holy Land, he chose the purple iris as his heraldic emblem. Hereafter it became known as the " flower of Louis," or " fleur-de-Louis." This was corrupted into " fleur-de-Luca," and finally into the modern " fleur-de-lis." Another tradition says that after a fierce battle fought by Louis's Crusaders their white banner was found to be covered with these flowers, which were henceforth adopted as the national device Afterwards the number of flowers was reduced to three in honour of the Holy Trinity. The following is a favourite Roman Catholic legend : Long ago there lived a certain knight, more famed for his piety than knowledge, for he could never remember more of the prayer offered to the Virgin Mary than the two words " Ave Maria." These he constantly repeated, day and night. In course of time the good old man died, and was laid to rest in the chapel-yard of the monastery. And lo ! a miracle was wrought, for, as if to show that his brief but devout prayer had proved acceptable, a fleur-de-lis sprang up and blossomed on his grave, and every flower thereof bore the sacred words " Ave Maria " emblazoned in golden letters on the petals. The holy monks, who had somewhat despised the ignorance of their brother, were unable to restrain their curiosity, and opened the grave, to find that the root of the plant issued from the lips which had paid such honour to the Holy Maid to whom the iris had long been consecrated.

Fleur-de-Luce—" Fire."

Flowering Fern—" Reverie."

Flowering Reed—" Confidence in Heaven."

Flowering Rush—" Music."

Flower-of-an-hour—" Delicate beauty."

Flower-of-death—This strange title is applied to different flowers in different lands. In Jamaica it is bestowed upon the fragrant stephanotis, in Italy upon the periwinkle and the snowdrop, while in Mexico the Indian carnation is called the flower-of-the-dead, a name given in Sicily to the amaranth. It seems most probable that this expression has come into existence from the fact that these flowers were most often used for funerals.

Fly-orchis—" Error."

Fly-trap—" Deceit "

Fool's Parsley—" Foolishness " or " silliness."

Forget-me-not—" True love "

Foxglove —" Insincerity." This familiar flower, with its long spike of blossoms, has ever been regarded as the special property of the fairies. In Wales it is known as " menyg ellyllon," or elf glove, and in Ireland as " the fairy glove," and " fairy bells " Some authorities think the name is either a corruption of " folks'-glove "—the glove of the " good folks," or fairies—or else from the Saxon " foxes glola," red, or fox-coloured glove. But it is more probably connected with " foxes-gleow," or " fox-music." The word " gleow " being the ancestor of our " glee," and refers to an instrument of an earlier age, a ring of bells hung on an arched support, a tintinnabulum, an arrangement much resembling the hanging bells of the fox-glove. The technical name of the red-purple flower is *Digitalis purpurea* , it is used largely in medicine. Witches, too, were said to be very fond of this flower, which they used to place on their fingers, hence the rustic name, " witch's thimble " In Ireland it is often called " luxmore," or " great herb," as well as the " fairy-cap " ; and the Shelro, or sociable fairy, is usually depicted wearing a fox-glove for his headdress. In Cheshire the name of " fairy petticoat " is applied to it, with the pretty conceit that, even if the elves must dress in green outwardly, there is no reason why they should not wear dainty underclothes.

To be continued.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

PRACTICAL CHARITY

By DORA D'ESPAIGNE CHAPMAN

How to Give Away Old Clothes—A Form of Philanthropic Work in Which Everybody Can Join—Advantage of Regular Giving—Need for Men's Clothes—To Whom the Gifts Should Go—Societies Which Will Distribute Clothing to the Best Advantage

MANY people who would love to help others, were it only with the "cup of cold water" that the Bible speaks of, think there is nothing they can do because they have no money to spare for charitable subscriptions, nor time to give in parish work.

There is, however, one thing which *everybody* has to spare—*clothes*. We can give away old clothes, instead of selling them for a song; tossing them haphazard to our servants, who may have no use for them, and may sell them in their turn; or leaving them to moulder in the lumber room; or even cutting them up for cleaning cloths.

What to Give

We all must dress, and, however careful we may be, there comes a day in each garment's life when it is too shabby for us But it is never too shabby to give away. Somewhere—very often just round the corner—there is a family, not of beggars, but of honest, deserving English people, who find it difficult to get enough to eat, let alone enough to wear. A costume which was thought to be so shabby that it was only fit for the ragbag, was cleaned, mended, and used as a *wedding gown* for a very poor, but good and pretty, girl in a London mews!

Men are particularly careless about giving away their clothes—witness the hundreds of old hats which are left behind yearly at the hat shops by gentlemen who have come in to buy a new one, and walked out of the shop wearing it. Yet men's clothes are even more valuable to the workers than women's clothes. The mother who stays at home, or goes to the laundry or out charing, can make shift with any old rags; but the father and the son must be decently clad or they may lose their job, they will certainly find it hard to get a new one. So many a shilling which ought to buy food has to be laid aside for the next visit to the pawnshop, where the clothes that you and I have flung away are retailed to poor people at three and four times the amount we (or our servants) received for them.

How to Give

An objection one often hears, especially from persons who talk about "the poor" as though they were another kind of domestic animal, instead of English men and women like ourselves, is that if one gives good clothes away they will be pawned for drink.

This only happens when :

(*a*) One gives entirely unsuitable clothes, which the recipient cannot possibly wear.

(*b*) One gives outer garments to professional beggars, crossing-sweepers, and the like, whose stock-in-trade is their miserable appearance, and who would promptly starve if they went out tidily clad; they will accept and wear warm underclothes with gratitude.

(*c*) One gives to drunkards.

The only safe way to give clothes to the

children or wives of habitual drinkers is to do it through a well-organised parish, by a competent district visitor, who will *lend* the garments, and insist on seeing them on her periodical visit.

There are, however, quite enough sober and deserving families in England to use up all the clothes which richer people have to spare, without wasting any on drunkards.

Not everyone, however, can give the time to take up work in a very poor parish, and gradually learn to distinguish the deserving, who never beg, from the undeserving, who do; but there are a great many organisations to which one can send one's cast-offs, knowing that they will find their way to the proper quarter.

A Suggestion

It is always a good thing, when one has selected one's special society, to stick to it, as it is obviously twice as kind to send regularly to one family as to give away haphazard, and if the charity is informed that this will be done—that, for instance, they may count on receiving a regular supply of outworn woollen underclothes—they will take care it goes to the same person.

The writer knows a workman's wife, the admirable mother of a well-brought-up family, whose rheumatism has been almost cured by the *regular* gift of woollen garments in place of those of flannelette she used to wear. Her husband's whole wage is 25s. a week, so it is obvious she could no more buy all-wool underclothing than diamonds or motor-cars. Two ladies, however, sisters, who wear the garments, keep her supplied with their cast-offs, very kindly patching them under the arm-holes, etc., before sending them, as, though she sews beautifully, she has her hands full with the babies. These ladies are not rich, and used to consider they wore their clothes "to the last gasp," but they find that between the two of them they can eke out a sufficient supply for Mrs B. It would have been a cruel kindness to accustom her to wool if it was not given regularly, her last state would have been worse than her first.

Similarly with men's flannel shirts. The average British artisan now wears flannelette ones, and only too often the seeds of consumption, pleurisy, and other diseases are laid, the father of the family carried off, because he has got wet through while hard at work, and then chilled to the bone by his flannelette garments drying on him as he goes home on the top of a tram or in a draughty tube.

Reliable Charity Organisations

The Church Army most eagerly receives clothes. Women's clothes may be sent to the branch for helping prisoners' wives, 6, Banner Street, St. Luke's, London, E.C. A postcard to headquarters at 55, Bryanston Street will bring a man with a bag, who will take away whatever is given him. Men's clothes are most sorely needed for discharged prisoners, whose future often depends on their being decently clad. We know how much moral support the consciousness of being well-dressed gives to the most virtuous of us when meeting strangers, how much more important is it to the man who has fallen, and almost lost his self-respect?

It must be remembered that the term, "a good appearance," is relative, and that the coat, or patched boots, or old hat, which your husband would not care to be seen in, may transform the appearance of some poor gaol-bird.

The Salvation Army is most grateful for cast-off garments of all kinds. Men's clothing, which should be sent to 101, Queen Victoria Street, E.C., is much needed for their work amongst men discharged from prison, or men who have come down in the world through misfortune and ill-luck. Women's and children's clothes, if sent to 259, Mare Street, Hackney, London, N.E., will never wait recipients.

The Police Court Missionary

The Police Court Missionary is another "daughter of the horse-leech," crying "Give! Give!" and perhaps he comes into touch with some of the most pathetic cases—where father or mother commits suicide out of sheer sickness of heart at seeing the little ones hungry, the home bare, and having nothing to give them. Cases where some hitherto upright spirit has been tempted to steal a pair of boots or a loaf of bread by the same pinch of poverty. Cases where a brutal husband is gaoled for maltreating his wife, and she, poor thing, must now turn out to work, and perhaps is so poorly dressed that the most charitable employer hesitates to take a charwoman who "looks like that." Innumerable cases!

A postcard to the missionary at the local police-court will bring any information which may be needed, or a note can be written to the Church of England Temperance Society, 4, The Sanctuary, Westminster, which supports the missionaries. Bundles should not be sent to the missionary without any inquiry, because it may so happen that, at the moment, not one of the things sent may be suitable in size, etc., for the cases he has in hand.

The Newsboys' Club

The Newsboys' Club, with headquarters at 67A, Farringdon Street, London, E.C. The club members are gathered from the boys and youths who sell papers in the streets. Clothing, especially socks and warm shirts, is always welcome. As the secretary endeavours to find better openings for the lads, hats, collars, tidy coats, etc., are most useful. The boys vary in age from about twelve to eighteen years.

The Theatrical Ladies' Guild, 90, Great Russell Street, Bloomsbury, W.C., and the Society for Promoting the Employment of Women, 23, Berners Street, W. gladly receive better-class clothes, suitable to be

worn by working women in an altogether higher position, who have to keep up the appearance of gentlewomen on very small means. Some of these women, actresses who have long been "resting," concert singers, and so on, are most glad to receive evening dresses and other pretty furbelows.

Jumble sales now take place in nearly every parish, and though one may not belong to the parish church, or even to any religious denomination, it is easy to write and ask when the next jumble sale will be held, and send the bundle in time for it. Many things beside clothes are eagerly snapped up at these sales. Odd bits of carpet, old curtains that can be cut down to fit tenement windows—poor people take an intense joy in handsome curtains., *i.e.*, something better than the 8½d. kind they buy at shops, and spare no pains to get them up. Old furniture, old ornaments, the gas globes from a house which has adopted electric light, old-fashioned saucepans, kettles with a defect that the husband can solder up, odd china—it is all gladly bought. Besides the local sales, oddments of every kind may be sent to Miss Mary E. Lester, the British Rummage Centre, Litherland, near Liverpool

Children's Clothes

One excellent way of disposing of children's cast-offs is through the teachers in the Council schools, a most devoted and charitable body of women, whose work does not obtain the recognition it deserves.

Of course, the school-teachers are not a recognised charitable agency, and it would never do to bundle a heap of clothes into a sheet, and deliver them haphazard at the school without permission. But one can write a note, or drop in during school hours to see the head mistress, and ask her whether she will be willing to receive a few old things, and can dispose of them among her scholars.

This plan has one great advantage, in that one can then regularly send things to the same child, selecting one about the same size as one's own barn. Party frocks, old sashes and ribbons, pretty things of every kind, which people often think will be useless to poor children, and which other agencies would hardly know what to do with, are especially welcomed by the teachers, because one of their greatest problems is how to get clothes for the little ones to wear on breaking-up day.

Few outsiders dream what pretty action-games and dances are performed by the school children on that great occasion, while "muvvers" and "aunties" sit proudly round the wall The discipline, the initiation into innocent yet delightful games, a form of entertainment very different from that of the street or the low-class music-hall, has a wonderful effect upon these mites, some coming from the roughest homes, all living in dull, mean, ugly streets.

But to take part in the performance they must be dressed—oh, very simply! Only a white frock, perhaps, got up by mother, and which, originally given by some lady where Aunt Jane was in service, has been worn by all one's sisters in turn before it descended to the present performer. Or a "fancy dress" of elementary type, cut out by the kind teacher, of material supplied by her from her own pocket, and made by mother's worn fingers.

Charity Begins at Home

If only those happy mothers who yearly throw away or tear up pretty things which are "outgrown," washed out, done for, could stand invisible and see a child crying her heart out because she has no dress to wear to breaking-up, they would not think it too much trouble, or "not worth while," to call at the school and see if teacher knew of a home for old clothes, nor even, if the school in their neighbourhood, as may well be, proves to be well looked after, perhaps, by a rich church near by, to go farther afield into the poorer districts of East London.

And not London only. Every town in England has them, yet we may live within a mile of some, from our well-tended birth hour to our flower-laden journey home, and never see or hear or guess that we are leaving undone so much which we *might* do.

When, after the earthquake at Messina, an English lady appealed for clothes to be sent there, she was overwhelmed with the response, almost pushed out of her big house by the bales of clothing sent Yet Italy is warm and dry, and Italians need not half the clothing our own people do.

What were the people who sent those bales about that they had not long ago disposed of them among the dwellers at their gates?

Where to Send Clothes

List of some places where old clothes may be sent, mentioned in detail in article:

(1) The Church Army, 55, Bryanston Square, London, W. Branch for Prisoners' Wives, 6, Banner Street, St Luke's, London, E.C.

(2) The Salvation Army, 101, Queen Victoria Street, London, E.C., or 259, Mare Street, Hackney, London, N.E., and local branches in all towns

(3) Police Court Missions headquarters, 4, The Sanctuary, Westminster; or letter to "The Missionary" at the local police-court for local address.

(4) The Theatrical Ladies' Guild, 90, Great Russell Street, Bloomsbury, London, W.C.

(5) The Society for Promoting the Employment of Women, 23, Berners Street, London, W (both for better-class garments)

(6) Newsboys' Club, 67A, Farringdon Street, London, E.C. (boys' and young men's clothing only).

(7) Jumble Sales or Rummage Sales take place nowadays in every parish. Dates can be obtained from the clergy, and furniture sent as well as clothes

(8) Teachers in the Council schools, if properly approached, will help to distribute clothes, and know the children most in need.

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world, how she may study, and how attain success there. Authoritative writers are contributing articles on

Art	Music	Literature
Art Education in England	*Musical Education*	*Famous Books by Women*
Art Education Abroad	*Studying Abroad*	*Famous Poems by Women*
Scholarships Exhibitions	*Musical Scholarships*	*Tales from the Classics*
Modern Illustration	*Practical Notes on the Choice of Instruments*	*Stories of Famous Women Writers*
The Amateur Artist	*The Musical Education of Children, etc.*	*The Lives of Women Poets, etc., etc.*
Decorative Art		
Applied Arts, etc.		

WHERE TO STUDY ART

THE ROYAL COLLEGE OF ART, SOUTH KENSINGTON

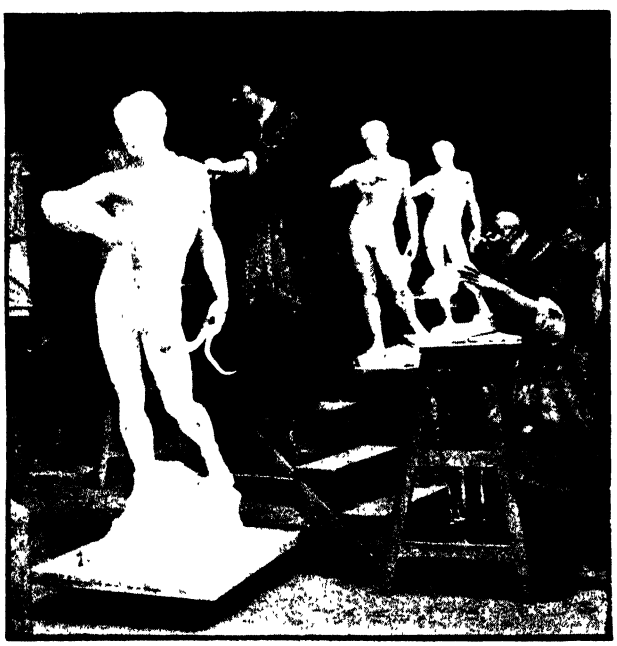
By GLADYS BEATTIE CROZIER

Continued from page 3301 Part 26

The Stained Glass Course—The Pottery—Some Successful Students—The Students' Club—Sketching Club—Competitions and Prizes

THE Stained Glass Course is especially interesting to those designers whose tastes lie in the direction of figure composition. For this work students make their own cartoons, and then in the special classroom of the College cut the coloured glass to fit their designs, and piece them together, working at an easel set up against the light, in order to judge the colour effects.

Each piece of coloured glass is stuck on to a sheet of plain glass, upon which the composition has been drawn out, until the picture is complete, when the various fragments are leaded together and mounted on to a frame, entirely by the student herself. The preliminary working out of a suitable cartoon is a very important matter, calling for much thought and study; and one girl student, who chose St. Francis of Assisi feeding the birds for her subject, made numerous studies of suitable birds from the South Kensington Natural History Museum before setting to work to plan out her cartoon—another example of the invaluable assistance which the museums afford students.



An advanced student at the Royal College of Art busily at work in the Modelling Room making a life-size figure

The Marble Carving-room, attached to the Modelling School, is of

special interest, for here students may engage in chipping out what may be said to be practically imperishable copies of the plaster or clay models of their own design from solid blocks of marble.

The Pottery Course students learn the principal facts relating to the making and decorating of pottery, enabling them to design, make shapes, and decorate them with a practical knowledge of the requirements of this most important industry. There are also practical courses in writing and illumination, in metal work and enamelling, in furniture decoration, wood-carving, and gesso work.

The College has from the first been open to women, of whom there are now between forty and fifty, forming about one-fourth of the entire number of students in the College. A very large proportion enter the Design School, owing to the wider opening which it affords those without private means to gain a livelihood on completing their course, though the majority of women students have no difficulty in getting good appointments, one (Miss Giles) being now head-mistress at the Clapton School of Art.

The Embroidery Class at work at the Royal College of Art

Miss Harding, after taking her design diploma, took a post in South Africa, and has now been appointed art inspector all over the Transvaal. She teaches chiefly at the Normal College, Pretoria, and her students are doing splendid work. One of them (Miss Anderson) lately took the Milner Art Scholarship offered out there for the Royal College of Art, tenable for three years, and is now working in the Royal College.

Successful Students

Miss Meakin has also taken a good teaching post in South Africa, and Fraulein Anna Symons, a fee-paying student, took the Design School diploma, and went to Germany, where she was offered and accepted a post at the first Hamburg State School of Art at a salary of £300 a year with full pension.

Another past student, Miss Carpenter, is now employed at Liberty's as chief designer of curtains and different fabrics; and Miss Zompholides is Messrs W. H. Smith & Sons' chief designer for book-binding and book covers.

Another former student, Miss Edwards, who worked in the Modelling School for some years, has struck out an entirely new line for herself in the making of wonderful models of flies and insects—magnified to the size of a mouse—for the Natural History Museum, while she also illustrates important works on natural history. Yet another girl student, Miss Lawson, who has nearly finished her course in the Modelling School, and is doing very advanced work in modelling life-sized figures, has a brother an architect in South Africa, and thinks of joining him there, hoping for orders to execute sculptures for public buildings, a scheme that sounds feasible as well as spirited.

Miss Acheson, who has a statuette in the Academy this year (1911), is now teaching for the London County Council, not merely modelling, but every branch of art; and Miss Simmons has gone to an excellent post in Sheffield to teach art at a high school.

The feminine members of the College are very proud that, since 1894, three of their number should have taken travelling scholarships—the most coveted of all awards—in open competition with the men.

The first feminine winner was Miss Lilian Simpson, a student of the Modelling School, who, to the deep grief of her companions, died of fever on her tour, and was buried at Assisi, and each year the travelling scholar of the Modelling School goes there to place a wreath of remembrance upon her tomb.

Miss Florence H. Steele took the travelling scholarship for modelling in 1896, and Miss Margaret Jameson the travelling scholarship for painting in 1904.

There is a delightful club in the College grounds recently started by the students, in which Sir R. L. Morant, Permanent Secretary of the Board of Education, and Lady Morant have taken the greatest interest. It is managed by a committee of men and girls, and consists of a general sitting-room, a ladies' sitting-room, a men's smoking-room, and a general luncheon and tea-room.

Lady Morant herself fitted up the girls' special sanctum, which is, perhaps, the most charming of all four rooms, with curtains

An advanced student drawing a cartoon destined to form part of a frieze for mural decoration

made by her own hands, besides presenting a beautiful carpet.

A very useful feature of the Students' Club is the book containing a list of lodgings, with prices and signed recommendations by students for the information of the newcomer.

The students have also for years past run a sketch club, for which the entrance fee is 2s 6d, and many of the pictures which have been privately exhibited at their students' show afterwards find their way to the Royal Academy.

Competitions in every form of art are held from time to time, and all the college professors give prizes in their own particular subject. Mr. Walter Crane and Mr. Clauson also sometimes add to the prize list, and Mr. Clauson, Mr. George Henry, and Mr. Drury, the famous sculptor, have been at various times amongst the judges, while the students of the Royal College of Art have for many years past won the award of honour at the Gilbert Garret Sketch Club Shows.

In 1900, when the Duke of Devonshire and Sir John Gorst were President and Vice-President of the Council, the college was entirely reorganised, and the present staff appointed, except Professor Lanteri, who was re-appointed. Craft classes also, affiliated to the School of Design, were started.

The Board of Education have desired me to state that they cannot be responsible for the information given, as it is not impossible that considerable changes in the College organisation may be made, and the present (1911) organisation must not be regarded as permanent.

My special thanks are due to the Board of Education for permission to photograph the Royal College of Art for EVERY WOMAN'S ENCYCLOPEDIA, a permission which has never before been granted, so that the photographs which illustrate these articles are the first to appear.

THE ART OF PLAYING DANCE MUSIC

By MRS. WEGUELIN GREENE

Careful Study of the Bass—How to Practise Training the Left Hand—The Lilt of the Waltz

IT is not every pianist who can play dance music well, as dancers know to their cost. Good players often scorn it altogether, which is foolish, considering that dancing is a gift of the Muses as truly as music itself. As a proof of this the master hand of Beethoven himself scored many a dainty waltz.

Leaving brilliant performers to their own narrow views, the pleasant task remains of showing how any average pianist can, with a little trouble, play dance music to her own and her dancers' satisfaction.

As hint succeeds hint, the conviction will become very strong that it is the left hand and the bass which need practice and study, both are taken too casually, hence the lame playing of waltzes with which we are familiar.

To take a good scrutiny of waltz basses, apart from the piano, is to find that the construction of each is very similar to its fellows.

At the start of every bar, for instance, there is an octave, followed by two chords. Careful observation will show that this octave bears some relation to the succeeding chords, and if struck with them instead of in advance, would harmonise with them. Exceptions occur, of course, for in music passing discords are sometimes introduced to give the subject strength.

A Point to Notice

Further careful notice reveals that the octave in one bar is followed in another by that which drops four notes lower. The octave G, for instance, will be succeeded by that of D. A little further on the descent of a fifth occurs. A being the octave played, followed again by D. Waltzes in the key of G will have these happenings, whilst those in the key of E major would give drops from E to B, succeeded by F sharp to B.

Throughout all the keys there is this same tendency with, of course, the usual exceptions.

It is customary for the average player to take these octaves very casually: to dab about on the off-chance of hitting the right one, and invariably striking the wrong one.

A good way of breaking off this careless habit is to practise striking key-note octaves and their fourths immediately afterwards for half an hour daily. Alternately the second octave should be the fifth below. A fortnight at this work will develop a sense of aim absolutely essential where the bass is concerned, and kill for ever the haphazard habit. Once the distance between these important notes is taken without hesitation, that beautiful swing in time peculiar to the waltz is established, never to be relaxed.

Turning to the chords, how often again these are left to chance. Wrong notes are used, or notes omitted, as though it mattered little whether the melody was supported or not. Beautiful waltzes are ruined in this way, and become a mere medley of notes with no melodic value.

How to Practise

Here, too, a little observation will soon prove that, in whatever key a dance is set, the intervals in the chords lie in similar relationship one to the other. To grow familiar with these intervals must be the aim, and a little regular practice set up for striking the chords with precision. When the notes are fixed in the mind, the hand should be placed over them, each finger poised above its special note. When all is in position the hand ought to be raised direct from the wrist, and then brought down smartly on the chord. A dozen strokes of this kind, bar by bar, soon brings the habit of playing all the notes together and correctly, no matter how difficult the key.

It requires about a fortnight's earnest work on these lines to get the left hand out of its slipshod ways, and if a little uninteresting at first, a growing sense of power soon ousts that of monotony. With good training in these particulars the pianist can rival an orchestra in making the dance music exhilarating, for it is nervous hesitation over the bass parts that puts the latter on humdrum levels and destroys its dreamy charms.

Directions for the right hand are on less drastic lines, for dances present no teasing problems in the way of shakes, runs, or arpeggios. From time to time, it is true, there are winning little turns that miss fire under stubborn fingers.

How to Improve Technique

There is a simple way to improve technique in this one direction—namely, once a day for five minutes to strike a note with the third finger, while the three others and the thumb are held down.

Expression in dance music is, of course, a very important matter. To look at any batch of waltzes is to find a regular rise and fall of the melody in every eight bars.

There should always be a steady crescendo as the strain moves upwards, and an increasing piano as it drops. Yet another rule is to give a good firm accent at the beginning of the bar. Sometimes this first beat is a melody note, sometimes a bass octave only. Whatever its nature, the accent must be given, for on this the whole form of the waltz depends.

When pedals are marked, care must be taken never to carry either from bar to bar unlifted, for a trick of this kind makes the melody obscure at once, and robs a waltz of its alluring lilt. To secure a caressing touch for a dreamy air, the fingers of the right hand must glide from note to note never leaving them till the last fraction of their time beat is finished. The least departure from this injunction results in an abrupt staccato effect, quite destructive to any poetic character the music may possess.

As a final word, though special attention may seem to have fallen on the waltz, I would have my readers understand that the instructions given apply to every item of a dance programme from the country dance to the latest two-step.

THE ART OF ELOCUTION

By MURIEL PEDLEY, L.R.A.M., A.R.C.M.

Professor of Elocution at the Kensington School of Music

No. 4. ELOCUTION AND SINGING

Continued from page 3095, Part 25

Position while Reciting—Effect of Elocution on the Singing Voice—Rhythm and Time—Inflections—Voice Control

HOWEVER well anyone breathes, daily practice should never be omitted, but the habit of taking one or two deep breaths, and also a series of short ones, should be as regular as going to bed and getting up; and the value of this will be found, not only from the point of view of work, but from the improvement in health.

A nervous person will derive much courage if he takes two or three deep breaths before beginning to sing or recite, for they steady and tone up the whole system.

The next question is that of position whilst reciting. There are different opinions on this, as, indeed, there are on every point; but the general rule is to stand with the feet in the third position—*viz.*, the heel of the front foot in centre of the other, with the weight on the front foot.

There are those who consider that it is

better to stand with the feet a little apart, weight on the back foot, and the toe of the front one resting lightly on the ground. However, test the two positions before a mirror, and it will be seen that with the second an atmosphere of indecision will emanate, whilst with the first there is at once strength and power in the pose. A vacillating character halts as he goes, falling back and hesitating before he ventures, and the position of the body when resting on the back foot is one of doubt or fear, whilst the pose when the weight of the body rests on the front foot gives one a sense of assurance.

It is essential for an elocutionist to be a dominating figure, for he, unlike the actor, has not only to speak and act his lines, but also to create the whole picture, without the aid of scenery, dress, or the help of others, purely by his own keen imagining of the picture he has to portray. Surely, then, he must not for an instant allow the audience to feel that he is weak instead of strong, this does not conduce to self-conceit, it is really a knowledge of the need, and a capability of gripping it by magnetic force buttressed by technical skill.

Elocution and the Singing Voice

People frequently put the question "Does the study of elocution ruin the singing voice?" The answer to this is a simple one that applies to many questions—it just depends on the methods of study; if study is conducted intelligently and carefully, emphatically the answer is in the negative. If, on the other hand, a pupil rushes into reciting "like a bull at a gate," then one can only answer in the affirmative.

This needs some explanation. Quite a prevalent idea is abroad that to create an effect it is necessary to make a noise, and thus it comes about that one hears reciters all but shout when they wish to make particular claims on the attention of the public. This naturally puts undue strain on the vocal chords, and one can hear the voice changing from smooth to rough tones.

The natural deduction from this is that the voice will suffer, and become hard and trenchant. The mellow tone so necessary to sweetness of song flies from the one who has so maltreated it, and leaves in its place a metallic timbre.

Serious study will show, however, that elocution and singing travel to a great extent hand in hand and dovetail one into the other.

The great difference is that, whilst in singing absolute pitch is required for intonation's sake, in elocution the more varied the inflections the more beautiful the speech. The salient points of both studies are thorough control of breath, perfect diction, concentration of purpose, attention to rhythm, and forgetfulness of self. All these points tally for both reciter and singer.

A singer may possibly take exception to the placing of rhythm or time in the list of common meeting places, but rhythm has as much to do with a reciter as a singer.

Verse is written in certain metre and with due regard to the easy flow of line after line, and if that metre is broken, the offence is as great as bad timekeeping is in a singer. In reciting pure poetry one cannot be too careful to keep the rhythm correct, and one's ear should always be listening to the time value of the lines and words. Had the poet no desire for this to be the case, there would have been no object in his careful study of metrical verse. Take for an instance Gray's "Elegy":

> The curfew tolls the knell of parting day,
> The lowing herd winds slowly o'er the lea,
> The ploughman homeward plods his weary way,
> And leaves the world to darkness and to me.

You will find that metre plays a most important part, and that if the metre were broken the beauty of the poem would suffer. As in music, the time signature varies, so in poetry does the metre alter; as in music the time changes in order to express emotion, so in poetry does it change; but in either case, ere liberties are taken, the principle must first be mastered or the final effect will be disastrous.

Inflections

As before mentioned, the more varied the inflections the more beautiful the speech. This is perfectly true, but whilst the inflection is to be cultivated as a beauty, there is, as in most things, a danger in its practice to excess, and if each word is inflected the speech becomes monotonous from its very changefulness. Just as in watching a rushing waterfall tumbling over rocks into the stream below, one sometimes wishes that, if only for five minutes, it would cease its restless action, so, in listening to a voice that in every word rises and falls, one at last wishes for a monotone.

The study of singing here helps the student of elocution, for it gives him a knowledge of musical sounds and trains his ear to differentiate between those sounds. It also helps to accomplish the smooth passing of the voice from one sound to another, thereby eliminating all jarring notes and making his inflections deliberate and *legato* instead of being harsh and abrupt. With perfect control over his inflections, the reciter need have no fear of having to gain effects by sheer force of noisy utterance.

The most dramatic speech can be delivered without raising the voice above its normal key, provided that there are good consonants to propel the words and a thorough knowledge of the tone in which to utter them. The strength of knowledge that lies behind a quiet and dignified speech captivates an audience and holds them in its grip.

It is seen how singing helps elocution, and in its turn the latter helps the former by giving clearness of diction, which is so invaluable to singers, and also in imbuing the mind of a performer with the desire to give simply and plainly, without thought of self, the meaning that lies behind the music and words of the song.

To be continued.

WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

FRUIT FARMING FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc

Continued from page 3305, Part 26

The Growth of an Industry—Where to Buy Fruit-trees—The Method of Planting—Apples and How to Grow Them

EVERY year more and more land is being devoted to fruit culture in this country

Apart from the fact that fruitarians are increasing in numbers, among the general public there is a tendency to consume more fruit food, and from the point of view of hygiene there can be little doubt that this is a most desirable natural trait

Fifty years ago there were in the Evesham district of Worcestershire some 600 acres of land under fruit and market garden cultivation, whereas to-day there are at least 15,000 acres in the hands of the small-holder fraternity, whilst the number of railway stations in the vicinity has been trebled

We Britishers characteristically demand the best as a nation, and as no fruit in the world can equal our own, the demand for home-grown produce is certain to increase, so certain to increase, in fact, that the prospects of fruit growers are brighter than they have ever been

One of the first problems of the lady fruit farmer will be the provision of her initial stock of trees These must be purchased, and the older the nursery trees are, within reason, the better, for the sooner will they yield a return Later on, as the farm progresses, every effort should be made to render it self-supporting, and a small nursery section should be established where maiden trees will be cultivated and brought on for planting out.

In the early days, however, reliance must be placed upon outside sources, and a thoroughly sound nurseryman should be approached regarding the trees. Do not study the question of whether he is a large advertiser with a vast connection among amateur gardeners, but judge him on his merits, and whether he has clean-barked, well-trained trees on view Trees that have been so crowded that they are drawn up and spindly are not worth having, but sturdy specimens with robust straight trunks should be sought Standards with stems that are cranked are obviously undesirable and the tops should be provided with many spreading branches, "well-feathered" as the expert would say Also, the head of the tree should be so shaped that it is open in the centre, the branches spreading round in a bowl-like manner

One very important point is to plant a large number of trees of one variety. It is so very much more simple to dispose of a goodly crop of one particular kind of fruit than to have small quantities of a dozen types for sale For example, a dozen trees of Worcester Pearmain apples would be far preferable to twelve different kinds.

A very good plan is to plant in rows, each row consisting of a particular variety, this method simplifies matters considerably in many ways Then, again, in planting a mixed orchard the plums and cherries should come in the centre and apples on the outside; the stone fruit blossoms first and consequently needs more protection The writer has in mind a large orchard consisting entirely of Victoria plums, during a recent season when plums were very shy bearers, owing to late spring frosts, the trees on the exterior of the orchard were completely bare, whilst those in the centre carried very fair crops

The choice of a nursery should depend also on reliable, first-hand recommendation

as well as upon repute. If it is near at hand, so much the better, for, apart from the considerations of carriage, the trees will be planted far more quickly than if they have to undergo a considerable journey. In any case, the sooner fruit-trees are replaced in the ground after being lifted the better

On receiving a consignment of fruit-trees in mild, open weather, the first step should be to dip their roots in water; then, if they cannot be planted immediately, they should be laid in the ground "by their heels," as the countryman puts it. This means that a hole should be excavated, and the trees, lying upon their sides, should have their roots placed in it. The roots should then be covered with soil to prevent them from becoming dried up.

In frosty weather different tactics must be followed. Naturally, no nurseryman disturbs trees during the prevalence of keen weather, but it sometimes occurs that a frost sets in whilst the trees are in transit. In such cases the trees should be placed in a warm cellar or shed and their roots should be completely and snugly covered with sacking. If on arrival a frost threatens, put the trees roughly into the ground and cover the roots as deeply as possible with soil.

The final planting of fruit-trees should be undertaken, if possible, in genial weather. If rain is falling heavily and the soil is waterlogged, the necessary action of treading the ground about the roots will be an unsatisfactory operation. A very good plan is to dig out the holes before the trees are actually expected so that all may be in readiness for swift planting.

The holes should be both wide and deep. It is folly to content oneself with a mere opening in the ground sufficiently large to accommodate the roots. If there is grass on the site, first cut off the turf with a sharp spade; then dig out a hole four feet square, breaking up the soil to the depth of two spits of the spade or digging fork. Do not incorporate any manure with the soil, but when planting stone fruit a few handfuls of lime or some broken mortar rubble will be most helpful.

Having dug the hole and got the trees at hand—and being blessed with suitable weather—commence operations by standing the tree in the hole. You will probably find that the excavation is too deep, so raise the tree and add more soil as required. Great care must be taken to plant the tree so that the earth-mark on the trunk comes exactly at the surface of the soil, this spot in a tree is known as the "collar" and it is of vital importance. If covered too deeply, or if allowed to protrude above the soil, harm will be done. In short, the exact level must be maintained.

How to plant a fruit-tree single handed. The tree is secured to the handle of a two-tined pitchfork, and retained in position until the soil has been placed about the roots.

Having adjusted the amount of soil required in the excavation, place your tree in position, then, with the hands, lay out the roots so that no two cross one another, and so that they are equidistant and spread out fan-shape. A troublesome root can usually be kept in place with a stone that can be removed when the soil is returned.

Now, with the spade or fork, lay the soil evenly over the roots, treading it down firmly so that it will hold the newly planted subject. If dealing with a meadow, do not replace the turf, grass should not be allowed to grow round fruit-trees for at least three years after planting, and the soil immediately near the stems should be kept loose and open by occasional hoeing.

The operation of planting a fruit-tree is usually performed by two persons. Together they go over the ground and carefully check the measurements that have been made for the excavations. Then, whilst one takes up the spade, the other holds the tree in place, so that it is quite upright and, as the gardeners say, "with its best side to London," meaning with its branches arranged to the greatest advantage. For instance, a tree with a slightly bent stem would be planted with the bent side facing the west, because the westerly winds usually prevail on our islands, and, in consequence, the tree would automatically straighten itself.

It may sometimes happen that two

people are not available when tree-planting is in progress, and in this case a very serviceable dumb attendant can be arranged by utilising a two-tined pitchfork, such as is employed in the haymaking field. The solitary worker should first arrange the tree to her liking, and then stick the fork deeply and firmly into the ground at the required position The tree may then be secured to the handle of the fork with bast, and so held till the soil has been replaced about its roots.

In bleak, open positions it is highly necessary to provide stakes for newly planted trees, and when required these stakes should be set up at the time of planting They are best when composed of ash, which is a very lasting, pliant wood, that may be obtained quite cheaply through any woodman. Before tying the trees to the stake with strong cord, cloth or flannel should be wrapped round the trunk to prevent chafing

Staking is not always necessary, however, and the writer has seventy or eighty newly planted fruit-trees in an orchard not one of which has had a stake nor suffered from the lack of it Where live-stock is kept, such as sheep, cows, or a mischievous pony likely to nibble at the bark, the protection of wire netting is essential, and in such cases two or three stakes should be employed, set in a kind of circle about the tree, the tree can be attached to these stakes with rope and the netting secured to the outside faces of the stakes

It is helpful to spread a mulch of littery stable manure on the ground at the foot of newly planted fruit-trees, partly to hasten root action, but mainly to ward off the effect of frost, this precaution, however, is not strictly necessary.

As for pruning, trees from a nursery ought not to need the knife at the time of planting unless there are one or two attenuated branches that would be better for shortening There may, however, be branches that have been damaged in transit, and in this case the shoot should be shortened to a leaf-bud that faces outwards, in the same way, if any roots have been fractured in lifting the tree, they should be trimmed off squarely with a sharp knife so that the jagged part is removed

As for labelling, this is most important, for if one is dealing with some dozens of trees it is no easy matter to bear in mind a list of names In the case of planting trees in rows, where each tree in the row is of the same variety, the tree at the end of the row only needs to be labelled.

Fruit it Pays to Grow

APPLES Apart from occupying the first place in the alphabet the apple fills the premier position in point of value, and, considering that it is a native fruit, it ought to be grown far more than it is in this country.

It is an indisputable fact that exceptionally fine specimens of the Cox's Orange Pippin dessert apple are sold in the West End of London at fourpence apiece, and at this high figure it would prove profitable to grow the fruit under glass, let alone in the open ground

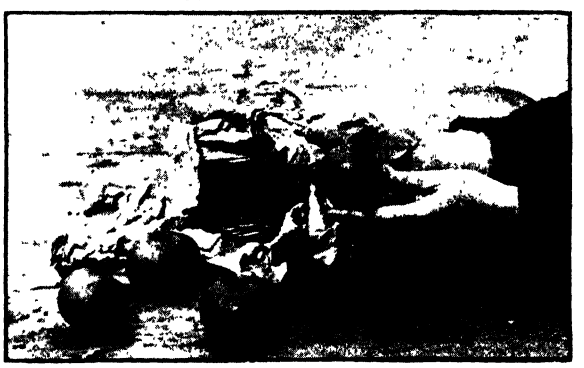
To my lady readers who are embarking upon a fruit farm let me strongly advise specialising in large dessert fruit Handsome specimens are obtained first by hard pruning, then by judicious thinning of the fruit when immature, and lastly by the application of liquid manure and other stimulants to the roots, of which dried blood is as effective as any

Show dessert apples may be packed in miniature "half-sieves" as the round market basket is termed, and in this form they will command not only a ready sale, but a handsome price The packing material used is occasionally cotton-wool, but more frequently the special paper, butcher blue in colour

Another plan is to pack in wooden boxes, each individual apple being encased in wood-wool, so that it actually reaches the purchaser's hands with the bloom upon it. First grade fruit, carefully selected for uniformity, should lie closely and firmly in place in the boxes, so that there is no play.

Quite recently more than 130,000 cases of apples arrived at Covent Garden Market, London, from America. They were well graded, sound, and bright in colour, and they realised 5s per bushel wholesale In the same market and at the same time English apples were making about 3s. per bushel.

The apple consumer in this country wants



Show dessert apples should be carefully packed in miniature "half sieves" There is a constant demand for really fine table fruit, and such always commands remunerative prices

fruit so sorted that it is on sale in distinct classes, much as we serve our potatoes There should be the largest fruit of all, then a medium class, and another comprised of the "smalls." The American apples are all graded on these lines

Another fault of our growers is the way they pack their best fruit. It would seem that anything is good enough, and apples are often handled with no more care than turnips. The writer has actually seen apples transported in sacks, and baskets —the usual market plan—are totally unsuitable for first class fruit.

Let us get out of our antiquated notions of picking, grading, and packing, and copy the Colonial and foreign growers' more modern methods The increased value of the produce is quite out of proportion to the additional labour and cost of harvesting and marketing, and the grower's profits may be very largely enhanced.

The choice of varieties depends largely upon soil and situation, and is best guided by local observation. Cox's Orange Pippin, for example, succeeds admirably in all parts of Surrey, but is not invariably successful in the adjoining county of Middlesex. Care should be taken to ascertain if there are any varieties known to fail in one's neighbourhood, and then to delete them from a preliminary list

The following is a compilation of the names of high-class varieties. Some are old-fashioned favourites; others more recent introductions One and all, however, are of proved worth When buying in large quantities, standard and half-standard apple-trees should cost from 1s to 2s each, dwarf bush from 1s 6d to 2s, cordons about a shilling apiece

Beauty of Bath A bright coloured early dessert variety

Bismarck Extra large cooker. Very free bearing Late.

Blenheim Orange Culinary or dessert Late Does not bear till well established, but free bearing afterwards

Bramley's Seedling A splendid keeper. Large Culinary

Cox's Pomona. An excellent mid-season cooking apple.

Ecklinville Seedling. A very large culinary variety; mid-season.

Irish Peach An extra early dessert apple. Unequalled.

King (Warner's). A splendid market variety of cooker.

Lord Suffield An early culinary apple.

Nonsuch (Peasgood's). For dessert or culinary use; a large, showy, keeping fruit.

Pearmain, Worcester. Bright-coloured dessert apple that always sells.

Pippin, Allington A rich-flavoured dessert kind.

Pippin, Cox's Orange. Always a market for this favourite dessert apple.

Pippin, Ribston A splendid dessert sort

Quarrenden, Devonshire A very early dessert apple, known everywhere for its bright red colouring.

Stirling Castle A popular market apple. Culinary

Wellington Large, late-keeping, cooking apple

This is a representative list of the seventeen most popular and marketable varieties of apple likely to be raised on a fruit farm Each one of them is known to every dealer, and they are certain to command better prices than lesser-known kinds. They are, therefore, safe sorts with which to plant a new holding

To be continued.

RAISING PERENNIALS FROM CUTTINGS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

How to Improve a Stock of Perennials—Preparation of Frames—Taking and Putting in the Cuttings—Root Formation—After Treatment—Some Plants to Raise in this Way

THE method of propagating perennials by cuttings, as distinct from the usual ways of increasing them by seed or by division, might with advantage be practised much oftener than is at present the case

To obtain a fresh stock of strong herbaceous plants by striking cuttings in the cold frame or pit, or in boxes placed in them, is really a simple matter, but at the same time one needing care in detail

When to take the Cuttings

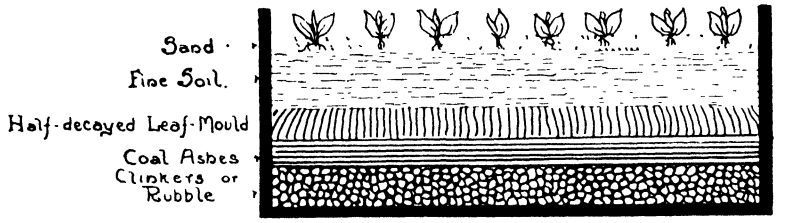
Autumn is, of course, the natural time to take the cuttings, except in the case of spring-flowering subjects—*e g*, aubretia or arabis—which are best propagated directly their flowering season is over But this is not essential, and most herbaceous plants may be propagated successfully as late as November The important points to observe are as follows

First, select good growths, neither sappy, weak, hollow-stemmed, nor woody

Second, in shortening the cutting, use a really sharp knife, and make the cut *immediately* below a node and in a *straight* direction, as the root-forming layer of cells (cambium) lies in one plane at the base of a node

Third, do not allow more than three leaves, or two pairs of leaves, to remain below the shoot, and let the stem be quite clean and unbruised. Any flower-buds visible will, of course, be pinched out. Fourth, the cuttings should be kept out of strong sunshine while being made, and be put in in a proper fashion and without delay.

When preparing frames for the reception of cuttings one will be amply repaid for being careful. The surface soil should be within about nine inches of the glass It is usual to dig the soil over, and if this is in a neglected state, it should be removed, in order that drainage and renewal may be attended to



Sectional view of a frame, showing how the various materials are put in, and how the cuttings should be inserted (Fig 1)

See that a good layer of clinkers or rubble is provided, covered with a layer of sifted coal ashes (see Fig. 1) Then make up a fine light compost, consisting of two parts of loam to one part of leaf mould, using a good proportion of sand or other porous material to make it more open Half-decayed leaves may with advantage be placed at the bottom, but they should be as free as possible from insect life

When the beds have been made up, rake them quite level, and cover the surface thickly with sharp sand Place boards on the top, and tread them down firmly These boards will also be required in putting in the cuttings, to avoid undue pressure on the soil by the knees and feet If not sufficiently moist, the soil should be watered with a fine-rosed can, but in this case it must be allowed to remain two or three days—or at least a day in very dry weather before the cuttings are inserted As a final detail, the frame-lights should be cleaned, so as to have everything in readiness for successful work

Putting in the Cuttings

When a sufficient number of cuttings are ready to put in, take a piece of twine fastened to a stick at either end, and stretch it straight and taut across the frame or pit, a couple of inches from the back Use a blunt-pointed dibber, shaped like a pencil, to make the holes, which must on no account be deeper than the length of the stem, as the cutting must rest firmly on its bed of soil if it is to make roots Give the dibber a twist round in putting it in, so that the hole may be roomy and allow of the surface sand just falling down towards the base of each cutting Put the cuttings in evenly up to their lowest leaves, one and a half or two inches apart according to the size, pressing (*but not pinching*) them into their places close against the line (See Fig. 2)

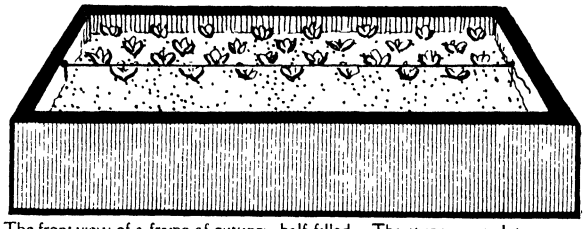
When the first row of cuttings is inserted, move the string downwards, placing cuttings in the second row so as to fall immediately between those of the first As soon as a frame is filled and correctly labelled, water the cuttings lightly, put on the light, and cover with archangel mats or other shading material. The covering should not be removed during bright weather for the first three or four weeks

If it is late in the season, water may be almost entirely withheld during the time which follows, but the frames must not ever be allowed to become really dry Every condition which will encourage general healthiness among the cuttings should be carefully maintained Stirring the soil between the lines, weeding, removing flowers which appear, also the prompt removal of any cuttings seen to have damped off—these and similar details will affect success in a marked degree

Formation of Roots

"Callusing over"—*i e*, the formation of those cells which emit roots, and the subsequent "striking," or process by which these roots become established in the soil, are changes which, of course, take place very gradually The time required is governed largely by the season, and its attendant conditions of weather, etc When, on examining several cuttings here and there, sturdy roots are found to have formed, air should be admitted freely to the frames on all fine days, and the lights should be altogether removed in spring Pinching out the tips of shoots may with advantage be practised once or twice, in order to encourage bushy growth

The young plants may quite easily remain without transplanting to nursery quarters, unless it is desired to grow them on for any special purpose In the latter case, they should be lifted, with as much of their own soil as possible, and be put out carefully in lines, six inches or more apart, in an open but sheltered place.



The front view of a frame of cuttings, half filled The string is used to ensure the rows being level and evenly arranged (Fig 2)

Among perennial plants which can readily be propagated in this way, ready to be bedded in the spring or summer, the following deserve especial mention

Pinks, carnations, antirrhinums (or snap-dragons), calceolarias, early-flowering chrysanthemums, pansies, violas, pentstemons, phloxes, bergamot, arabis, and veronica (Andersonii variegata).

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

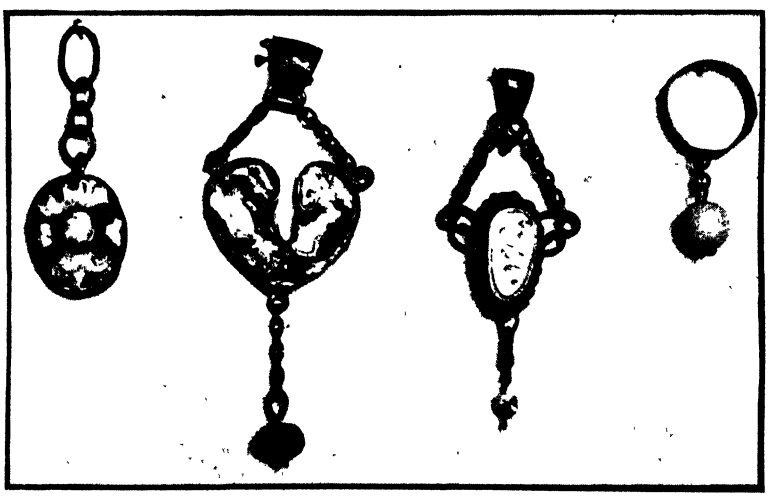
MAKING BARBARIC JEWELLERY

A Fascinating Hobby—Tools and Materials Required—How to Make Quaint Hatpins and Pendants—Enamelled Buttons

AT all times it is interesting to find something new with which to occupy busy brains and fingers To those who prefer things out of the beaten track, and who revel in the charms of novelty, the craft of fashioning "barbaric" jewellery must especially appeal. There will always be folk who delight in quaint and fantastic jewellery Unpolished stones and the deep blue turquoise matrix are in great favour, and the art of setting these stones in copper or silver, or the making of curious buttons, motor scarf-rings, hatpins, and buckles, is a fascinating one.

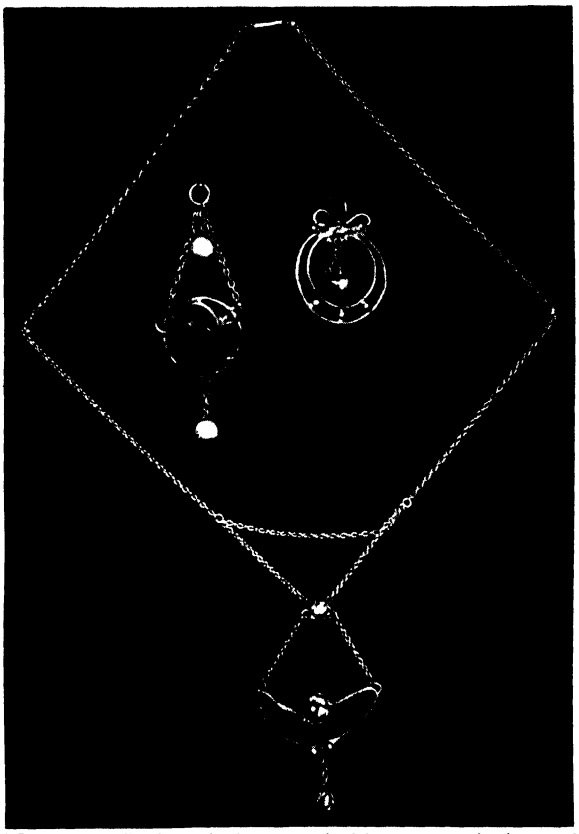
Any woman possessing an enterprising disposition and a love of the artistic will find this work an absorbing pastime

Sheet copper is a favourite metal, and it can be bought in various thicknesses, also copper wire and tubing. Silver wire, fancy beaded wire, and silver sheeting are greatly used, and pewter sheeting also has its devotees. After this comes the question of tools, which may often be procured second-hand at a small cost A blow-pipe, a vice, a small pair of shears, a burnisher, one or two pairs of pliers, a fret-saw, and a planishing hammer are needed also; a lead cake to hammer copper upon, and an asbestos sheet; hard or soft soldering, and a liquid used also for this purpose called "flurcon."



Some curious and interesting forms of "barbaric jewellery" that can be made with but little expenditure of time or money

To make artistic copper buttons, procure a



"Barbaric jewellery" work affords a splendid opportunity for lovers of artistic and delicate handiwork

sheet of copper first. Cut out a round of copper to the size required for the button. Place it on to the lead sheet, beat it into the shape of a button. Take some copper wire, cut off a small piece and bend it with pliers to form a hank. File the edges. The button may also be beaten with a repoussé tool, which gives a fancy raised effect. Place the button on an asbestos sheet, brush some flureon at the back of the button where the hank is to rest, powder it with hard solder, fix the hank gently on to this. Now comes the use of the blow-pipe. Do not blow on to the solder, but warm all around the button, until it is red-hot and the solder runs. Throw the button into a jar of cold water. When cold, clean it by placing it in a pickle of nitric acid, and polish it with pumice stone, if a bright colour is needed. Most exquisite shades may be obtained on the copper from the heat of the blow-pipe.

To *oxidise* a button, warm it and paint it with ammonium sulphide. Buttons may be enamelled if desired. Build up a tiny oven of asbestos chips, to exclude air as much as possible, mix a small quantity of Limoges powdered enamel, which may be bought in glass tubes in a variety of beautiful colours, smear the enamel over the button, place this into a little improvised oven, blow all around it, *and, when red-hot, directly over it* Cool the button in hot sand. It is always wiser to put common enamel at the back of the button, as it prevents it from contracting.

Discs of copper suitable for hatpin heads can be treated in the same manner. Cut off a strip of copper, form it into a ring, and solder securely. Place this on a copper base, and solder them together. This forms a shallow cup for the copper disc. File off a small piece of copper tubing, solder it firmly into a tiny ring at the back of the centre of the disc. The hatpin is soldered into this. Place the disc in the centre of the cup, let it rest on a round of cork, which fits into the copper base. Rub the copper which surrounds it with a burnisher, which will hold the enamel in place

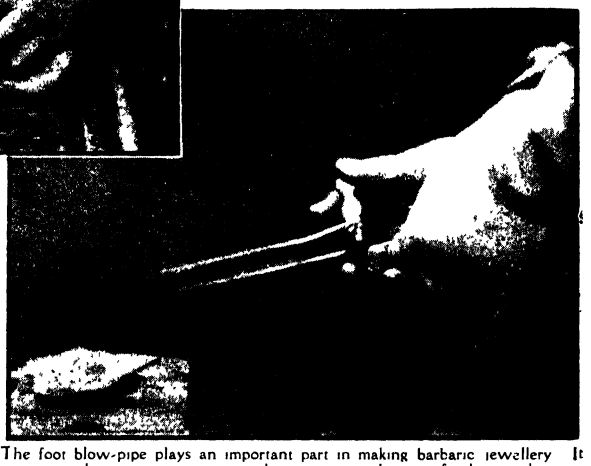
A tasteful enamelled copper hatpin

Curious pendants may be made of copper in the same manner. Plain silver sheeting may be worked up into all manner of shapes for the setting of stones, enamel, or even amber beads. The search for odd stones in out of the way shops does not form the least enjoyable part of this most delightful hobby.

Working upon a copper button with a repoussé tool so as to produce a fancy raised effect

At work upon a copper chain, showing the correct method of using the pliers

making of a cheap box or case a real thing of beauty, with a character all its own. It is by such minor arts and crafts as this that those who are possessed of a sense of form and colour can employ their inventive and creative powers at a comparatively small expenditure of time and money. To which is added a joy that is almost unequalled among earthly pleasures, the joy of the worker who can say that her work is honestly and indeed her own creation.



The foot blow-pipe plays an important part in making barbaric jewellery It is seen here in conjunction with an improvised oven of asbestos chips

Though this article deals with the making of jewellery, yet its directions will apply equally well to the fashioning of any articles in metal or wood that are capable of being treated in a similar manner. The main principles are identical, and the craftswoman will find that practice on the lines described here will lead her, as her skill increases, to a wider field of ornamentation In the case of wooden articles, a sheet of metal is easily applied, with excellent effects and at but little cost,

PROGRESSIVE CARD GAMES

How to Arrange a Party—The Table—Drawing for Partners—Moving On—Games to Play—Scoring—The Prizes

IT IS sometimes difficult to think of a way in which to entertain grown-ups that does not entail great expense. A small party —and the majority of people have not large enough rooms to give anything else—is liable to be dull if for any reason conversation languishes. On the other hand, serious card parties are rather solemn unless one is a devotee of whist or bridge.

This is the problem which has been solved by the introduction of progressive card parties. They admit of movement and variety, and the prizes give an air of contest to the play.

The first essential is a master of the ceremonies, who has every detail at his fingers' ends, and can direct everything, and, if necessary, act as umpire. For this last reason he should be a tactful person, and, if possible, not a player. He will have plenty to do during the evening.

For a card party, the room must be carefully arranged; the lights, etc., will all need to be planned otherwise than for a social party. One detail, which is frequently neglected, is that of a woollen covering for all tables, unless they are card-tables proper. A light for each table is convenient, because sometimes a central light catches the glaze on the cards at such an angle that one person at each table is unable to see what cards are on the table without trouble.

On the physical comfort of the guests depends much of the success of the evening.

Before starting, the regulations of the evening should be read aloud, so that every person knows exactly when to change place, and where to go, knows how long play is to continue; at what time (if any) there is to be a break for supper; the conditions of the prizes, and so forth.

By far the easier way of arranging partners is to let each couple go through the evening together. Partners may be chosen for in several ways, such as knots of flowers, drawn for in separate rooms by the ladies and gentlemen. Corresponding flowers play together. Or cards may be selected, corresponding with the numbers of the tables—ace to six, for instance, if there are six tables, should be taken from two packs and thrown into a bag. The four players who draw the twos will play at table two, and so on. If the red suits are drawn for from one bag by the men, and the black by the ladies from another, the lady drawing a spade is partner with the gentleman drawing a club of the same number; and hearts and diamonds are paired also.

Sometimes the hostess elects that partners

shall be changed at each round, in order to secure more variety of companionship during the evening. This, of course, complicates the scoring very much. The simplest way of managing this is for the winning gentleman to move up to the next table and play with the losing lady there, and for the losing gentleman to move down to the next lower table and play with the winning lady there.

The scoring is, of course, done by means of special little scoring cards, which can be had in many dainty forms, like dance programmes. Every player, whether partners remain together or not, should have a scoring card. At the close of play the scores are added up, verified by the M.C., and the prizes are awarded—two first and two boobies, if not more. Ties can be played off by an extra hand, or simply cut for like a deal.

Progressive Poker Patience

The favourite games for progressive parties are whist, bridge, euchre, and hearts. In addition, there is a capital version of poker patience for progressive parties, and as it is not nearly so well known as the others, a brief description of the method may be given. It has the great advantage of doing away with partners, and, consequently, an odd number of players may engage in it. The master of the ceremonies acts as dealer, calling the cards distinctly, and allowing thirty seconds for their placing. Six games are played, and Mr. Vidal Diehl, the inventor of the game in its progressive version, recommends in his little book of directions that the hands should be left on the table for five or six minutes between the games, so that the company may walk about, talk, and examine and criticise each other's hands. They should then sit down in different places from their previous ones, and shuffle the pack before them, ready for the next game. Lots may be drawn for the new places, or a definite plan adopted of each person moving two up, the places being numbered. This regulation avoids the chance of two players making equal scores by following each other's play. The prizes given keep up the interest till the last moment, as they are in doubt till then. The first goes to the highest score for the evening; the second to the highest score for a single game; and the third to the player scoring most nearly half the points won by the first prize. Ties may be played off or cut for.

In addition to the regular games, a number of amusing variations have been introduced. These consist of various significances given to each trick, and alterations in the scoring. In "imperial whist," for instance, each group of four deals represent a British dominion, and trumps are decided beforehand—hearts for India, and so on. The score varies, too. For Australia, one point is added to the score for every trick taken containing a king, and each hand contains variations of this sort.

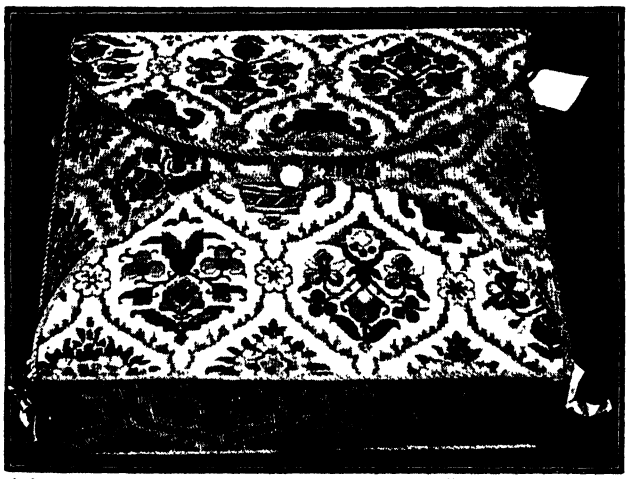
"Golfanwhist"

"Golfanwhist" will amuse golfers, the hands being arranged to follow the course of a round of the "Royal game." "Bull's Eye," "Matrimonial," "Court," "Empire," "Goblin," and many other versions of whist and bridge are popular. The scoring cards, which are sold by big firms of stationers, give sufficient details to those acquainted with the game to follow for the variations.

A little thought and ingenuity will enable one to think out a new form oneself, and this can be made very amusing in small parties, where everyone knows everyone else, and can enjoy the fun of a sly reference to political opinions—if safe!—and so forth.

CHINTZ-COVERED BOXES

A Simple Home-Made Work-box and Veil-box—Materials for Covering—Explanation of Dimensions and Instructions for Making—When the Boxes will be Found Most Useful



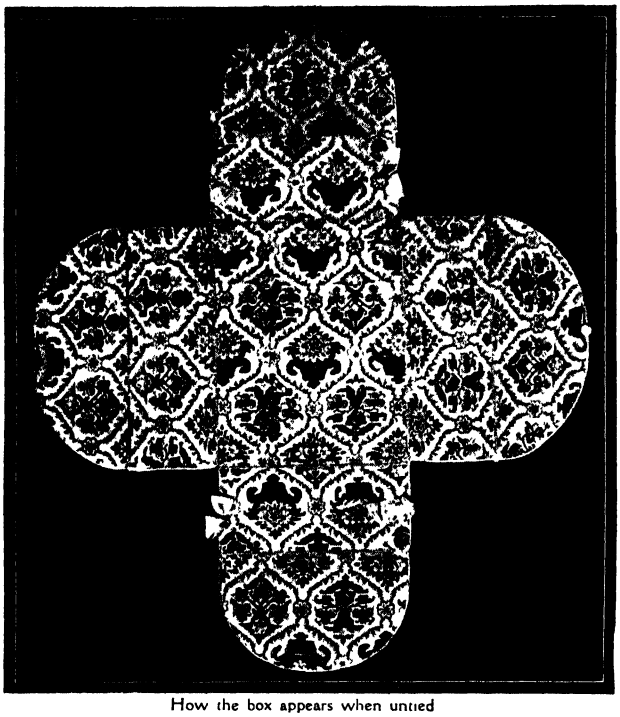
A folding box to hold gloves, veils, or laces made from stiff cardboard and chintz. The lining should be of sateen and the seams should be outlined with silk cord. Ribbon ties secure the sides

WHEN travelling it is convenient to have a receptacle in which veils, gloves, or laces can be placed ready to hand for wear, and the making of these boxes is a pleasant pastime.

The chintz-covered box here shown lies perfectly flat in the trunk until required, when it may be tied into shape in a moment, and the veils placed within.

To make such a box eighteen pieces of cardboard in all will be required, two cut to each of the following measurements:

For the bottom 11 by 8½ inches.
For the sides 11 by 4 inches.
For the ends 8½ by 4 inches.
For the under flaps 8½ by 5½ inches.
For the upper flaps 11 by 4½ inches.



How the box appears when untied

The corners of the flaps are rounded off as will be clearly seen in the illustrations

Choose a pretty patterned chintz, with sateen for the lining of the box to harmonise with its chief tone. Cover one set of cards with the chintz, allowing about half an inch turning all round, the second set covered with the lining material in exactly the same way. Place the two covered cards together with turnings facing inside, and oversew together, keeping the stitches as much as possible to the lining side. Then proceed to oversew the covered pieces in position to form sides, bottom, and top of box. This oversewing should be done with a strong thread or double cotton, and sufficient play allowed to form a hinge, or the box will not fold into shape. When finished, it should appear as seen above. Outline the seams with a fine silk cord of a shade to match the lining. A loop of cord and button sewn to the two top flaps provides the fastening, and ribbon about an inch wide tied at the sides keeps the box in shape for use.

A Workbox

The second box is intended for a workbox, and will be appreciated by many. For this cut twelve pieces of cardboard 4 by $4\frac{9}{16}$ inches in size, and cover in the manner described above. For this box a lighter card can be used than for the veil-box, and silk both for the outer covering and lining should take the place of chintz and sateen. Next sew the covered cards together, and join into a ring

Cut a strip of silk $1\frac{1}{2}$ inches wide and about 27 inches long (or exactly the size of the joined ring of cards), fold lengthwise, turn in the cut edges together, and sew neatly round the joined cards, thus forming a flap of double silk. Thread a narrow ribbon through, draw up slightly, and tie.

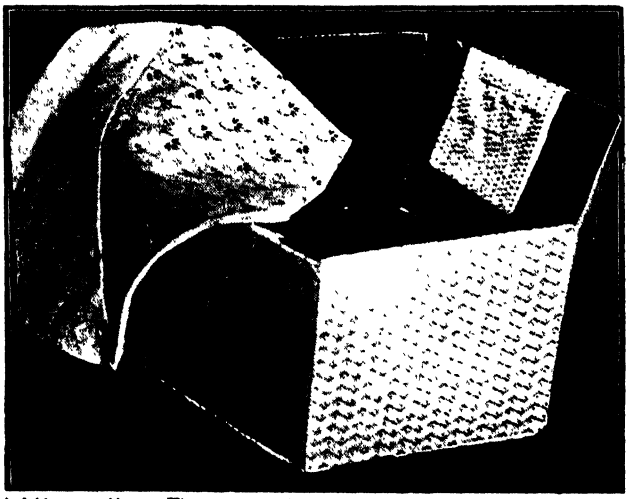
For the removable bottom of the box, cover a piece of card cut to the following measurements, with the outer silk and lining—eight and a half inches across the six sides, each measuring $4\frac{1}{4}$ inches. Drop into place to form the bottom of the box, the drawn-up silk flap keeping it in position For further security loops can be placed on the flap to fasten on to buttons on the bottom card.

Sew two flaps of silk, with a piece of leather or flannel for the needles to the top edge of box, and provide a silken cover, and this most useful box is complete.

When not in use it should fold up quite flat, the bottom being taken out

Handles of ribbon will prove of use, and the edges of the cards can be finished off with silk cord, if liked.

This method of making folding chintz-covered boxes can be applied almost indefinitely, care being taken that due proportions as to size are observed. All measurements should be absolute, not relative, to ensure a good result.



A folding workbox. This ingenious little box is constructed of cardboard, with silk lining and outer covering. Handles of ribbon are easily fashioned, and, if desired, the edges can be finished with cord

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPEDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats : Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

THE JAPANESE SPANIEL

By E. D. FARRAR

Breeder and Exhibitor

An Exotic but Charming Breed—Difficulty of Rearing Puppies—The Character of the Dog—The "Butterfly" Markings—General Appearance—Cost of Puppies

FROM Madame Chrysanthème downwards, Japan is the home of things dainty and beautiful. To this rule her national toy dog is no exception, though, alas, some incredulous experts attribute its origin to China, which, like other lands of the East, has always favoured a flat-nosed, large-eyed lap dog, preferably one with long coat, to serve as a "sleeve" or "chin" dog. In any case, the breed is of the immense antiquity that is claimed for the well-known Pekingese dog.

As with all doggish races, introduction to the English "Fancy" has resulted in a modification, and probably an improvement, in type. A club, the Japanese Chin Club, has been formed, which guards jealously not only the interests of the breed, but also the type. Some of the earliest imported specimens were larger than is now considered desirable, and no special care was taken to keep the race pure or breed it scientifically. The writer was acquainted, some years ago, with a most beautiful little specimen which its mistress had acquired for the proverbial song, "on account of its being a mongrel, and in need of a kind home"! Something approaching three figures would be necessary to buy it now were it still alive.

Mrs. G. Lloyd's "Tamar of St. Omer," a handsome example of a Japanese spaniel. Dogs of this race are beautiful and intelligent, but somewhat delicate pets

Photo, Sport and General

Unfortunately for the popularity of this charming dog, it is both delicate and costly, the one being a consequence of the other. As a mother, the Japanese lady is not without reproach; the puppies are keenly sensitive to our climate, and the adults require constant watchfulness as

regards feeding ; indeed, a daily change of diet is almost essential. One of our most successful breeders, Miss Marie Serena, advises well-boiled rice, fresh fish, sheep's head, tongue, chicken liver, milk or batter puddings, and at times oatmeal porridge and a little raw, scraped beef.

Still, in spite of these troublesome peculiarities, the Japanese is one of the sweetest natured and most exquisite pet dogs possible. He is not lacking in intelligence, and is a delight to the eye of his lucky owner. His personal habits are dainty, and his show preparation is not difficult If carefully washed, fed, and groomed, it will generally suffice, though, except deemed desirable from a pecuniary point of view, the dangers of the show pen are best avoided in the case of Japanese spaniels. Distemper is almost always fatal to the breed.

If breeding is intended, then, as with all toys, the size of the parents must be most carefully considered. Neither too large a sire nor too small a dam must be chosen A foster-mother should be at hand, if necessary, and the mother should be kept quiet and watched unremittingly The puppies must be kept warm and quiet, and, when weaned, given but little milk, receiving instead minced rabbit, chicken, or fish.

Appearance

In size the Japanese is small, varying from four pounds to nine pounds, the smaller size being preferable, if of correct type In colour he may be either black-and-white or red-and-white. This latter term includes sable, lemon, orange, and brindle, but the brighter the red, the better. Whatever the colour, it should be evenly distributed, and the white should be clear white Fanciers value a correct "butterfly" marking; that is, a white blaze up the face to represent the body of the insect, and coloured ears its closed wings. Black-and-white is the colouring most often seen.

Other points, as fixed by the specialist club of the breed, are :

Head : Large for the size of the dog, broad, with slightly rounded skull.

Muzzle : Strong and wide, and short from eyes to nose, looking as if the upper jaw were turned up between the eyes and the lower turned up to meet it.

Nose : Very short, with open nostrils, black for black-marked dogs, and deep flesh colour for red or lemon marked dogs.

Eyes : Large, dark, set wide apart, rather prominent and lustrous

Ears : Small, V-shaped, feathered, set high, wide apart, and carried slightly forward.

Neck : Short and fairly thick.

Legs : Slender and well feathered, with small and somewhat long feet, often feathered, but never wide

Body : Compact, with short back, rather wide chest, cobby in appearance. The length of the dog should about equal its weight.

Coat : Profuse, long, never wavy or curly, rather silky. Should form a ruffle round the neck. The tail should form a beautiful plume, carried tightly over the back.

A list of well-known breeders and owners is always useful to the novice or prospective buyer. Miss Marie Serena, whose lovely Champion Fuji of Kobe gained six full championships, Mrs. Knight-Gregson, Lady Samuelson, Mrs. Hull, Mrs. Loftus Allen, Mrs James Agar, Miss Furman, the artist, Madame Oosterveen, the Misses Steevens, and Mrs G. Lloyd are all ardent admirers of the breed.

Prices

These rule high. A puppy of pure race will cost from £7 10s and upwards On the other hand, there is always a market for healthy, pretty specimens, and a breeder skilled in rearing delicate toys can make money in this breed, provided she can keep her kennel free from distemper, and has a suitable spot as regards climate and soil.

SHORT-HAIRED, OR ENGLISH, CATS

By FRANCES SIMPSON

Judge and Expert, Author of "The Book of the Cat" and "Cats for Pleasure and Profit"

The British Cat Club—The Points of the Short-haired Cat—Black Cats—British Tabbies—Some Famous Cats—Markings—Tortoiseshell

If a census of cats could be taken in London, the proportion of short-haired cats would be vastly larger than that of the long-haired varieties. In the Cat Fancy, however, the breeders of Persians, in comparison with those of English cats, are far more numerous. At all the different cat shows held throughout the country the short-haired section is very much behind the long-haired as regards entries ; and, in fact, at one time there was a danger of those breeds becoming an unknown quantity at our shows.

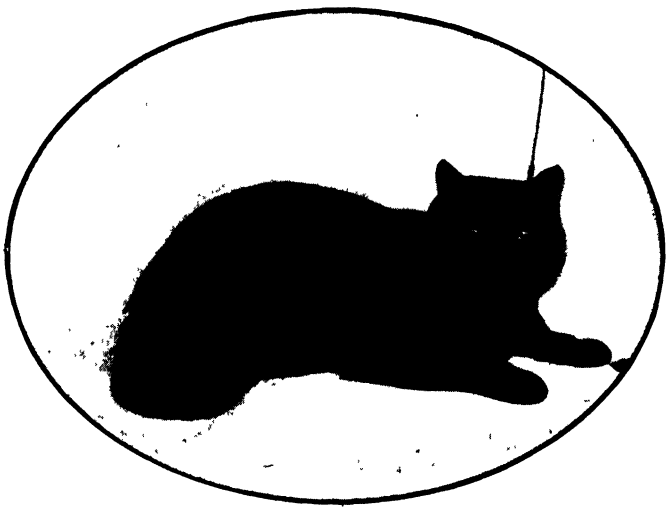
Mrs. Collingwood's beautiful short-haired silver tabby, "Champion Miss Toodles," a perfect example of this variety

In 1901, Sir Claud and Lady Alexander founded a British Cat Club to encourage the breeding and exhibiting of these cats, and a great impetus was given by supporting

and guaranteeing classes, and offering special prizes for the various short-haired breeds.

Yet another society was formed a little later by Mr. Gambier Bolton, whose name is so well-known in the animal world, and the Short-haired Cat Society has done much good work and given excellent assistance, under the able management of Mrs Middleton, who for many years acted as honorary secretary. Her place has been taken by Miss Hill Shaw, 15, Elgin Road, Addiscombe.

As regards the points of the short-haired, or English, cats, these are the same as those of the long-haired, or Persian, varieties. It is only in the texture and length of the coat that any difference exists It is just as grave a fault for a Persian cat to have a short, close coat as it is for one of British type to possess any woolliness or length of coat.



Dr. Prior's famous short-haired black cat, "The Verger." A good black, with glossy coat and deep orange eyes, is one of the choicest of the short-haired breeds

Photo, F. Hodgson

The commonest species of all short-haired cats may be said to be represented by broken-coloured specimens—that is, orange and white, tabby and white, and black and white. At our shows this type of cat would be classed as "any other colour"

A good black, with a glossy coat and deep orange eye, is one of the choicest of the short-haired breeds. Some great beauties have recently been exhibited by Dr. Prior at our leading shows. White cats with blue eyes have found many admirers, and Gertrude Lady Decies has always possessed some fine ones.

Another well-known exhibitor of short-haired whites is the Hon. Mrs Clive Behrens. It is very seldom that yellow eyes are now seen in this variety on the show bench. Our British tabbies—orange-brown and silver—are generally well represented at the principal shows, and of late years competition has been much keener in these classes

The close coat of the English cat lends itself to showing up the dark bands of colour on the clear ground-work. The rings round the neck and tail, and the bars on the legs, are seen to great perfection in the short-haired specimens. A serious and rather common defect amongst silver tabbies is a tinge of brown about the face, generally on the nose.

Orange tabbies are frequently spoilt by having long noses; and brown tabbies are often very grey or drab in colour, whereas a tawny shade for the ground work is needed.

Spotted tabbies are very rare; a perfect specimen should not have a suspicion of stripes or bars anywhere.

Tortoiseshell cats should be clearly patched with red, black, and cream. It is a strange fact in natural history that the tortoiseshell tom is a most rare and uncommon animal, for tortoiseshells, whether long or short haired, are born females.

A number of clever fanciers have patiently persevered in the fruitless attempts to breed tortoiseshell male cats. At the present time Lady Alexander is the sole possessor of a tortoiseshell male, and also a tortoiseshell-and-white male One of the latter charming variety won the challenge cup for the best short-haired cat at the Westminster show in January, 1911.

Cream and smoke short-haired cats are very seldom seen. Lady Alexander has exhibited several cream cats, and has guaranteed classes for this breed, but no one has taken them up.

Smoke short-haired cats can be bred from blacks and whites, but such a cross will generally result in black-and-white kittens

In order to intensify the dark marking of silver or brown tabby, a black will make a useful out-cross A common fault in blacks is to have a white spot at the throat, and white cats are frequently disfigured by an inclination to pinkness about the ears. Mrs. Collingwood was formerly a most successful breeder and exhibitor of silver tabby short-hairs, but since her retirement from the fancy there have been no specimens to compare with Champion Miss Toodles, a perfect type of this charming variety.

English cats may claim to have greater stamina than the long-haired breeds, and they are in show condition all the year round.

In America short-hairs have not "taken on," and very few exportations of English cats are made. There is certainly an opening for American fanciers to breed short-hairs, and the sturdier Britishers would more easily resist the trials of an Atlantic trip and the terrors of a three days' show. Up to the present, only in England has anything like a systematic rule as to breeding short-hairs been followed out.

RACCOONS AS PETS

The Common Raccoon and the "Crab-eating" Raccoon—Price of Raccoons—How to Feed Them—Cages—Kennels and Runs—Care of the Pets—Disposition

MANY ladies have had as pets one or the other, or both, of the American raccoons, and these animals have many admirers, for after they have become used to their owners, they discontinue those spiteful habits so prevalent with the newly caught individual.

Raccoons are not expensive animals, thirty shillings being the usual price asked by dealers in live-stock for the common raccoon, and about thirty-five shillings for the crab-eating raccoon The fur of both kinds is familiar to nearly everyone, the skins being commonly imported and made up into small carriage and motor rugs The scientific name of the common species—viz., *lotor*—is derived from the curious habit of wetting and washing the food and small objects

If kept indoors the cage for a raccoon ought not to be less than four feet long by three feet in height, and the same in width The wire front must be strong, as these animals often pull and push at the wire, and unless the front is firmly attached to the body of the cage it is liable to be broken away The doors one at each end—ought to be large enough to permit of the whole of the interior of the cage to be readily reached when it is necessary to clean it out.

The common raccoon

As raccoons splash water about a great deal in consequence of their washing habits, the floor of the cage should be covered with sheet zinc. If room for a larger cage can be spared, a part of a tree branch can be put in it diagonally from the bottom front to the top rear of the cage in order to allow the 'coon to exercise its natural habits of tree-climbing. Of course, the best way of keeping raccoons is to have an outdoor kennel and run similar to those used for dogs, but, naturally, the run must be entirely enclosed to prevent the escape of the animal.

Where a place of this description is in use the floor should be concreted over, and a shallow basin arranged about eighteen inches in diameter, and about six inches deep in the centre. As this basin is not very deep there is no need to have a waste-pipe and plug, as a stiff broom will quickly clean it out when required.

The indoor cage requires a thick layer of sawdust about an inch in depth on the floor, and a large bundle of hay and straw put into one corner to serve for sleeping accommodation. Both the sawdust and the bedding must be changed each day, and the zinc floor covering scrubbed over at least once a week with hot water and disinfectant soap, in order that the presence of the raccoon in the house may not become noticeable to the inmates.

These animals, when kept clean, are quite free from any objectionable odours, but any neglect of them will cause their cage, as in the case of other creatures equally clean in their habits, to become unpleasant in the course of time.

The feeding is a matter of no difficulty whatever, as raccoons are practically omnivorous, with perhaps a leaning towards a vegetarian diet. Almost any kind of meat can be given, bread-and-milk, raw eggs, any sweet puddings, boiled rice, vegetables, roots, fruit, insects, mice, frogs, fish, etc. With such a wide scale of dietary changes of food may be given so frequently as to entirely obviate any chance of surfeiting the animal by keeping it too much on one food. As raccoons are nocturnal animals to a great extent they feed in the evening, towards which time they get very lively and restless. There is no need whatever to pamper them, except by way of the most occasional tit-bit.

Raccoons are very hardy animals, and rarely suffer from any ailments unless it be a cold caused by not keeping the cage dry. In common with bears and weasels, to which they are allied, raccoons when tamed are very playful, and if let out of the cage will enjoy a romp with their owner or anyone else with whom they are familiar, but at the approach of a stranger their natural reserve asserts itself.

One thing must be carefully guarded against, and that is—teasing. This habit of teasing is common with many people, and in many instances is done with the very best of intentions to display the friendly feelings of the owner towards the pet, but this practice, in the case of the raccoon, as with many other animals, only results in the creature's temper getting very uncertain and not to be replied upon.

Raccoons can be let out for a run now and again, but not if there are any other domestic pets about, especially cage birds.

The following is a good firm for supplying Foods, etc., mentioned in this Section Messrs Molassine Co., Ltd. (Dog Foods).

WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Lace
Ironing, etc.

LOG AND COAL BOXES

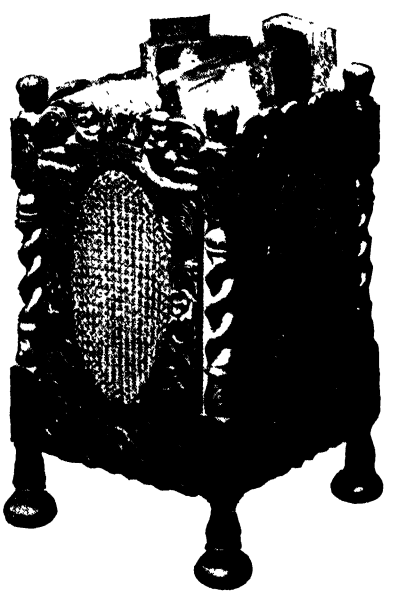
By MRS. F. NEVILL JACKSON

Attributes of the Ideal Coal or Log Box—A Suggestion for an Oak Room—The Advantages of a Coal Cabinet—Brass and Copper Coal-Scuttles—Relics of Travelling Days—A Habit that Should be Checked

THERE are houses where men or maid-servants make up the fires at stated intervals, and bringing fuel from unseen sources, ensure a cheerful blaze with automatic regularity.

But for the great majority of the inhabitants of this chilly world a little amateur stoking is taken as a matter of course by all but the most selfish or disagreeable members of the family.

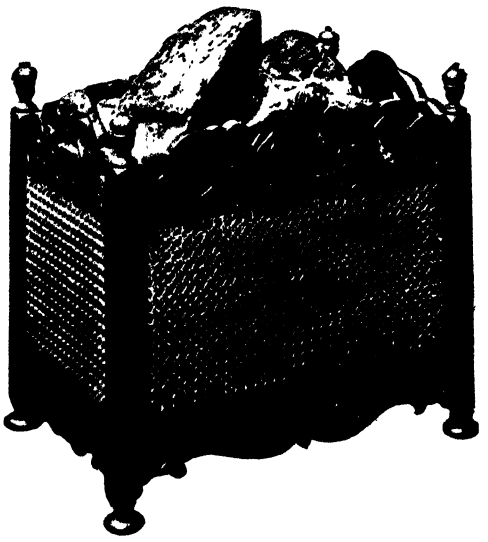
Though many of us grumble at the coaling process, there are few who have not a sneaking love of poking a fire ; in fact, some few amateurs pride themselves on great skill in making up a fire. These dictate as to the importance of poking at the top or only from the bottom, according to the special theory of the moment, and are sometimes guilty of a priggish tendency to lecture as to the way a fire should be laid and lighted



A log or coal container in oak, with cane panels and brass inner lining. This would look well in a room furnished with old oak.
Photos by Messrs Liberty & Co

Slow combustion or thorough draught grates, grates with bars or with no bars at all, have complicated this important subject of fire-making, but the fact remains that, as in the houses of to-day open grates require fires of coal and wood, it is of first importance that there should be a constant supply of fuel at hand. How, then, can we best stow such rough commodities as wood and coal in our delicately carpeted and daintily furnished rooms ?

There are several important attributes which the perfect fuel-holder must possess. It must hold a sufficient supply for several replenishments of the fire, for the constant filling of the coal-scuttle is a task no self-respecting servant will undertake. It



A carved oak log-basket, with cane panels and iron lining of convenient form and artistic design

must be easily accessible, and, if not attractive, it must at least not be an eyesore. If the room is furnished in a particular period, the coal-scuttle or wood-box must not be a glaring anachronism amongst otherwise harmonious surroundings.

If carved oak be in the hall or dining-room, it is possible to purchase a carved coal-cabinet which, while its outside is distinctly Tudor, with dog-toothing ornament and carved Elizabethan roses, its inside is furnished with a thin iron lining to prevent the blocks of coal from damaging the wood.

Such a coal-scuttle may sometimes be evolved from a small-sized dower chest. The front panel would have to be made to lift up, since the top, which is usually the lid, must be fastened down. The iron lining must be made removable for purposes of filling. Tongs of hammered iron, or an old brass or copper scoop, can hang upon a hook provided at the side. Such a converted coal or wood box would be no eyesore in an oak-furnished room.

Carved cradles are sometimes used as log-holders, and make very handsome ones. If carefully used, the logs do not damage the cradle, and no iron lining is necessary. Occasionally, a fireside seat of quaint design is made to contain wood blocks for fuel. A carved settle would be suitable for this purpose, or one of the old inglenook chairs of plain wood with a seat which lifts up.

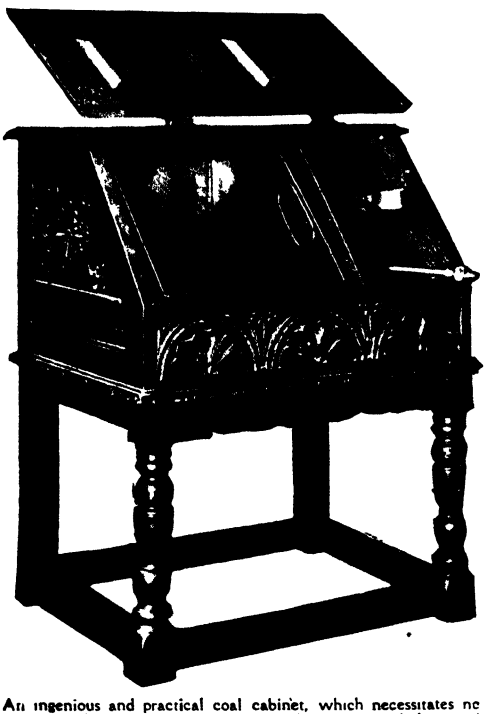
Every enthusiast who enjoys a well built-up fire knows that the tiresome part of putting on coal is the bending down to fill the scoop. The latest coal-scuttle is in the form of a cabinet, and stands about two feet from the ground. This greatly facilitates the process of stoking; in fact, the selection of suitable lumps becomes a pleasure when the coal-scuttle is raised to a convenient height. These modern coal-boxes, in addition to the iron-lined coal-holder, have two small shelves, where shovel and short-handled tongs or nippers can be kept, or a small poker stored away.

When travelling in Holland, Italy, or Spain, one sometimes sees charming brass water-carriers, cisterns, or pails. Such objects make good coal-scuttles, and are at the same time decorative objects in a room. The writer has seen in use for this purpose a beautiful Florentine water-carrier with an embossed pattern of rope design. This was in copper, and had a small pair of iron nippers, which were hung on the wall close by, suspended from a large copper hook.

The old-fashioned copper coal-scuttle is hard to beat for beauty and utility. At country sales one can often pick up for a few shillings a good specimen with more wear in it than half a dozen cheap modern japanned ones. Brass scuttles of the same period (1820–70) are more rare, but may occasionally be found. These are sometimes of helmet shape.

It is often possible to give a fresh lease of life to an old scuttle of good design and quality by having it relined with sheet iron. The wear comes all in one place, so that the damage is seldom of large extent, and a patch can be put in by any ironmonger or blacksmith.

Spanish or Italian braziers make excellent fuel-holders, and the traveller who buys one during her travels will find it useful for this purpose during the winter, and for holding flowers or a pot plant in summer. Such a possession can do no wrong, and is equally decorative if it is burnished bright, or kept



An ingenious and practical coal cabinet, which necessitates no stooping. Shovel and tongs are provided on separate shelves, and thus kept from contact with the coal

semi-polished, as the steel in armour-bright condition.

Unless basket-work wood-holders are very closely woven they are not satisfactory, though they are largely sold for the purpose. Though wood does not chip off and crumble, as does coal, yet there is always a certain amount of dust on it, which finds its way through basket-work on to the carpet. If ship's logs are used as fuel, they are fairly clean, but a lined receptacle for wood is the best.

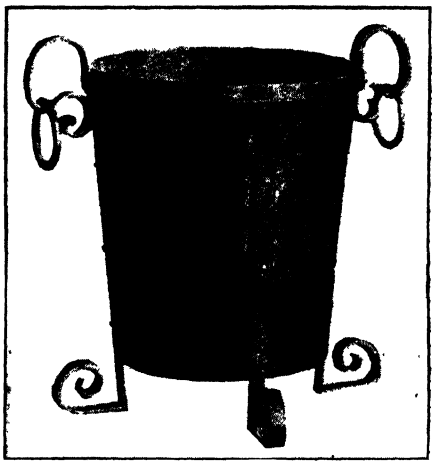
Coal or wood holders should always be taken away during the summer, if fires are no longer required. Some very chilly folks

A brass water-carrier from abroad makes a useful and handsome coal-scuttle

like to put a match to the ready-laid fire at any moment all through the year, but as most people need no coal-scuttles between the end of June and the middle of September, it is much better to remove the scuttles and put them away in the attic or store-room, rather than leave them in a room already sufficiently full

If the wood-basket or coal-scuttle has an open top, it must not be used as a wastepaper-basket or as a depository for match ends and other rubbish. People are often most careless and untidy in this way. They think all will go in the fire, and therefore make of the coal-scuttle an unsightly place. The shining coal or clean wood-holders are useful and pleasant objects, and any tendency towards making them rubbish-holders should be sternly repressed.

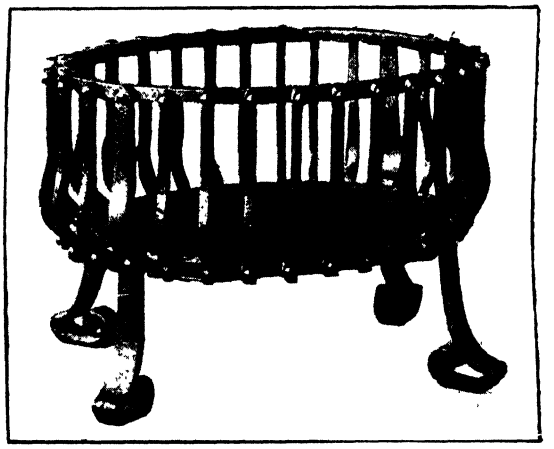
In choosing a vessel, however, which



A charmingly decorative coal-scuttle can be fashioned from one of the brass pails so much used abroad. Mounted as above, it is thoroughly practical

one intends to use ultimately for storing coal, one must bear very carefully in mind the purpose which it will be required to serve. A coal-scuttle is not merely a receptacle for holding coal, but also one from which coal can be removed easily and placed on the fire The modern box, specially designed, often fails to achieve this object. In the case of the adapted antique, therefore, the danger is real, and one is liable to find that one's new coal-scuttle renders a pair of tongs or a shovel- instruments never easy to handle —worse than useless. When seeking the artistic, it is easy to ignore the practical Comfort and utility form the real basis on which all true art should rest

And one should also remember that if one insists on having a coal-scuttle which belongs to the period or style in which one's room is furnished, it is advisable to have the fire-irons also in keeping. Fire-irons, perhaps, have perpetrated more gross anachronisms than have any of the many other articles of furniture which can make or mar a scheme of decoration It is the little things which matter



A Spanish or Italian brazier makes an excellent and really artistic receptacle for logs

THE ROMANCE OF OLD CHINA

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

FULHAM, WROTHAM, AND LAMBETH WARE

When English Potters were Considered Votaries of the Black Art—The Life and Trials of John Dwight—Greybeard Jugs—Posset-Pots—The Puzzle Jug—Fuddling Cups

JOHN DWIGHT, of Fulham, obtained from King Charles II., in 1671, a patent to make "the stoneware vulgarly called Cologne ware." In 1684 he took out a second patent, and claimed to have discovered, not only the secret of German stoneware but those of the Persian and Chinese potter in making porcelain.

These were the days when the European potter was suffering persecution as a votary of the black art, and when, in pursuance of that elusive and strangely fascinating mystery—the secret of the manufacture of porcelain - he gladly risked the respect of his friends, his money, and, if need be, life itself

Very little is known about John Dwight's early life He seems to have been a man of gentle birth and of learning, who had taken his M A degree at Oxford and who had been at one time secretary to the Bishop of Chester.

A pathetic example of the beautiful statuettes made by John Dwight, founder of the Fulham Pottery. It represents his little daughter, Lydia, whose loss was one of his greatest sorrows

From the South Kensington Museum

A "Greybeard," or Bellarmine, jug in Fulham pottery. These jugs were of foreign origin and were supposed to caricature the unpopular Cardinal Bellarmine

From the South Kensington Museum

That he ever made real porcelain is extremely doubtful, for, although many of the productions of his factory survive to this day, no single piece of porcelain has been discovered amongst them.

John Dwight died in 1703 The business was subsequently carried on by his son Samuel, who died in 1737, and whose widow, Margaret, and son-in-law, Thomes Warland, afterwards continued it. They, however, failed in 1746, but Margaret Dwight soon afterwards married William White The business was revived, and remained in the White family until 1862

In 1869 some old books were unearthed in the present Fulham factory, which occupies the site of old works. Here also many pieces of John Dwight's ware have been found, and from these, and specimens treasured in the families of his descendants, we can in these days judge of his work From the recipes in his books found in 1869 it is deemed unlikely that John Dwight had discovered the secret of porcelain, but his best ware is of such beautiful quality as to be almost translucent in its thinner parts

This old-world potter made statuettes and busts which are the wonder and admiration of the present-day artist. Some of the most lovely of these may be seen in the British Museum. They are said to have been portraits in character, and are considered the finest things of their kind, not only in this country, but in the whole of Europe.

The colour is an ivory white, unrelieved by the addition of any other colour, and the modelling of faces and limbs and the lines of drapery are exquisite.

Our first illustration recalls pathetically the great trial of John Dwight's life, the death of his little daughter Lydia, whom he lovingly modelled in his clay. This full-length statuette, a half-length reclining figure, modelled after death, and inscribed "Lydia Dwight, died March 3, 1673," and a cast of her little hand, may be seen in the South Kensington Museum.

As we have seen, the Fulham factory failed financially at one period of its ex-

istence, and we gather that Dwight's most beautiful products did not receive the recognition which was their due. This was, no doubt, why, before his death, he hid the moulds and recipes of his finer wares, in order that his family might not continue to make those things which he had found to be unremunerative. The public taste in those days was quite satisfied with the rougher and less artistic productions of the more ordinary potter, and there was little demand for works of art.

Posset-pot of Wrotham ware, in red earthenware, with applied moulded device and relief decoration in white slip. Such pots were the forerunner of the loving-cup
From the South Kensington Museum

Amongst other wares of rougher character made at Fulham were marbled blue and mouse-coloured earthenware, red teapots manufactured from Staffordshire clay, resembling those of the Elers (page 2860, Vol. 4), and statuettes in various shades of brown.

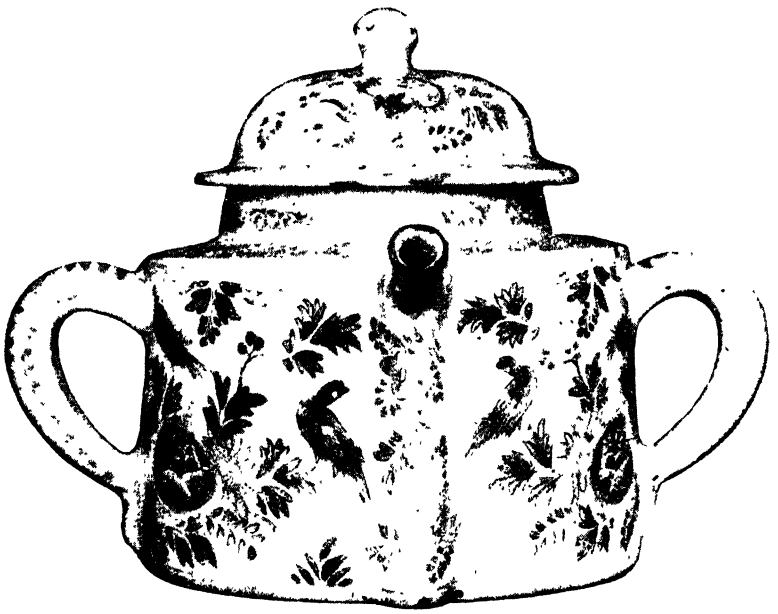
The discoveries in the cellar at his factory brought to light some "greybeard" jugs, one of which may be seen in our second illustration. These jugs were made by John Dwight after a pattern used in the Rhenish Provinces for a vessel known as the "Bellarmine," or "greybeard," which was imported into this country and copied by several manufacturers. The history of the pattern is interesting. A certain Cardinal Bellarmine had made himself odious by his persecution of the Reformers in the Low Countries. Being stout in body, and wearing a long beard, the obnoxious Cardinal was ridiculed in jug form by an ugly mask and beard, which ornamented the small neck and the rotund and corpulent form of the vessel.

These interesting jugs, both of the foreign and of the early English make, may still be picked up at a reasonable price. As seen in the illustration, they frequently bear the coat-of-arms of the person or family for whom they were made.

At Wrotham, in Kent, between Maidstone and Sevenoaks, a small manufactory was making pottery in the seventeenth century, and it seems to have been the custom there to mark pieces with two initials, which were probably those of the persons for whom they were made, and with a date; known specimens ranging from 1688 to 1717.

It was here that slip decoration was first introduced. This form of ornamentation was produced by trailing over the surface of the finished article a slip made of clay, which had been diluted with water to the consistency of batter. The slip was squeezed through a pipe, and designs were traced upon the pottery in the way that a cook ornaments an iced cake with sugar.

Wrotham earthenware is red in colour, and has a yellow lead glaze. The slip was not always white, but other colours—such as yellow, orange, buff, brown, and black—were used with excellent effect. The designs took the form of dots, rosettes, lines, *fleurs-de-lys*, unicorns, birds, and other devices. The principal manufacture at Wrotham would seem to have been those vessels



Posset-pot and cover, of Lambeth ware, in enamelled buff-coloured earthenware ("delft"), painted in blue in the Chinese style. Posset-pots were treasured as heirlooms, and only used when the spiced beverage was drunk on Christmas Eve
From the South Kensington Museum

One of a set of six Lambeth "Merry Man" plates, so called from the poem of that name, a line of which is inscribed upon each plate
Mr. K. J. Newcomb's collection

the use for which has died out. The posset-pot (of which an illustration is given) was a vessel made in many parts of England and in a variety of wares. It was ornamented with several handles, and was the forerunner of the loving-cup.

"Posset" is a mixture of hot milk, ale, sugar, spices, and sippets of oatcake or bread. The beverage was brewed and drunk at supper on Christmas Eve, and the posset-pot was generally only used upon this one occasion in the year, and was treasured as an heirloom in the family. A ring and a silver coin were dropped into the beverage, the pot being handed round, and each person tried with the "piggin," or long-handled ladle, to become the possessor of one or the other of these.

The candlestick, of large and small size, generally ornamented with many handles, was also made at Wrotham, and was profusely decorated with slip.

In 1676, at Lambeth, a Dutchman, Van Hamme by name, took out a patent to make pottery "after the way practised in Holland." This was the first tin-glazed delft ware made in England.

A favourite vessel made at Lambeth was the wager puzzle jug, which was for a couple of centuries popular in village inns. They had a secret passage in the hollow handle, and the numerous spouts and a secret hole concealed under the top of the handle had to be covered with the fingers before the liquid could be imbibed.

A nest of three or six cups, joined together by their handles, and known as "tuddling cups," were also popular, and to empty one the drinker must empty all.

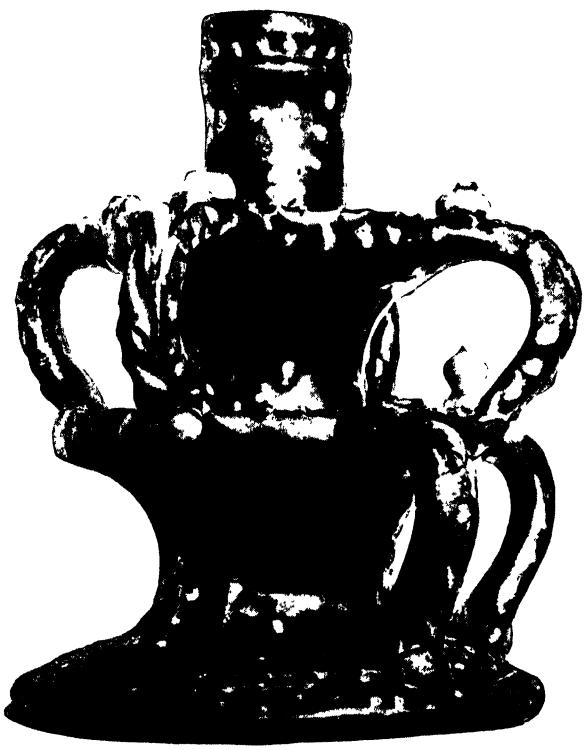
A set of six large plates, or dishes, made here are known as "Merry man" plates. Upon each is inscribed a line of this poem:

What is a Merry Man?
Let him do What he Can
To Entertain his Guests
With Wine and Merry Jests.
But if his Wife do frown.
All Merriment goes down.

Lambeth delft was painted with designs in blue, purple, and yellow, and more rarely with green, black, red, and puce. The colours were laid on over the enamelled cream or buff-coloured surface and under the thin glaze. Posset and drug pots were also made, and the latter are keenly sought after in these days. This factory was noted for its wine-jars, inscribed with a date ranging from 1642 to 1659, and with the name of the wine.

Ornamental stoneware was also manufactured at Lambeth in the early days. The works flourished until the close of the eighteenth century, when the competition of the Staffordshire potteries proved too much for them. However, this factory has managed to exist from the time of its foundation to the present day—a wonderful record when one considers the vicissitudes of the old English potter.

The Lambeth works now enjoy a world-wide reputation for their Doulton and other wares.



Candlestick, probably made at Wrotham, of dark red earthenware, decorated with dots and sprays of white slip and covered with a yellow glaze. A peculiar feature of Wrotham-ware candlesticks is the fact that they possess several handles
From the South Kensington Museum

THE ODD FIVE MINUTES

Advice to the Overworked Housewife—Cultivation of Method—How to Begin the Day's Work—The Well-spent Five Minutes—Example to Servants—The Studious Girl's "Odd Five Minutes"—Letter-writing and Mending

We all know the woman who "never has a moment to spare," who has "no time" for anything, and who seems to imagine that the reiteration of such futile phrases stamps her as a busy woman.

As a general rule, it means simply that she is unmethodical, a bad organiser, and a woman who does not utilise her odd moments to full advantage.

Her work is badly managed, is done in a haphazard fashion; she may try to do "too much," but she does nothing thoroughly.

The busy woman, in the real sense of the word, says very little about it. She puts brains into her daily routine, utilises all her odd five minutes, and, as a result, she rarely leaves a duty unperformed, a letter unanswered, or a stitch in time undone. It is the same in all ranks of life. Most of us have had experience of the muddling servant, who seems in a continual state of being overworked, and who never "gets straight."

A Feminine Failing

Lack of method! It is the stumbling-block of our sex, where one man is unmethodical, unpunctual, and bustling, you will find half a dozen women. Early training, or lack of training, has a great deal to do with it. Until quite recently, the education of boys was on a much more practical basis; the youth, also, in office or business house is made to cultivate method and exactness in his work.

There is something pathetic about the "overworked," careworn housekeeper, who, according to her lights, is devoting herself heart and soul to her household. The nervous breakdown that is looming ahead of her, the premature middle-age which is the fruit of her misdirected energy, are so inevitable and yet so easily escaped.

"The odd five minutes" is the key to the solution. If those harassed housekeepers could only be made to realise the value of the time they waste, and the incalculable benefits to be derived from diligent application to the work of the moment! The good housewife, like the so-called "lucky" student or successful business woman, is the one who applies herself entirely to each duty or detail of the day in turn. She works hard and with enthusiasm whilst she is at it, and then, as whole-heartedly, gives herself up to recreation or rest.

Begin the day's work with the determination to do it cheerfully and enthusiastically. When awakened, do not waste the first five minutes of your new day "snoozing" in bed, but rise and bath, and exercise, and dress in preparation for the day's work.

By rising five minutes earlier, you have five minutes to spare for breathing exercises. Stand at the open window and take long, deep breaths with the mouth shut. Begin with the arms hanging by the sides, and, with each inspiration, raise them slowly, till they are on a level with the shoulders. The lungs and chest are now fully expanded, and, as expiration begins, let the arms slowly sink till they again hang loosely by the sides.

If you are accustomed to an early cup of tea—many worried housekeepers regard their morning tea as a stimulant for the day's work—do without it from this time forth. You will feel better, and you will save an odd five minutes first thing in the morning. The five minutes immediately succeeding the last mouthful of breakfast should be spent quietly at the table in pleasant conversation or perusal of the morning paper. To rush away immediately after breakfast, however important your household duties may be, is five minutes wasted if you consider the effect on your digestion. If you are an early riser, your servants will cultivate the same desirable virtue, and, if you have devoted an odd five minutes to writing down the work of each, you will not require to worry or nag at them over their morning duties.

A Well-spent Five Minutes

on the part of every household head is in a routine tour or inspection of the whole house each morning.

If every housekeeper would make up her mind to this, things would never get into the state of chaos which exists behind the scenes in some households.

Beginning with the attics and servants' rooms, the mistress should visit each room in turn at a definite hour. She must give the servants time to have their work finished, and can occupy herself with her own personal duties till that time.

Servants, like the rest of us, have a deal of human nature in their compositions; and, if they know they have to serve a methodical mistress, who has a seeing eye, and who will not overlook careless, slipshod work, they will work accordingly. The touch of the mistress of the house also is required in every room, however well it may be cleaned; she straightens a curtain, removes old magazines and papers, and gives the necessary touch of home to a house.

The daily tour of bedrooms, living-rooms, nursery, larder, and kitchen, allows a mistress to see what department requires her special attentions. Method is akin to genius in that it means careful attention to detail. The methodical woman knows what her maids are doing at any hour of the morning,

and she sets about her own daily duties in a practical fashion.

The Cares of Letter-writing

An odd five minutes in the course of the morning she devotes to answering a note received by the morning's post. If her correspondence is voluminous, she must put aside a definite hour of the day for its disposal. Nothing is so worrying to the ordinary woman as the accumulation of a heap of unanswered letters, notes, and postcards, and it is in connection with letter-writing mainly that the self-styled "overworked" woman complains of lack of time.

The busiest woman I know boasts that she never leaves a letter unanswered Five minutes is sufficient time for writing a courteous reply to a morning letter. Nobody expects voluminous correspondence in these days of telephones and telegrams; even the most energetic have no time for letter-writing, as it was known a generation ago.

The Odd Five Minutes of the Studious Woman

A girl who works for her living in a London office, and who has to spend twenty minutes morning and evening in a suburban train, has learned the French language by the diligent use of time which would otherwise have been wasted in the inspection of fashion plates.

The power to do so means an interest in, and aptitude for, this type of work; but girls and women fond of books can generally find an empty half-hour in the day which they can use for mental self-improvement

Make up your mind to study any language you are interested in, the mere study is a training for the mind and memory, and the discipline of this self-imposed task is excellent. If you do not care for languages, take up botany or nature study. In an odd five minutes you will learn the chief characteristics of one group or order of flowers; and, by taking the flowers as they come in season, you will add immensely to your interest in life. Or, if you live in the country, study British singing-birds.

The old-fashioned woman can spend her odd minutes just as profitably in a more domesticated fashion. The revival of crochet provides excellent opportunities for the diligent disposal of many odd moments.

When the art of crochet is once acquired, it becomes almost a mechanical pursuit, it is no bar to conversation, and is a restful occupation as well. The girl who gets "keen" on crochet will take her work to a concert, and will work a "pattern" in the intervals of a play or musical comedy. The engaged girl will do well to spend her odd five minutes in such useful fashion In six months' time, by merely utilising an odd five minutes here and an odd half-hour there, she will produce enough crochet to decorate her bed and table linen at a minimum cost.

Knitting is too old-fashioned and too stale an occupation for the girl of the period, but the sensible woman can spend many an odd five minutes making socks and stockings in stray moments.

Lace-making is yet another profitable method of disposing of one's odd time. Young and healthy women do not require to consider the question of rest during the day. Their "rests" should consist of change of occupation, and they should always have a piece of lace, or crochet, or needlework to pick up at tea-time or after dinner.

A diligent girl, full of energy and vitality, has no need to sit with folded hands even during that time of the day devoted to recreation. It is another matter for the overworked housewife, who owes it to herself and her family to allow herself judicious periods of rest during the day.

Five Minutes Devoted to Buttons and Tape

Few men can be made to realise that such an essentially womanly occupation as mending may pall upon their women-folk after a time. "There is only one thing worse than darning and sewing shirt-buttons," said one of the overworked housewives to me, the other day, "and that is writing letters" A little cross-examination elicited the fact that, both in the matter of mending and letter-writing, her dislike was so deep that she never did either till absolutely compelled to do so.

The result was an appalling accumulation of mending and correspondence. Now, if that woman would devote an odd five minutes daily to replacing a button, sewing on a tape, and answering a letter, she would never get behind with her work, and would consequently escape much worry and tribulation

Five Minutes' Rest

The best advice which can be given to the busy woman is to acquire a habit of resting Few women know how to rest properly When utterly fagged and worn out with the petty details of house management, they will go out calling or shopping, or spend half an hour chatting, under the mistaken idea that they are having "a rest." I do not advocate loafing Indeed, certain people rest best in change of occupation. The overworked brain may be rested by a walk in the fresh air, a spin on a bicycle, or a game of golf, whilst the woman who spends most of her day out of doors will rest in reading quietly or listening to good music

But, for the woman whose day is made up of irregular, harassing, household duties, short intervals of complete rest will do much to make life easier, healthier, and happier. Let yourself "go"; lie down on a couch with the limbs and body flaccid, close the eyes, and try to keep the mind a blank.

Five minutes' real rest about midday, and again in the afternoon, is not time wasted, however "busy" you may be. You will be brighter and more able to tackle your work afterwards. Cultivate the habit of resting whenever you get the chance.

There is no need to sit rigid and erect even in a train Acquire the art of getting into the most comfortable position you can, close the eyes, and rest your brain. The sensation of fatigue is Nature's warning to us to rest.

ECONOMY IN LIGHTING

Continued from page 3228, Part 27

The Appearance of Good Paraffin Oil—The Best Burners for Oil Lamps—Some Useful Devices—Danger of Glass Containers—The Best Form of Lamp Globes—The Management of Lamps

PARAFFIN or kerosene oil is a refined petroleum, the product of the oil-wells of Russia and of the United States.

As supplied for domestic use, it is a colourless, or nearly colourless, fluid, and should be free from turbidity and floating dirt particles. It should be stored in an iron drum with a tap, by which the oil may be drawn off without disturbing the sediment, of which a certain amount is generally present.

Under ordinary careful management, provided a good quality of oil is used, paraffin is perfectly safe. Many of the supposed explosions of mineral-oil lamps are not explosions at all, being the result of the overturning of the lamp, and the escape of the oil, which then becomes ignited. Cheap oils are dangerous on account of their low "flash-point," or, in other words, of their volatile quality, which may possibly lead to an explosion in a badly constructed lamp.

Lamps

Mineral-oil lamps are of several types distinguished by the forms of their burners, the more important of which will now be noticed.

The "central-draught" burner uses a tubular wick, and produces a cup-shaped flame. Air is supplied to the outside of the flame through the perforations in the outside metal-work of the burner, and to the inside of the flame by a tube running through the oil reservoir from below, and forming the inside support of the tubular wick. A spreader—a mushroom-shaped appliance—is inserted in the top of this tube to direct the central current of air on to the flame, and thereby to expand it into a cup form, the object being to intensify the combustion of the oil, and at the same time to give the flame a larger effective area. The central-draught burner is the best form for ordinary domestic use, and is said to give a maximum of light for a given consumption of oil.

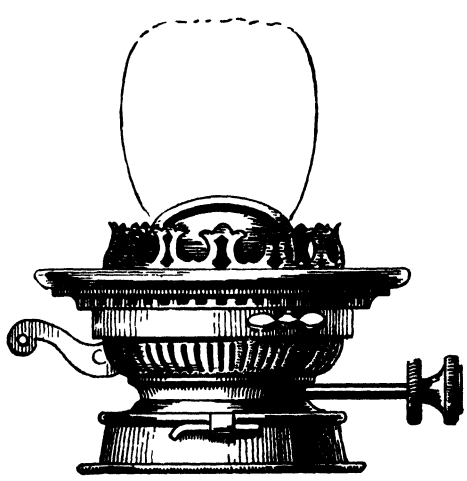
The "duplex" burner employs two flat wicks, side by side, and though not quite so efficient as the central draught, is a simple and easily managed burner, and is preferred by some on account of the ease with which it may be trimmed and kept in good order.

Single flat and round wick burners of simple construction are used in small lamps, and call for no special description.

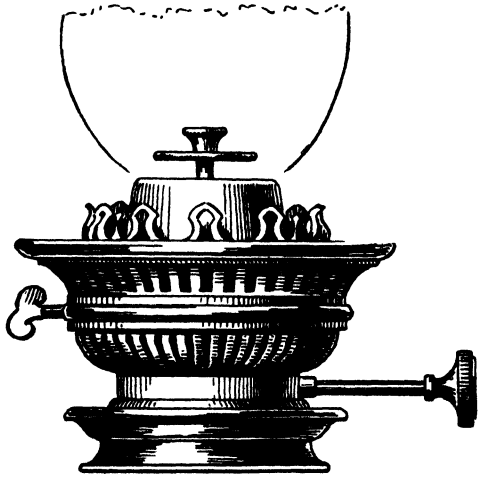
Useful Mechanical Devices

Lamp burners with patent extinguishing devices which act in the event of the lamp being overturned are desirable in the interests of safety, especially when the management of the lamps is left to servants; and those burners fitted with mechanism to raise the chimney support, and thereby enable the wick to be lighted without removing the chimney, are convenient, and save a certain amount of breakages, as well as soiling of the clean chimney by handling.

The use of lamps with glass containers cannot be too strongly condemned, because of the obvious danger of fracture. The only excuse for the glass container is that the supply of oil is visible, but if lamps of ample capacity be bought a daily trimming and replenishment is sufficiently frequent, and then there is no necessity to watch the

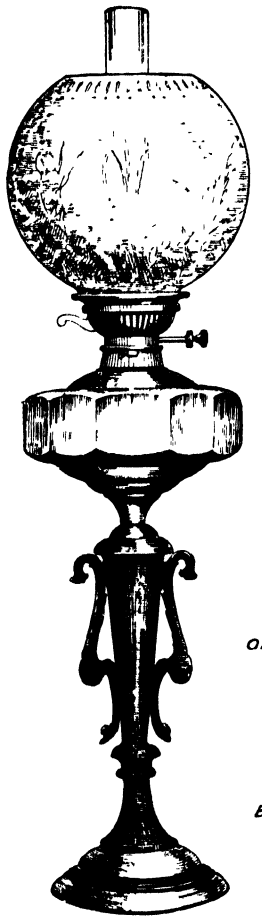


ORDINARY DUPLEX



CENTRAL-DRAUGHT

Two of the best types of lamp burners. The central draught burner is said to give a maximum of light for a given consumption of oil



A type of lamp that should not be purchased It is devoid alike of artistic merit and practical usefulness

oil level in the container Oil level indicators have been fitted to certain types of lamps

Lamp containers should have a removable cap for filling, placed near the circumference, so as to be accessible

When the burner has to be removed for refilling there is always a liability of the oil draining from the wick and soiling the outside of the lamp

Lamp burners which are secured in their containers with a bayonet joint, are less satisfactory than those with a screw joint, because the joint in time becomes loose, and the burner is apt to fall or be knocked off

The best form of container is one which has a concave depression on its upper surface for the purpose of preventing spilt oil from running downwards

Table lamps of pillar form should have heavy bases of ample size, and those with claw feet should have three feet in preference to four, as they are more stable.

Much ornamental brasswork is undesirable, as it is difficult to free from the oil, which is sure, sooner or later, to get into its crevices, and such lamps are not so easily lifted.

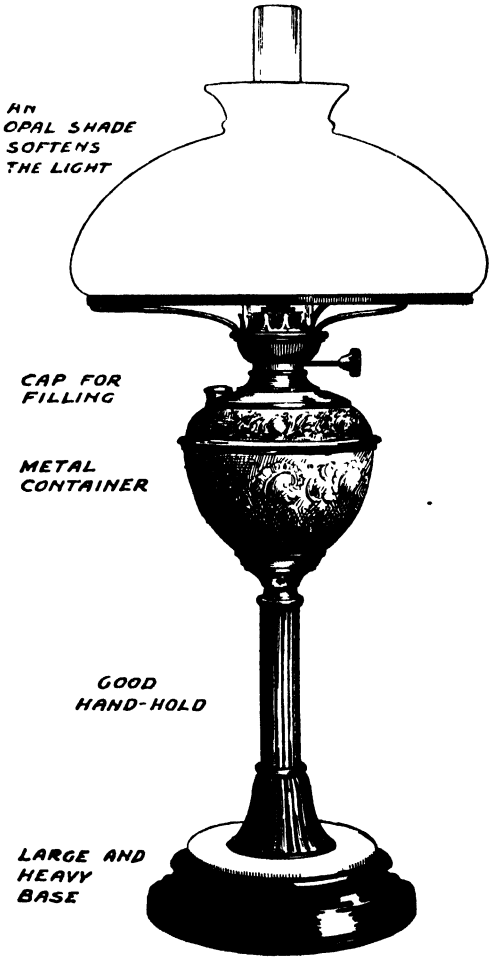
Table lamps with removable containers are liable to accident from incautious handling. Bracket and floor lamps are generally so made, but the risk in their case is less, as their supports are usually left undisturbed.

Suspension lamps should have chains of ample strength. Many inexpensive lamps of this type are unsafe owing to the flimsy character of the links. Those in which the links merely hook together are dangerous, unless the hooks be so arranged that they cannot be disengaged without bending the metal-work

All suspension lamps should have ample smoke-caps to save the ceiling from carbon deposit.

Opal domes are efficient as reflectors to intercept and throw downwards the bright rays, which otherwise would go to illuminate the ceiling; silk shades are less so Opal domes are best for table pillar lamps when the light is required on the table for meals or work

Globes are useful when it is desired to diffuse the light generally throughout the



A safe and useful type of table lamp, good in design and well adapted in every respect for its purpose

room. Those of opal glass suppress all glare from the flame, but they absorb nearly 50 per cent. of the useful light. Frosted globes are better in appearance, and absorb only 15 per cent. of the light. Cut, engraved, and coloured glass globes are objectionable because of the non-uniform character of the light they transmit, and the same applies to blown glass globes and cup shades, when the transparency of the glass is broken by flutings and other patterns.

Silk shades, used mostly with floor and table lamps, for decorative effect, should be lined with white silk, whatever may be the colour of the outside covering, and the top opening should be large enough to prevent scorching by the heat radiated from the lamp chimney. Red shades are said to have a bad effect on the eyes Yellow, white, and green are better colours.

Pendant lamps fitted with polished and lacquered beaten copper reflectors are decorative in character, and are said to render the light shadowless.

Talc diffusers, to fit to the lamp chimneys, are useful in distributing the carbon emitted from the lamp when it is burning, but they do not consume it.

MANAGEMENT. The common complaint that lamps are messy and troublesome to manage has very little foundation, except in the minds of those persons who will not take the trouble to master the simple details of trimming.

Wherever lamps are used as the principal means of illumination, proper appliances should be at hand for trimming them. These should comprise :

Oil-drum with tap, filler, small tin funnel, soft absorbent duster, chimney brush, scissors or wick cutter.

A spare supply of wicks and chimneys for all lamps should be kept, and stored in a dry place

All lamps which have been burned at night should be trimmed the following morning, and the operation should never be entrusted to either careless or unskilled hands.

To be continued.

ECONOMICAL HOUSEKEEPING

Continued from page 2988, Part 25

Value of Empties—Taking Advantage of Sales for Household Requisites

IN this connection, note should be made of certain allowances for returned empties, in the form of bottles and boxes. Biscuits bought in the tin are charged with the value of the tin, amounting to as much as 8d. for a full-sized tin, which is allowed on its return to the shop In some cases this may represent one-third of the sum paid for the full tin. Where servants are kept, carelessness in such matters plays into their hands, and enables them to obtain pocket-money in return for the unconsidered empties

Questions of free delivery may often be solved in favour of the purchaser if the matter be broached and agreed upon at the time of purchase In some establishments free delivery is made conditional on the order reaching a certain money value, and although it would be false economy to make unnecessary purchases for the purpose of obtaining the benefit of free delivery, it may often happen that the value of the order may be brought to the required limit by the inclusion of some additional item, or by increasing the quantity of one Much trouble may be saved and economy effected by preparing a shopping list beforehand.

Another point, which hardly receives so much attention as it deserves, is to watch the market, so accommodating one's requirements that when a certain article is high in price its place may be taken by something else. Fish frequently fluctuates in price, and when soles are 1s 8d. a pound, it would be advisable to forego that kind of fish and to substitute cod, at 6d. per pound. And so with other commodities which are subject to fluctuation. This implies that the housewife should personally attend to the shopping, which is really the only plan by which economies may be effected. Servants, as a rule, are little interested in making a bargain when they are not spending their own money.

The same article is not always priced the same at different shops, so that a little trouble spent in making inquiries may reveal just where a given article may be obtained at its lowest market value without deterioration in quality. This applies particularly to proprietary articles, the quality of which does not vary If it should be a convenience to purchase all goods of a certain class at one shop, say, groceries, the shopkeeper, on learning that one of his competitors is selling an article below his price, will generally concede the difference rather than lose a sale, and possibly a customer.

It is almost superfluous to mention the half-yearly sales at the large drapers' establishments. Though dear to the heart of those who study economy in dress, they also afford opportunities for buying many things of household utility at lower prices than usual Table-linen, bed-linen, cloths, dusters and towels, carpets, rugs, and upholstery materials are amongst the articles the purchase of which may generally be deferred till "sale time," and then effected at prices considerably below current rates.

The householder must have a sharp eye on little expenses. "A small leak may sink a great ship" is an aphorism quoted by Dr. Franklin, and it has an appropriate application in the scheme of household economy. "The needless thing is dear at a penny" is another wise truth that should not be overlooked in domestic expenditure.

SERVANTS' DANGERS AND TEMPTATIONS

By ELIZABETH STENNETT

The Disadvantages of a Basement House—Area Courtships Inadvisable—Dishonest Liberality—How the Burglar and the Blackmailer Acquire their Information

THE conscientious housekeeper who honestly endeavours to maintain a thorough grasp of her domestic affairs in all departments should keep a wary eye upon the area. That there are possibilities of danger in the areas of our houses is recognised by most people, but by few is it realised how numerous and serious these dangers are.

Apart from hygienic considerations, upon which we shall touch presently, an area entrance is objectionable from the fact that the mistress cannot very well keep it under observation. It is her own fault if she is ignorant of what takes place at the front door, but unless she is of an exceptionally prying disposition, she can hardly know all that occurs at the basement entrance. Too often she satisfies herself by providing the area gate with a lock, and seeing that it is used after dark, but while this is in itself a wise precaution, it obviously does not lessen the dangers of the daytime. Indeed, it may, to some extent, increase them by causing undesirable visitors to call in the afternoon instead of in the evening. Some go so far as to unlock the area gate only on the periodic visits of the coalman, the dustman, etc., but this is apt to prove very inconvenient

The real solution of the difficulty is to live in a house that has no basement. But, unfortunately, the value of land in our large towns causes most houses of any pretensions to be built with a semi-subterranean region, which usually accommodates the kitchen and the domestic offices Forewarned, however, is forearmed, and if the mistress of such a house will only take the trouble to understand the special dangers connected with an area entrance she may, by the exercise of commonsense and kindly supervision, do much to lessen them

The Dangers of Followers

Kitchen courtships constitute one of the less serious of these dangers It is a well-worn joke that the policeman has a special predilection for the cooks on his beat In London, however, the maid-servant generally prefers the soldier, but, for some strange reason, there seem to be few servants who can resist the fascinations of a man in uniform, and area friendships of this character need to be guarded against by the mistress of the house both in her own interest and in that of the servants. The intentions of Tommy Atkins or of Robert may, of course, be strictly honourable; but, on the other hand, they may not, and, in any case, surreptitious courtships of this character are distinctly inadvisable. The mistress who takes a conscientious interest in the welfare of her servants should not only warn them against this kind of thing, but should also prevent its occurrence.

A warm supper on a cold winter's night is, no doubt, a strong temptation to the average policeman, whose lot is sufficiently comfortless; but it is the mistress of the house who is the loser by the transaction. It is no part of her duty to provide refreshment for the male acquaintances of her maids, and when she finds reason to wonder at the speed with which the remains of a cold joint will vanish, she would do well to find out how many mouths she is really feeding. It is not sufficient, however, to forbid the entertainment of visitors in the kitchen, cold provisions are easily handed up through the area railings.

Dishonest Generosity

That touch of Nature which is popularly supposed to make the whole world kin may cause some mistresses to look with a lenient and even sympathetic eye upon "followers", but it is only common-sense to make it a rule that servants' visitors are limited as to number, and that none are to be entertained without the knowledge of the mistress.

In this connection it should be borne in mind that the relatives of servants sometimes levy toll upon domestic stores; and it is often a good plan not to engage those whose relations live in the neighbourhood, unless their character is known to be above suspicion. In many a case the old folks at home have been kept well supplied with groceries, cold meat, and the like by the kindly but dishonest generosity of the cook, who has regularly handed out parcels after dark. This, of course, is usually a reflection upon the managing qualities of the mistress, for if provisions are systematically ordered and apportioned, it will be impossible for any serious leakage to escape speedy detection

There is a still more serious danger in connection with visitors to the area door. The average servant is usually open to flattery, and apt to welcome a passing flirtation as a pleasant relief to a somewhat monotonous life. Hence burglars and other bad characters often avail themselves of the accessibility of a thoughtless servant when they wish to obtain information about the house.

The only way to prevent this is to warn the servants against promiscuous acquaintanceships, and rigidly to prohibit all gossip at the doors.

To be continued.

WOMAN'S BEAUTY BOOK

This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

ELIZABETH DANTE GABRIEL ROSSETTI

By PEARL ADAM

EVERY one is familiar with Mrs Rossetti's beauty It entranced her husband so completely that he immortalised it on many a canvas, and, even where he did not actually set out to paint her portrait, the type she represented always left its mark on his work

And she was wonderfully beautiful Her eyes must have been indescribable, no two of her admirers saw them alike To one they appeared an unsparkling greenish blue, to another a golden brown, while Lady Burne-Jones, who knew her well, calls them agate colour, and wonderfully luminous, whose light seemed scarcely to be veiled even when the deep, perfect eyelids were drooping over them. Her lips were full and curving, her skin white and delicately pink, and the beautifully poised head was crowned with a wealth of soft and shining red-gold hair, which was always very loosely arranged, and fell in heavy wings over her temples.

The Artist and His Model

Her name, before she married Rossetti, was Elizabeth Eleanor Siddall. Her father was a Sheffield cutler, who had moved to Newington Butts. But we know little of her people. Rossetti's brother William remarks that her sister was a pleasing young woman, that her elder brother was a sensible, well-conducted man, and that the younger was somewhat weak-minded Elizabeth seems to have been quite the most talented of the family. They were very poor. Elizabeth herself was earning a living as shop assistant in a bonnet shop in Cranbourne Alley, near Leicester Square, in the year when Rossetti met her for the first time.

This was early in 1850. It chanced that Walter Howell Deverell, a clever young artist and a great friend of Rossetti's, accompanied his mother to this shop one day, and his attention was attracted by Elizabeth's lovely face and tall, graceful form. He decided that she was just the model for the figure of Viola in a scene between Viola and the Jester from "Twelfth Night," on which he was then engaged. He obtained Mrs Siddall's address, persuaded her to allow her daughter to sit for him, and carried her off to his studio There she met Rossetti, who was his friend's other model for this picture The two fell deeply in love, and about a year afterwards they became engaged.

The Troubled Way of Love.

As the intimacy between the two grew, Rossetti found that Elizabeth's uncommon beauty was by no means her sole attraction In spite of a lowly birth, she had a singularly refined nature, and there was a sweet reserve in her manner that was very fascinating. She had been given very little education, but she was fond of reading, and had employed her leisure hours well. Moreover, to Rossetti's delight, she soon showed no small talent for art and literature, and her lover took the utmost interest in her painting and her poems, and was most enthusiastic over them.

Of course, he was never tired of painting her portrait, but the first great picture in which she figures is the water-colour

representing Beatrice denying Dante's salutation at the marriage feast

The engagement was a long one, partly owing to Rossetti's lack of means, and partly to Miss Siddall's delicate health She developed a tendency to consumption, and Rossetti sent her to Hastings He spent much time with her there, and as a result got into financial difficulties John Ruskin, however, who much admired the young artist's work, generously came to the rescue, and put him on his feet again

Ruskin was most enthusiastic in his praises of Miss Siddall, whom he spoke of as a "noble, glorious creature," and he looked after both her and Rossetti with almost fatherly care In the spring of 1855, he made the arrangement with her that she should execute various works for him up to the value of £150 a year. But two years later her health was so precarious that she was unable to fulfil her part of the bargain, and although Ruskin was perfectly willing, even anxious, to continue the allowance without any return being made, she and Rossetti naturally felt they could not take advantage of this generosity

In June, 1855, Ruskin gave her an introduction to Dr Acland, of Oxford, and she remained his guest for some little time, that he might the better examine the condition of her health She spent the winter of 1855 6 in the South of France, at his suggestion, but she became no better, and for the next few years was always very ill Rossetti's anxiety on her behalf seriously interfered with his work at this time

Elizabeth Dante Gabriel Rossetti, whose incomparable beauty her husband has immortalised on many a canvas
(From a painting by Rossetti, South Kensington Museum)

In 1860 he decided to marry her. In a letter written to his mother from Hastings he says .

"Like all the important things I ever meant to do—to fulfil duty or secure happiness—this one has been deferred almost beyond possibility. I have hardly deserved that Lizzie should still consent to it, but she has done so, and I trust I may still have time to prove my thankfulness to her."

And in a letter to his brother written at the same time, he says :

"Lizzie's health has been in such a broken and miserable state for the last few days as to render me more miserable than I can possibly say . . I have been inquiring as to a special licence, as there seems little prospect of her being able as yet to enter the cold church with safety, but I find this promises so much delay and expense as to be hardly possible. The ordinary licence we already have, and I still trust to God we may be enabled to use it. If not, I should have so much to grieve for, and, what is worse, so much to reproach myself with, that I do not know how it might end for me"

But they were married, after all, at St Clement's Church, Hastings, in the unlucky month of May The honeymoon was passed in France They spent a few days with some friends of Rossetti's in Boulogne, and then went on to Paris Here he completed his "How they Met Themselves" Mrs Rossetti was the model for the swooning girl Tradition has it that the person who meets his or her own wraith may expect to die before many months have gone by, and strangely enough, Mrs Rossetti's death took place in less than two years' time

These two years were very happy ones. The young people were well suited to each other, besides being very much in love. Rossetti could never have settled down to a thoroughly domestic life. For years he had seldom left his work until nine at night, when he rushed out to dine at a restaurant. His wife, on her side, had no taste for housewifery, and these bachelor habits of her husband's suited her well. The two had many friends, the most intimate of these being the

The parted pad in position, with left side of hair pinned back over it. The right side is left loose to show how pad is placed. (See page 3351)

Madox-Browns, the Morrises, and John Ruskin. The last named wrote the following beautiful little note to Rossetti soon after his marriage :

"I think Ida" (his pet name for Mrs. Rossetti) "should be very happy to see how much more beautifully, perfectly, and tenderly you draw when you are drawing her than when you draw anybody else. She cures you of all your worst faults when you only look at her"

Swinburne was another of their little circle, and his opinion of Mrs. Rossetti is well worth quoting : "To one, at least, who knew her better than most of her husband's friends, the memory of all her marvellous charms of mind and person, her matchless grace, loveliness, courage, endurance, wit, humour, heroism and sweetness—is too dear and sacred to be profaned by any attempt at expresson."

Her Death

Some of Rossetti's pet names for his wife were strange indeed—he constantly refers to her as Guggum, Guggums, or Gug! Mrs Rossetti also called him the last, and perhaps she invented the name for him on the strength of its beginning with the same letter as Gabriel

Throughout her short married life Mrs Rossetti was seldom well, although she was never quite so ill as she was just before her marriage, and she died in 1862, as a result not of consumption, but of an overdose of laudanum, which she was in the habit of taking to relieve the acute neuralgia from which she suffered so much Her death was a terrible blow to Rossetti They had been dining with Swinburne, one old February night, at the Sablonière Restaurant, in Leicester Square Rossetti went home afterwards with his wife, and then went out again to his class at the Working Men's College. He returned to Chatham Place about eleven, to find Mrs. Rossetti insensible, while on a table beside her was an empty phial which had contained laudanum. Doctors were summoned immediately, but she never regained consciousness, and in the early morning she died.

Her husband was nearly mad with grief. "Oh, Lizzie, Lizzie, come back to me!" he cried, as he stood by the corpse, in deepest agitation. And on the second or third day after her death, when she looked even lovelier than ever, he refused to believe she was dead. It might be a mere trance, he insisted, and he could not rest till doctors had been called in and had assured him she was indeed no more. He placed in her coffin the MS. of a number of his poems. "I have often been writing at those poems," he said, "when Lizzie was ill and suffering, and I might have been attending to her, and now they shall go" Seven years later, however, he yielded to the entreaties of his friends, and after much hesitation allowed them to be recovered from the grave.

Rossetti's Sorrow

There seems no doubt that his wife's death unhinged Rossetti's mind somewhat. Two or three years afterwards we find him giving much attention to spiritualism, in the hope of communicating with her, and one day he brought home from his rambles a chaffinch, which, he informed his friends with conviction, was the spirit of his dead wife

The paintings she has handed down to us are distinctly like her husband's in tone, though the draughtsmanship is less perfect, and the colouring more crude Nevertheless she had a romantic imagination, and her work is graceful.

THE ART OF HAIRDRESSING

By DAVID NICOL, Diploma of Honour at the Paris Exhibition. Coiffeur by Appointment to H M. The Queen

Continued from page 3115, Part 20 see also Frontispiece

Some further Notes on the Foundation—Pads, and How to Fix Them—Detachable Pads—Pads Made by French Combing—Dressing the Hair in Different Styles

BEFORE considering pads, their use, and how to fix them, I should like to say a little more about that very vital part of the coiffure—the foundation. In the last article directions were given regarding the correct way to make and fix a foundation. Now, let it be clearly understood that the foundation has no connection whatever with the *front hair*. It is divided from it by that circular parting previously described, and the front hair is only attached to it by pins or combs when the actual *dressing* of the hair begins.

Let me warn ladies with a moderate allowance of hair against *skimping* the foundation. They often feel they want to use the hair that should form the basis of their coiffure for curls, knots, etc. And the foundation suffers in consequence. Either make a proper foundation—or do without it. It is better to be without one than to make a bad background, which, through its skimpiness, only slips and wriggles, offering no security to the dressing. Short, thick hair is far better *tied*, because such hair is hard to twist into a tail, and unsatisfactory when twisted When the hair is tied, rest assured that the firm lump of hair below the tying place forms an admirable foundation. Do not think it is necessary to coil the hair as well as tying it. When tied, the foundation is as complete as when merely coiled, and the hanging tail of hair can then be used for anything decorative.

Pin or tie the foundation very securely. A rickety background is worse than none.

Pins should be placed with decision, and worked in and out for security. When completed the perfect foundation should look like a neat coil of hair with a clear division surrounding it; or the same division encircling a firmly tied tail of hair.

Once the foundation has been properly made, it is time to begin dressing the rest of the hair. The front and side portions —most important items, these—are hanging over the forehead and ears, ready for use. If liked, a little fringe of hair for subsequent French combing is left all round the back of the head below the foundation.

The first step towards the actual dressing is connected with pads. Are they to be used or not? Now, pads may be of two kinds: (1) Those made of the hair itself by French combing; (2) those manufactured from ladies' combings or bought—in either case unattached to the head. The former kind of pad is the more popular nowadays, as many ladies have an invincible prejudice against put-on pads. They think them heavy and awkward.

Certainly French combing the hair gains exactly the same effect as a detachable pad, and is more comfortable. But it cannot be denied that under very heavy hats

How to place a Pompadour frame on the head The ends should come almost above each ear, and be pinned securely in position

this sort of pad is liable to collapse, and the coiffure to lose its shape. Still, comfort is a great consideration, and a comb carefully passed through the hair—the pointed end of a tail-comb for preference—will soon lift a damaged dressing into position again. French combing may become squashed and flattened, but it never comes out until the hair is undone and brushed. Many ladies prefer to French comb their own hair and risk the possible disorder after wearing a hat than revert to stuck-on pads. But to all ladies with thin tresses my strong advice is—wear a light pad, because with fine hair French combing is never very satisfactory. Pads, as such, have rather lost favour nowadays, simply because ladies remember the weighty arrangements of our grandmothers' time.

As a matter of fact, the pads of to-day—light, airy, featherweight inventions—have no possible relationship to the heavy, clumsy, unhealthy, airless contrivances of a few years ago. Hair-dressing has made vast strides latterly. Ladies are beginning to realise that it is an art which can make or mar their appearance. A great deal of the modern prejudice against bought pads arises from ignorance of their improved conditions. I do not deny that old-fashioned pads were horrors to be avoided studiously by the woman who respected her hair, and did not desire constant headaches. But such a reproach cannot be levelled at the pads of to-day.

A great many ladies prefer not to French comb their hair—this, again, arises from an erroneous impression that such a course is injurious. So they have those combings which are not long enough for a genuine "tail" made into light rolls, which they use as pads. And very excellent pads, too. It is necessary to give an explanation of pads attached, and pads detached, as so many ladies use either method according to their own fancy.

How to Fix a Pad

When the pad is part of the hair, and is made by French combing, the fixing of that pad and dressing the front hair are synonymous, and will be described in due course. But when the pad is *detached* it has to be fixed, *and properly fixed*, before the front, side, or back hair is touched. Whether the pad is part of the hair or separate, French combing is imperative. A full description of the *correct way* to French comb the hair appeared in the last article, and should be carefully studied before attempting to dress the hair or fix pads.

To fix a pad, the front and side hair must be divided according to the style of dressing desired. We will suppose that a pad has to be fixed for a Pompadour dressing. Divide the front hair three times, leaving a piece hanging over the forehead, and two pieces over each ear. Lift the centre piece in the left hand, and French comb it lightly but firmly, as previously directed. Repeat the same process with the side pieces, dividing each piece once or twice, if needed (according to the thickness of the hair). The hair to be used for dressing is then standing round the head with the French-combed portion nearest to the foundation. Between the French combing and the foundation the pad is placed.

Take the pad—which, for a Pompadour dressing is usually in one piece—and lay it along the head between the foundation and the loose French-combed hair. The ends of the pad should come almost above each ear. Fix the pad securely with several pins at the ends and the centre, pinning it to the foundation. It is then perfectly firm, and rests against the foundation on one side, and the French-combed hair on the other. When the pad is fixed, the front hair is raised, and lightly smoothed with a small brush; then drawn across the pad and pinned to the foundation beyond. This method of fixing the pads obviates all possibility of slipping, and therefore is worth careful consideration. For, as all ladies who use them will agree, there is nothing worse than a vacillating pad.

If the hair is dressed with a side or centre parting, the method is much the same, only the pad is then in two pieces. The hair having been parted in the necessary place, and French-combed lightly (do not French comb as much *with* a pad as without), the pads are again placed between the loose hair and the foundation, running up to the parting and down to the ear on either side. Fixing a pad is really a very simple matter if there be something solid to fix it to.

The Choice of a Style

It is useless to try to fix a pad to a lot of loose, unsecured hairs, which will be pulled in every direction once the dressing starts. French combing is doubly necessary when a detachable pad is used, because, without it, even the nicest hair is apt to divide in time, and reveal the pad. With proper French combing above it, the pad runs no risk of being exposed to the public eye.

Having made the foundation, and fixed the pads - if any are used—it is time to deal with the difficult problem of the style in which the front hair is to be dressed. Some ladies prefer themselves with a centre parting, others vary the style of their dressing every week or so. I would only add a word of warning—an upstanding coiffure is fatal to a long, thin face, and broad, short features do not look their best with a *wide* type of dressing.

The styles for dressing the front hair are actually four, which may be varied by the addition of side curls or extra puffs. When no separate pads are used, it is as well to understand the correct way to make a pad or French combing for: (1) Pompadour, (2) centre parting, *à la Vierge;* (3) centre parting, Louis XV. (three puffs), (4) side parting. The Pompadour style is well known, and very popular. It looks well in soft, wavy hair which falls a little forward over a pretty forehead. If no pad is used, the hair must be divided as before. The number of times it is redivided for making the pad depends on the quality of the hair. Taking each strand in turn, French comb them thoroughly *on the side furthest from the face.* A good, thick ridge of shortened hairs should be left, close to the head. The pieces are then gathered together in one hand—sometimes half is done at a time—and brushed lightly on the side that will show, so as not to remove any of the French-combed pad. The hair is then drawn back towards the foundation, the ends are turned under to the desired

A pad in two pieces in position on the head, between the loose hair and the foundation

size, and the roll is secured with pins or combs to the foundation.

For a centre parting *à la Vierge*, the pad is only small. Having parted the hair in the centre, and again above the ears, divide each side in half, and lift it upwards *towards the centre parting*. French comb the two centre pieces *on the underneath*, and the side pieces on the part *nearest to the back of the neck*. When the hair is dressed, this again forms a pad. For the Louis XV. puffs, divide the hair as before, but French comb the centre pieces almost as for a Pompadour dressing—*i.e.*, on the inside. When brushed, they are twisted round and drawn down on to the forehead. Divide the side pieces several times, and French comb them underneath. These puffs need rather substantial pads, and so the French combing must be very decided.

For a side parting the method of making a pad of the hair itself is much the same as for a dressing *à la Vierge*, the parting only being moved. The hair is French combed underneath, towards the ears and back of neck, and is drawn smoothly across the head, or pushed outwards into a slight puff.

To be continued.

Continued from page 3333, Part 27

DIET AS AN AID TO BEAUTY

Sallow Complexions Caused by Wrong Diet—The "Mixed" Diet is Sensible—Special Diets may Cure Special Ills—Foods which Harm the Complexion and Foods which Benefit the Complexion

DIET plays an important part in the make-up of a personality—"tell me what you eat and I will tell you what you are" being a big psychological and physiological truth compressed into a small saying

Moore, in an anecdote about Lord Byron, says that when he (the historian) was eating a beefsteak, Lord Byron watched for a while, and then said gravely: "Moore, don't you find eating beefsteaks makes you ferocious?" This was a whimsical allusion to the truth which has made some famous and probably over-zealous actors suit their diet to the parts they were playing.

Digestion and Beauty

If there is any lesson to be drawn from this conduct, however, it is that a mixed diet, rather than an extreme of any kind, is the best for one who wishes to hold a place in this world of many duties.

A famous physician has said that most people over the age of twenty-five suffer from some form of indigestion, and certainly indigestion is the greatest enemy to the complexion. But there are so many forms of indigestion that often this enemy, masquerading under another name, avoids detection. A dull, earthy skin belonging to a phlegmatic temperament is an obvious result of indigestion, and the cure lies in some sacrifice of the inclination, especially if the sufferer follows a sedentary occupation and wishes to sit and rest in her spare time. For such, fresh air, active physical exercise, rowing, running, skipping, and tennis are necessary. The body should be well frictioned every morning, if only with a rough towel, and the diet must be light, digestible, and nourishing.

It is a strange fact that women of the type under discussion are fond of the very food they should avoid, and pastry, sweets, and malt liquors often form part of the chosen meal, whilst tea is resorted to at any hour of the day. With regard to tea, properly made and of a high quality—in the first place, it can be a useful and gentle stimulant, which it is a mistake to supplant by cocoa very often, because with some people cocoa is likely to cause biliousness. A well-known beauty specialist without doubt owes her success to the important place she gives diet in her treatment. She says that often the first look at a woman's face enables her to tell whether "the complexion was made up largely of food like pastry and bacon both these particular articles of food making the skin greasy."

A sallow complexion is caused by some illness of the liver, and bilious people can only attain a clear, fresh look by avoidance of particular food and an excess of any. Tea, coffee, and spirits are injurious, but milk—it can be rendered more digestible by the addition of a pinch of salt—is a beautifier. Bicarbonate of soda in small doses is a treasure to the woman of sallow complexion, and a seeming miracle has been worked by taking every other day half a teaspoonful dissolved in warm water, with, of course, careful attention to diet at the same time.

But with regard to special diets it is the height of folly for anyone to adopt any one of them unless under medical advice. At the same time, there is no doubt that a vegetarian diet is a means towards getting a beautifully clear complexion, vegetarians themselves quoting the case of Daniel, who became "fairer and fatter" after a diet of "pulse and water."

Foods Harmful to the Complexion

Dr. Haig (the author of a system of curing rheumatism and kindred complaints by a diet from which all articles tending to the produce of uric acid in the blood is eliminated) said that in two instances, at least, his patients become possessed of such remarkably clear and smooth complexions that they were accused of using cosmetiques.

For the purposes of this article, food may be regarded as divisible into two classes—one of foods which harm the complexion, and the other of foods beneficial to the beauty-seeker. Meat is in the first class, especially pork and veal, since these are digestible by few people. Anything found indigestible by the individual must be also put in the first class, and so peas, beans, and lentils are to be banned by many women, especially if their lives are sedentary or if they fear obesity. If they agree, however, they are food for the complexion.

To be continued.

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises without Apparatus*	*The Selection of Story Books, etc*
		Breathing Exercises	
		Skipping, etc.	

FANCY DANCES FOR CHILDREN

1. THE SCARF DANCE

By MRS. WORDSWORTH, Principal of the Physical Training College, South Kensington

Scarf Dances in Foreign Countries—Association with the East—Pictures and Statues Illustrating Scarf Movements—A Pretty Scarf Dance for Children

THE scarf dance is essentially cosmopolitan To every nation and almost every clime it belongs, in one form or another. Originating in the Far East, where, in centuries gone by, every dance needed a veil or scarf to accentuate the grace of the dancer, scarf dances have spread through Europe.

To different places they have attached themselves in various ways. In Greece, the scarf has always been a popular adjunct to dances. In Russia, the peasants use kerchiefs, veils, or scarves in most of their measures. France owns an old-fashioned handkerchief dance, and in England—except in purely "fancy" dances, the scarf is confined to the square handkerchiefs which are such an important feature of morris dances.

Photos *Martin Jacobi*

Fig. 1. Introductory movement. Preparing to pick up the scarf

Our maypole dance is an Anglicised version of a scarf dance, with coloured ribbons replacing scarves In parts of the country, and by many teachers, a charmingly quaint old-world measure called "My Lady Greensleeves" is still remembered. In it scarves are much used.

But it is to the East that scarf dances really belong. In India, China, Persia, Arabia, and Turkey, in temples, palaces, and harems, the scarf dance finds its true environment. To be really effective, a scarf dance needs an Eastern setting. It wants gleaming jewels, and the queer lights of some Eastern courtyard. It needs soft cushions, on which graceful women sit or lie; marble floors, and huge waving fans, and, of course, dusky hued slaves solemnly beating on strange instruments.

Fig 2 The scarf is twisted round the head, the right arm following the motions of the left

In such an atmosphere, full of Oriental sounds and scents, to the monotonous beating of toneless drums, slender brown figures sway and twirl Starting with a deliberate, languorous grace, with mazy veils or scarves entwining their jewelled arms, the Eastern dancing girls begin a series of wonderful movements and pictures. As the music quickens, their feet move—faster, faster. The scarves fly out and inwards, clinging, curving, circling, adding to the natural beauty of pose and step. In a mist of coloured gauze the dancers fly round and round, finally sinking down exhausted, wrapped in their rainbow scarves.

Such is a scarf dance in the Far East. Even to-day, in India, Persia, and Turkey, such dances are performed, in a beautiful frame, before princes and great potentates. In Turkey scarf dances were, and still are, chiefly danced by the Bayadères This peculiar sacred sect, living mementoes of antiquity, are priestesses of the god of love. They are also found in India, the Land of Temples. In both countries Bayadères are the *corps de ballet* of the temple, dancing

Fig 4 The dancer makes gavotte springs in a circle, holding the scarf at the back, with head turned over her shoulder

only in sacred places and upon special festivals

The girls that are to become Bayadères are chosen when they are mere babies, and consecrated to a life that is esteemed a tremendous honour and privilege Most Hindoo and Turkish women hold the Bayadères in high estimation, and long to join the honourable ranks of "Dancers in the Temple" When a girl is chosen for this honour, she becomes a "Divine Spouse" at the age of nine All the Bayadères live together under the care of old dancing women, who are no longer able to perform, but, owing to their special qualifications, have charge of the younger Bayadères.

Both in Turkey and India the Bayadères, whose dances always include scarf movements, dance to the music of the Talan. This instrument consists of two discs, one polished steel, the other copper, which are clashed or gently rubbed together, producing a metallic, unmusical sound. The Bayadères,

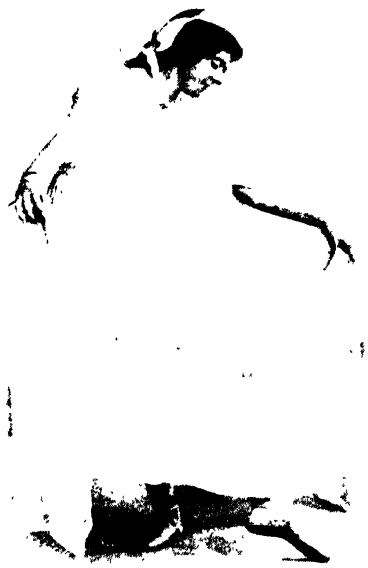


Fig 3 Springing *pas de basque*, in which the scarf is dropped towards the feet, then thrown quickly round the head

Fig 5 The scarf is thrown into the air, to each side alternately

on the occasion of a sacred dance, have their hair anointed with aromatic oil, and the greasy, shining tresses fall in a shower about their hips. Among its jetty waves sparkle diamonds, precious stones, and golden chains, also real flower petals and tufts of coloured silk. When twenty or thirty of these graceful girls move slowly and rhythmically together, twisting their scarves, their arms waving, and their hair falling like a dusky curtain around them, they present a picture that Western nations cannot really comprehend.

"Their dance," says Arago, "is generally known as the *tchega*, and has certain affinities to the Spanish fandango." In modern Spain the use of the mantilla in dancing has taken the place of the ordinary scarf. Hoffner says, referring to Indian temple dances: "Young, veiled Bayadères form groups before beginning to dance. At a signal from the ballet-master they advance, and unveil. With infinite grace and art they mingle, intertwine, and glide apart, their veils floating. The old dancing women, who sit on the ground surrounding them, clap their hands and sing monotonously; while the intoxicating scent of flowers floats on the warm air."

There are many variations of the Asiatic Bayadère dances, as seen at Srinagar, in Cashmere. Here the performers wear bells on their ankles and sometimes on their wrists, which jingle musically with every step. Here, again, the connection between Eastern scarf dances and English morris dances is strongly marked; for bells round the ankles and wrists are frequently used in morris dances. India owns another *corps de ballet*, composed of young men, who perform graceful poses, with the inevitable scarf movements as an accompaniment. They are known as the Cattecks, and are all between eighteen and twenty years of age, for on reaching their twentieth year they cease to be dancers.

In Benares, the "sacred city" with 1,400 temples, at the Festival of Ganesa, beautiful Bayadères, richly dressed, go through a sacred and solemn scarf dance. The performers on this occasion are all young widows, who only dance in religious ceremonies, for they are especially consecrated to divine service, and lead a very secluded life, apart from the ordinary Bayadères.

Russia has many different forms of the scarf dance, and here, as in other Slav countries and in Greece, dances are usually associated with singing. Dancing songs are common to all the Russian provinces, where the measure is rapid, sometimes attaining a dizzy speed.

Monsieur Dijon describes a quaint Russian scarf dance. "Let us join," he says, "this circle of peasants, young and old. The men and maidens do not commingle, but stand silently apart like dumb creatures. Suddenly one of the dancers takes off his cap and waves it, bowing at the same time towards a girl. She, if amicably inclined, unfolds her scarf or kerchief, of which each takes a corner. The couple then begin to turn on the green, but in absolute silence, unbroken by word or laughter. Resplendent in her holiday finery, and proud of her long tresses, the young girl dances stolidly, not permitting her partner to touch so much as her fingers. The piper drones on mechanically for hours, while the dancers twist and untwist like

Fig. 6. The scarf is thrown under one arm and caught at the back, the movement being then repeated to the opposite side

machines. The honours for dexterity in "turning," as the dance is called, are eventually awarded by the spectators to the girl who, during the whole fête, has most successfully preserved a wooden impassivity, unbroken by a syllable or a smile!"

The scarf dance, by reason of its remarkable grace and charm, has been the subject of innumerable pictures and statues. A particularly fascinating study by Richter, entitled "In the Harem" shows a gorgeous apartment in which lovely women are reposing, while some girls float round, with their scarves extended The painter cleverly conveys the Eastern atmosphere and the movement of the dancing girls, with their lithe figures, supple arms, and languid eyes Among the statuettes discovered at Tanagra nearly all the women are represented dancing with scarves A statuette of a dancer, by Verlet, represents a woman dancing, her foot raised, and her fluttering scarf dropping behind her back Among the written and pictured records of classical dances and dances of nymphs, the dancers are always represented with scarves, of which they make great use in their performances

Regarding scarf dances for children, as taught in England, it will be easily understood that they are not in the least like the scarf dances of the East A scarf dance, in which a child uses about a yard and a quarter of fine gauze or chiffon, is excellent practice, and helps to secure grace of arms and body, also making the child use her *head*.

A scarf for such a purpose should be of the lightest possible material, when thrown, it will then catch the air, and remain suspended for some time, sinking gradually as the air leaves it. If the scarf is heavy, the child is apt to use a great deal of *effort* in throwing it up. This unnecessary exertion is not only tiring, but induces jerky, awkward movements, which utterly spoil the dance Chiffon or fine gauze of the lightest kind is the best stuff for a scarf, anything *silky* —mousseline de soie, crêpe-de-Chine, or ninon —being quite useless for such a purpose.

The dancer must hold her scarf about nine or ten inches from each end, and *should not clutch the entire width tightly in her hand*. It is most important that the scarf be *held lightly*, or the dancer can do nothing with it. A few folds, gathered carelessly in each hand, will give a far better effect than holding the *full width*. Scarf movements require considerable practice, but can prove pretty and effective

Fig 7 The scarf is dropped round the neck, both its ends being held in one hand

The illustrations represent a few of the usual positions of the scarf during the dance.

Fig 1. Introduction Preparing to pick up the scarf

Fig. 2. Scarf twisted round the head, the right arm following the left

Fig. 3. Springing *pas de basque* Scarf dropped towards feet, then thrown quickly round the head.

Fig 4. Gavotte springs in circle Scarf at the back, head turned.

Fig 5. Scarf thrown in the air, to each side alternately.

Fig 6 Scarf thrown *under* one arm, and caught at the back. The movement is then repeated to opposite side

Fig. 7. Scarf dropped round the neck; both ends held in one hand.

Fig. 8 Final position. Scarf thrown up, and draped over one shoulder These positions are the most effective for use with a scarf, as they show it in many different ways. The steps are really a matter of choice, and can be fitted in to correspond with the movements of the arms and scarf, which are of chief importance

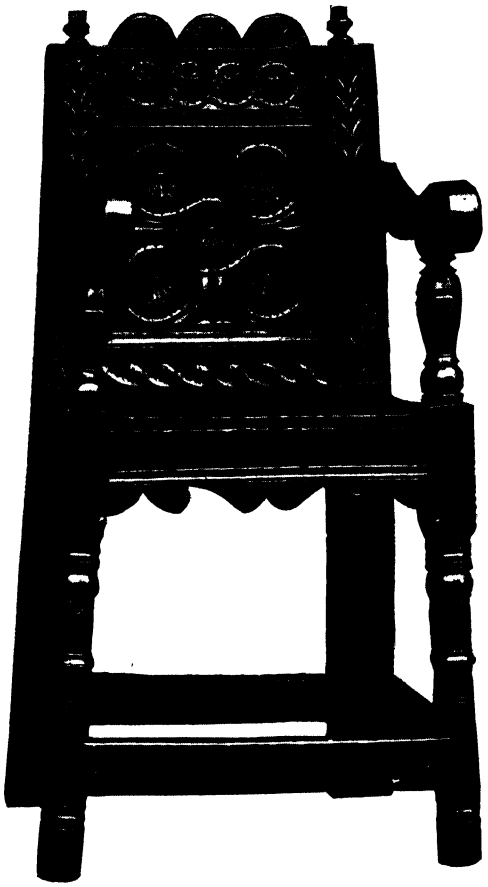
Fig 8. The final position, in which the scarf is thrown up and then draped across one shoulder

BABY-CHAIRS

Chairs of the Past—The Right Age for the Use of a Chair—The Selection of a Chair—Points to Remember—Adjustment of the Foot-rest—Play Tables

THERE is something rather delightful in the fact that King Baby must have a throne all his own.

When this young gentleman first makes his appearance the daintiest nest imaginable has been prepared for him, and there he lies amid billowing laces and satin ribbons, ready to receive homage from all and sundry. But, alas, this attractive stage soon passes, and



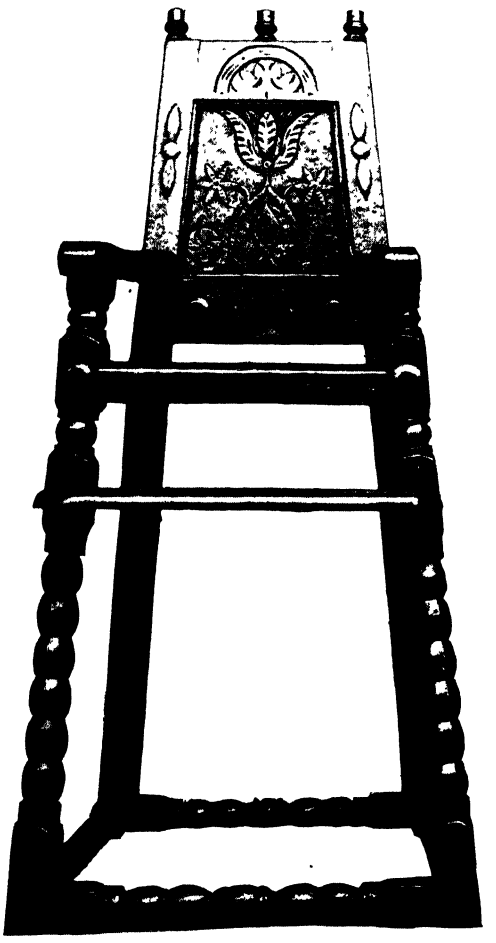
A baby throne of long ago. An antique elaborately carved child's chair in old oak
From the South Kensington Museum

fuller growth and a stronger backbone necessitate some resting-place other than the mother's lap, or a floor or bed where he may kick in freedom and strengthen his muscles.

When the first year is past, a suitable chair is a necessity; propping up with pillows on armchair or sofa is of no use, for the youngster wriggles himself down, or jerks his body forward with dangerous activity. Then the chair best adapted to the comfort of baby must be selected and bought, thereby securing his mother's peace of mind.

In the old days, when the Merrie Monarch was king, and even before, chairs were so heavy and were so solidly built of oak that the steadiness of King Baby's throne was never in question. However wildly he might jerk himself over from this side to that, or fling his lithe little body forward or backward, he could never upset his chair. Amongst the antique treasures of the South Kensington Museum are many examples of baby-chairs, as also in the long galleries of Munich, where old German and Austrian domestic furniture is so well displayed with chronological accuracy.

It is pleasant to think of the small people, in stiff brocade skirts and lace and cambric caps, who have sat in the baby-chairs of the past, and have banged the play-tables in front with their wooden soldiers, or, perchance, with soldiers of silver, if the baby



A relic of the past. A baby-chair of elaborate design from the age of stiff brocades and lace caps
From the South Kensington Museum

A modern baby-chair, with play-table and foot-rest, that can be adjusted to any height. The widespread legs ensure steadiness
Gamage

were of princely origin or had wealthy parents

There were hungry babies who sat in those solid old carved chairs, drumming on the arms with their spoons till their milk was brought, we feel sure. There were teething babies, who preferred to bite the knobs on the chairs, even though they were given gum-sticks and baubles of coral and amber; soft, pink heels kicked the bars, dimpled fingers clutched the arms. Just full of baby pranks were all those babies of the past

Though oak is no longer used in making baby-chairs, weight and steadiness are kept in mind as most important points in baby-chair construction

How to Choose a Baby-Chair

Widespread legs now replace the rigid weight of the old oak chair. The ponderous measurement of the Tudor and Stuart baby-chair is no longer seen, and instead we have a comparatively light construction above and so wide a base with a solid stretch-board that it is practically impossible for a child to overturn the chair

In selecting a chair it is important to keep some points in mind See that the slope of the back is comfortable It must be remembered that a chair is in no sense a lounge. When baby needs rest, he lies down; a chair is for sitting up at table for meals or play It should never be used at all until the child's spine is sufficiently strong and set to support the great weight of the head. Even when the chair is a necessity for certain specified occasions when an upright position is required, it must be used with great discretion. A young child's spine may very easily get a bias towards curvature Therefore, never let a child get tired of sitting up, and loll about in uncomfortable positions in the endeavour to find rest If an inexperienced nurse is employed, she should have all this carefully explained to her, and rules should be made as to the length of time the child may sit up Otherwise, a young nurse may think the baby is happy and well amused when in his chair, besides being well out of the way, and may leave him in it for too long.

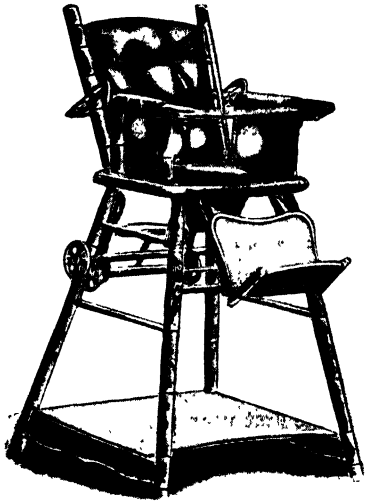
Adjustable Chairs

Every baby-chair should have a well-adjusted foot-rest This is most important We all know how tiring it is to sit in a seat when we cannot reach the floor to rest our feet Baby does, too In most chairs the foot-rest is adjustable, so that as baby grows as time goes on the rest can be lowered

The adjustability of baby-chairs with regard to height has changed considerably There are few antique models which serve the double purpose, though one we can remember of carved oak was worked with an iron ratchet like the old kettle adjustments of the Surrey cottage.

In early Victorian days the usual method was for the comfortable cane-seated and cane-backed chairs to be placed on a steady mahogany table-stand, specially made with raised edge and firm screw fitment, which passed through the stretch-board of the chair into the centre of the table beneath

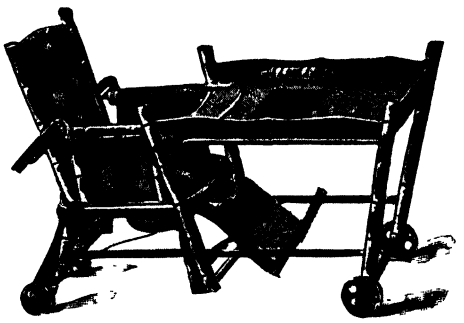
Now, by turning a handle, the high chair slips smoothly down to its lower level, and it is quite possible, though inadvisable, to



A good type of baby-chair, padded so as to ensure a restful surface for tender limbs The foot-rest is an essential feature of a good baby-chair
Gamage

adjust the height while baby is sitting in the chair.

With regard to the play-table, opinions vary. Some may be had which are merely a polished board of a few inches wide, others are more like elaborate trays, fitted with a raised wooden edge, to prevent plates, mugs, or toys from slipping off, and are large enough to hold the vessels necessary for a two-course meal There is a distinct advantage in this latter type in the saving of the nursery tablecloth. There is generally a patched and weary look about the white cloth which is in the vicinity of baby's chair. Mugs of milk, bread-and-butter, and sponge-cakes are apt to leave their marks on anything within the reach of pink and dimpled arms. We strongly advise the use of the large table attachment, so that baby brings his own table with his chair, and the other children's table is immune from his well-intentioned attacks



A luxurious baby-chair and play-table on wheels. It can be adjusted mechanically to the recumbent position. The child's meals can be served on the table

Gamage

There are some chairs fitted with *abacus*, those old bead calculating machines which date back to the earliest civilisation of the East There are play-tables with pictures inlaid and permanent ball games. Such fitments do not necessarily make for baby's comfort We would advise the young mother to seek rather quality of workmanship and strength of frame in her purchase.

GIRLS' CHRISTIAN NAMES

By LYDIA O'SHEA

Continued from page 3312, Part 27

Philothée (*Greek*)—"Love God."

Philoxene (*Greek*)—"Loving the stranger." Both these are French forms.

Philumena (*Latin*)—"Daughter of light."

Philumène—French variant of above.

Philyra (*Greek*)—"Linden-tree," also "graceful."

Phœbe (*Greek*)—"Shining," or "radiant one" Phœbe was the moon-goddess, sister of Phœbus, the sun-god. Diana, Cynthia, and Selina are all other names of the same divinity. Artemis is less common, but used sometimes in France as Artémidore, Artémise, and thus supplied the familiar Artemidorus Phœbe was very largely used among Greek and Roman women, and doubtless came into use in Christian lands on account of the "Sister Phebe" whom St. Paul commended to the care of the Romans (Romans xvi. 1) Transformed thus from a pagan to a Biblical name, Phœbe, or Phebe, has always had a certain following, but more in rural times.

Photinée (*Greek*) -"Light"

Phroso (*Greek*)- "Mirth" A German contraction of Euphrosyne ("cheerfulness"), one of the three charities. Corresponds to Russian Jefronissa.

Pia (*Latin*)—"Pious."

Piety—English version of above.

Pilar (*Spanish*)—"Pillar." From the legend that St. James (of Santiago) beheld a vision of the Virgin Mary standing upon a pillar of jasper, commanding him that he should found at Zaragoza a church to celebrate the event, and call it Neustra Señora del Pilar (our Lady of the Pillar), from which good Catholics called their little girls by the name of Pilar in the Virgin's honour.

Pine—German contraction of Philippine. "Loving horses."

Pleasance (*English*) — Like Temperance, Charity, and Hope, this is another Puritan "virtue" name

Pleione (*Greek*)—"Star-queen."

Polly—English contraction of Mary—"bitter."

Polonia (*Greek*)—"Of Apollo." Contraction of Apollonia.

Polydora (*Greek*)—"Much gifted."

Pomona (*Latin*)—"One having fruit" Pomona was the goddess of fruit and flowers, and all Roman gardens and orchards were supposed to be under her especial care, the apple being sacred to her.

Pompilia (*Old Italian*)—"Splendour."

Poppæa (*Latin*) —"Extravagance." Poppæa was a handsome Roman matron whose beauty seems to have been her bane. She was first the wife of a Roman knight, Rufus Crispinus, but Otho, one of Nero's favourites, became captivated by her charms, and carried her away. This arrangement did not please Nero, who banished Otho from Italy, on pretext of making him governor over one of the Roman provinces. Nero then repudiated his wife, Octavia, on the excuse that she had no children, and married the luckless Poppæa. But even she could not satisfy this barbarian long, and in about two years she died from a blow from his foot.

Poppy (*English*)—"Consolation."

Porcia (*Latin*)—"Of the pigs." From "porcus" (a pig). German form.

Portia—English form. Portia, or, as the Italians spell it, Porzia, was the loyal and splendid daughter of Cato and wife of Brutus. Shakespeare has immortalised the name in his tragedy of "Julius Cæsar," and "The Merchant of Venice."

FAIRIES

By FLORENCE BOHUN

Fairies are Common to All Nations—The Old and the New Conception of Fairies—Elves and Fairies

"OH, the goblins 'll get you if you don't watch out!" the negro mothers of America threaten their children when they like to stray too far from home. The Scotch mother will smear a circle of white hearthstone round her doorstep, for it is supposed that "Auld Hornie" cannot cross a circle; while the mother who lives by the banks of the Rhine warns her little son not to go near the mines at set of sun, for that is when kobold and gnome wander above ground.

Every nation has its own fairies, and many nations have a large, active collection. Where they have all come from, nobody knows. Perhaps they are the somewhat degenerate relics of Greek and Roman mythology, perhaps they are the former peoples of different countries with their prominent characteristics exaggerated An old writer declares solemnly that they are the modern adaptations of the Roman "Lares and Penates," or household gods; and another historian believes that they are of Oriental origin But whatever their nature and origin, they are, even in this twentieth century, one of the deepest-rooted traditions of every race.

What are Fairies like?

If the children ask us, "What are the fairies like?" we probably give a description answering to the well-known poem:

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men.
Wee folk, small folk,
Trooping altogether,
Green jacket, red cap,
And white owl's feather

It is chiefly through Shakespeare's plays that we know anything of fairies, and many artists—chief among them, Charles Sims—have painted the fairies as they saw them. Dictionaries describe them as "delicate little beings of almost microscopic size, more or less human in shape, and with gauze wings." They are in most cases supposed also to wear "a red conical cap, green jacket, green or brown pantaloons, and silver shoon" This, of course, applies only to male fairies. The females are, as a rule, dressed in flower petals.

Older writers imagined fairies as large as a large baby without wings; but modern writers, of more fertile imagination, have dwarfed them in size, and given them diaphanous silver-glittering wings like those of a giant fly. Mr. Rudyard Kipling has supplied us with a most charming and vivid description of fairies in "Dymchurch Flit," in "Puck of Pook's Hill," telling us how the "Pharisees" wanted to leave England when "Queen Bess's father come in with his Reformatories."

"Men saw their churches ablaze with the wildfire in the windows after dark; they saw their cattle scatterin', and no man scarin'; their sheep flockin', and no man drivin'; their horses latherin', and no man leadin'; they saw the liddle low green lights more than ever in the dik-sides; they heard the liddle feet patterin' more than ever round the houses; and night an' day, day an' night, 'twas all as though they were being creeped up on, and hinted at by someone or other that couldn't rightly shape their trouble."

The Fairy of the Poets

The poet's idea of a fairy has always been a fanciful one, but the country people believe in a practical, very human-looking and human-acting fairy. They believe in good and bad fairies, both of which need constant propitiation, which fact connects them very closely with the ancient conception of gods.

Mistress Anne Page, in "The Merry Wives of Windsor," commands the fairies:

"Search Windsor Castle, elves, within and out;
Strew good luck, ouphes, on every sacred room,
That it may stand till the perpetual doom
In state as wholesome as in state 'tis fit,
Worthy the owner, and the owner it."

And every nation, though it may rejoice secretly in the evil spirits which can add such gruesome horror to its tales, possesses house fairies, which, if fed sufficiently on cream, sugar, and other good things, are ready to assist the servants or mistress of the house But all fairies show their kinship with humanity—or their imitation of humanity—by the fact that they cannot remain good for very long, and that sometimes even the worst of fairies do good deeds, though perhaps by accident. In all the earliest tales we find some mention of fairies. The old British bards sang of them, and Chaucer laments:

"I speke of many hundred yeres ago,
But now can no man see nonelves moe."

Country people firmly believed—and do still believe in some parts—that the one main desire of the fairies was to obtain the privileges of the Christian, and because of this desire they were always ready and anxious to slip their own babies into a human baby's cradle, or, through spite, cause an innocent baby to be "fairy struck," so that they might acquire some of the injured child's human powers.

To be continued.

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

HOW WOMEN CLERKS MAY IMPROVE THEIR POSITIONS

By A. B. BARNARD, L.L.A.

A Profession with Plenty of Room at the Top—Where the Girl Clerk Often Fails—The Rush of the Illiterate—How to Reach the Top—Two Well-known Training Colleges—Their Curriculum and Fees—Positions Worth Having—The Value of Personality

"Do not be a shorthand-typist The field is overcrowded, the work exhausting and the salaries offered wretched," are words of counsel intended, though usually without effect, to divert the ex-schoolgirl's attention to some more promising career

"All the boys, even those from elementary schools, want to be electrical engineers, and the girls shorthand-typists," is another alarm note sounded in the ears of the girl who is preparing to spend her time at the keyboard of a typewriter.

Yet still the rush from school to office continues, and the demand for the services of girl shorthand-typists increases, partly because at present they can be obtained at less cost than those of a young man, partly because, when trained and capable, girls can make themselves indispensable, and also because, in the complexity of modern business and professional life, new avenues of work are continually opening up

The half-educated girl who leaves school with an imperfect knowledge of her own language, whose work is shaky in spelling, faulty in grammar, illegible in handwriting, and defective in composition, has groundwork to cover which should have been done at school; yet it is remarkable that even girls from secondary schools and colleges are too often wanting in these essentials. There is a widespread idea that to use a typewriter and to write and transcribe shorthand notes at leisure are the two necessary qualifications for obtaining a good post; whereas typewriting should be regarded as a mere preliminary, a superior form of penmanship, and shorthand as a mechanical time-saving device, both of little value without mental capacity and knowledge

These last-mentioned possessions will lead the shorthand-typist to heights which her incompetent sister never dreams of scaling. The latter earns her meagre 10s. to 15s. a week, the former asks and is willingly paid anything between 35s. and three guineas and upwards a week

Useful Assets in a Clerk

Yet numbers of workers might fit themselves for better positions than they occupy. It is for them and for girls contemplating training that some of the possibilities before them are here brought under their consideration. Thorough mastery of the English language, understanding of the precise meanings of words and the correct use of them, wide acquaintance with surnames, with place names, with business phrases, familiarity with historical and classical allusions, current politics and literature, knowledge of foreign languages, indexing and bookkeeping, each and all are valuable to shorthand-typists from a commercial point of view.

Ability to decipher difficult handwriting is another useful asset in every office worker. It is worth cultivating by practice, yet rarely is considered with special attention by the young typist, who is usually more inclined to occupy her spare hours in reading fiction than in improving her earning power.

The ambitious girl will not rest satisfied with a low salary. If she feels her work is worth more than she receives, she seeks a field more worthy of her business acumen, literary ability, knowledge of languages, or her technical or scientific knowledge. Want of ambition is almost as fatal to progress as want of capacity. There are numbers of cultured girls who spend their days monotonously typing other people's third-rate fiction, or in writing uninteresting shorthand notes, who might, if they had ambition and initiative, greatly better their position.

Advice to the Ambitious

"Fit yourself to do that which others cannot," and "Specialise in something for which there is an increasing demand," are maxims useful to such.

Some typists are content to master one machine, and that only; yet they may one day miss a good post through not being able to operate a particular machine. Others fail to memorise the keyboard or to finger in the quickest way; while others again fail to understand the mechanism of the machine sufficiently to put right small defects or even to discover the cause of a breakdown, and thus lose valuable time waiting for the repairer

Girls from elementary schools, who have had but a few month's training at shorthand and typewriting, at about the age of fifteen hasten to swell the crowds of inefficient typists who are lowering the standard of the profession. At the training schools attempts are being made to improve matters and to stem what has been called "the senseless rush of the illiterate"

Clark's College, London, has inaugurated a "Continued and Improved Education Scheme" for teaching girls of from thirteen to eighteen years of age handwriting, spelling, composition, précis writing, arithmetic, mathematics, history, geography, French, or German. The fees for this instruction for one year are eleven guineas for pupils aged fifteen and under, fourteen guineas for those over fifteen. A leaving certificate is obtainable.

This course should form a good preparation for a schoolgirl aiming at employment in a business house. Such a girl, though she generally lacks initiative, has usually acquired habits of neatness and precision at her elementary school.

Checking the Downward Trend

That something should be done to hinder the downward trend in the profession is very evident. A girl shorthand-typist once said to the writer, with real distress in her face, "Girls will work for 10s. a week, even well-educated girls, for the sake of pocket-money, and it is very hard for those who have to live on their earnings." Yet a man who has worked for a training school nearly forty years remarked on the extreme difficulty of finding women competent to fill posts with high salaries attached. Recently it took four months to find a capable lady secretary at £150 a year for a large manufacturing business Indeed, such posts cannot be filled fast enough.

The remedy is that the shorthand-typist should fit herself for better work and better pay, and be willing to spend time and money in qualifying herself.

Let us suppose, therefore, that a schoolgirl decides to go to Clark's College for one year's commercial course, which includes typewriting and shorthand. She will pay £14, and, when proficient, a post will be found for her with a salary up to about 25s. a week.

She would infinitely enhance her value if she acquired facility in at least German and French correspondence. Should she during her time of training give promise of exceptional capacity for teaching and controlling others, she would be eagerly retained in some training school at a salary of £80, for really capable women teachers are increasingly in demand. This field of work for the trained shorthand-typist is at present almost overlooked, but is worth consideration, both here and in the Colonies.

Where to Train

Few training schools can offer individual instruction to their students and carry out their undertaking, but this is done at Pitman's School, Southampton Row, W.C., and made possible by the largeness of the staff, the roomy buildings, and the vast number of typewriters on the premises.

The school fees are £20 for a one year's course, £36 for a two years' course, and £51 for a three years' course. During that time the student attends from 10 a.m. to 5 p.m. daily. No home work is permitted, and the student is prepared for commercial and secretarial positions. Missed lessons are made good, for a complete training is guaranteed. Students taking one of the courses receive personal supervision by one of the principals. Each foreign language is taught by a native, and there is a free employment bureau, where some 2,000 situations yearly are arranged for ex-students.

A student at a training school of repute not only gains enthusiasm for her work in competition with others, but she is more likely, when proficient, to hear of the best vacancies for workers, for these are but seldom advertised.

These training schools are constantly extending the scope of their work. One has recently established a laboratory to prepare candidates for Government laboratory work. Technical and scientific knowledge is also of value in manufacturing businesses. Recently a girl typist was engaged by a firm of manufacturing chemists, the business being actually managed by a woman.

To be continued.

LAUNDRY MANAGEMENT

By A. FREDERIC WHITE

Author of "Business Talks to Young Men," "Straight Talks to Employers," etc.

A Field Not Overcrowded with Workers—The Class of Woman Who Should Succeed—The Age to Begin Training—Training and Its Cost—How to Obtain a Post—Duties Required—Salaries Obtainable

LAUNDRY work affords an excellent opening for the educated woman, especially for one who possesses real business ability and the gift of management

There has been a period of great expansion in this industry, due, to a great extent, to the adoption of steam power in all the larger laundries.

The work of supervision is essentially a woman's work, and the greater number of laundries in this country have a woman manager. It is the better educated class of woman who is most in demand for these posts, a fact which has brought this occupation into line with other suitable openings for the middle-class girl.

Among the special advantages offered by the work is the fact that the necessary training is comparatively short and inexpensive, and that while it offers opportunities for the woman of exceptional ability to rise to a first-class position, there are many good posts for the woman of fair capacity who has learned the particular qualities essential to anyone who has to control and organise the labour of others

That the gift of management is inherent in large numbers of women is shown by the efficient way so many of them direct the operations of a large domestic staff; and, as regards business instinct and the power of making things pay, they are by no means behind their male rivals.

A Profession with Possibilities

Some professions are difficult to learn, and offer little scope, but of laundry management it may be said that there are more posts than candidates qualified to fill them

This fact is, no doubt, partly due to the impression that the work is very hard and exhausting, but this drawback is more fancied than real. The work of the laundry manageress is not to do things herself, but to see that they are properly done. While training, it is true that she has to learn to perform many of the actual operations herself so that she can afterwards check the work of her subordinates, but the arduous part is not the washing or ironing of one or two articles, but handling quantities at great speed. It is not necessary that she should be expert in this way.

The hours of work are certainly long, and there is a great deal of standing, but one of the most experienced lady manageresses—Miss E. B. Jayne, who in her time has trained large numbers of pupils—says that she never knew one who had to give up the work through ill-health.

Qualifications

The qualities required to make a successful laundry manageress are force of character, tact, and power of perception. In controlling adult workers, all of whom wish to exert their independence, it is clearly necessary for a manageress to assert herself, and enforce her will in the right direction. Hence, however capable a woman may be, she cannot hope to be successful unless she possesses force of character. The value of tact in dealing with all classes of workers, and especially those of the lower ranks, needs no emphasising. Then, again, she must be a woman of quick intuition in order to discover exactly where things go wrong. It is obviously not possible for a manageress to examine every article when it is finished, but by keeping a sharp eye open she can generally detect the weak spots, and where she has reason to believe there is any slackness in a certain section, she makes it her business rigidly to overhaul the work of that particular department.

The best age to begin to learn the work is between twenty-two and thirty It is of little use for a girl to apprentice herself when very young, as what she needs to acquire is not so much skill and dexterity, which comes by long practice, but a general knowledge of the routine. For this it is necessary that her mental powers should be fully developed, and hence the woman of from twenty-seven to thirty stands at no disadvantage as compared with her younger sister, but rather the reverse For a woman, therefore, who has delayed taking up an occupation, laundry work provides an opportunity—when other avenues have become closed.

Training and Its Cost

The best way of acquiring a thorough knowledge of laundry management is to apprentice oneself to a good laundry, preferably in London, one that takes in all classes of work, and especially the finer kinds.

A girl just leaving school might employ her time profitably by attending technical

classes in laundry work; but this is not at all necessary, and if she has reached the age mentioned, it is much better for her to enter on her apprenticeship at once, as everything that she needs to know can be picked up easily and quickly in the laundry itself.

The length of the apprenticeship should be at least three—or, better still, six—months; only a very capable girl would find a three months' course sufficient.

The cost of training may be reckoned at from £25 to £30, or, in the case of an exceptionally quick learner, £15. The apprenticeship fee itself is from five to ten guineas, according to the length of the training, but, in addition to that, the cost of four months board and lodging should be included. After four months the apprentice may receive a small salary, usually about 10s. a week.

Every pupil is set to learn the whole routine in every detail, so that she can take up any section of the work at an emergency. She travels round from one department to another, learning how everything is done.

After apprenticeship the next step is to obtain a subordinate post as an overseer or forewoman of some special department, such as the ironing, mangling, or washing department. By this means she will gain much experience in dealing with the workpeople, and fit herself to take practical charge of a small laundry, or to become assistant manageress in a larger one.

A successful pupil has little difficulty in obtaining a post of this kind when she has had some experience, and she generally finds that the manageress under whom she has trained is willing to give her every assistance in securing an appointment.

It may be said that every girl who understands the work should aim at a managerial post of some kind, as the subordinate positions are not sufficiently remunerative to provide a satisfactory career.

Duties

Manageresses are of two kinds—those whose duties are confined to the supervision of the actual inside work of the laundry, the washing, ironing, sorting, etc., and those who in addition to all this have the entire responsibility of the business as a commercial concern. Naturally, a very capable woman of strong business instincts is required to fill so large a position. Upon her rests not only the onus of seeing that a high standard of work is attained by the laundry-maids, but, in addition, she has to buy all materials, see that the engineer is keeping up to his work, deal with the correspondence (making a rigid investigation into customers' complaints), and adjust prices. Also, she will have to see to the collection of accounts, and endeavour to secure fresh business.

In many large laundries the commercial side is looked after by a male director, with the manageress working under him; but there are openings for full control, as described, to secure one of which should be the ultimate goal of every ambitious girl.

The amount of internal organisation in a laundry is very considerable, requiring a grasp of every detail on the part of the manageress. This fact can be realised when it is understood that scarcely any article is done entirely by any one hand. A single article may, indeed, pass through as many as eighteen different hands by the time it is completed and sent back to the customer. It therefore follows that in the event of any defect the supervisor must at once know where the mistake was made, and call the right person to book.

Salaries

At the end of her first year a girl should be earning at least £1 a week, and very often she will be able to obtain a considerably higher salary. Heads of special departments earn from £1 to £1 10s. a week, while working manageresses and assistant manageresses receive from £1 to £2 10s. a week, according to their experience and the size of the laundry.

Full manageresses get from £2 to £5 a week.

It will be seen, therefore, that the opportunities of rising to a well-paid position are good, and that the remuneration compares very favourably with that of other professions for women, which require a much more expensive training. Moreover, a capable woman, who has the business at her finger-ends and possesses capital, can establish her own laundry, and may make a very good income.

A woman, however, should not think of setting up for herself unless she has already had full control of such an undertaking as manageress, and knows the financial as well as the practical side of the business, and has had experience in buying plant and machinery.

To start a medium-sized laundry requires a capital of from £700 to £1,000, though a hand laundry would not need a greater outlay than £250 to £500.

It is very important not to begin on too large a scale; the owner of a new business cannot afford to employ much assistance beyond the actual manual labour, and must often be prepared to take a hand herself.

Hours of Work

Though laundry hours are often long, there is a tendency now to shorten them considerably, and in the better-class laundries they do not exceed fifty-four hours a week.

Those in charge of departments, too, generally have special privileges such as an hour or two off in the evening and the whole Monday now and again.

For a girl with a sound constitution who does not mind hard work, this occupation has much to commend it, both from the fact that the openings are more numerous than the supply of qualified workers, and because the woman of capacity has the chance of rising higher than in most professions open to her.

HOTEL WORK FOR WOMEN

Continued from page 3343, Part 27

3. THE MANAGERESS

The Value of a Position as Manageress—The Work and Routine—Necessary Training—Salary—Holidays

QUITE apart from the remunerative and pleasant positions open to ladies as housekeepers in big London and provincial hotels, there are hundreds of posts as manageress in small hotels throughout the country also filled by women.

To every large hotel there are half a dozen of the small and private type in each town, so it follows that openings for manageresses are more numerous than for any other branch of woman's work in hotels. To certain ladies the work of a manageress might not prove so attractive as that of a housekeeper, though really the two are quite distinct. To make a successful manageress a woman needs to be strong-minded, firm, good-tempered, and capable, with pronounced business abilities. For a great deal more rests on her shoulders—in a very different way—than has to be faced by a housekeeper in a huge hotel.

To start with, a manageress—save in the few large seaside hotels which employ a manageress in preference to a manager—has nobody of her own rank working with her. There are no housekeepers or linen-keepers to take the work off her shoulders; she bears the burden of the entire establishment alone, with a staff of servants to do the rough work. At the outside, a manageress has an assistant, who, besides doing the clerical work, for which she is principally engaged, helps in various ways by doing work that would otherwise fall to linen-keepers, florists, or dispense-girls. It follows that in a small, comfortable hotel there is not nearly the same amount of work as in a large one. In addition, no small hotel could afford to pay four or five salaries for work which can be done by one woman by means of a little arrangement and system. So the salary of that solitary employee is larger, because the proprietor is only paying *one* instead of *many*.

An Absolute Ruler

That is why women who are capable of undertaking the work of a manageress infinitely prefer such a position, where they are *absolutely* in command, and draw a higher salary into the bargain.

Though the duties may sound onerous, they are not, in reality, very terrible, and a few weeks' practice and regularity soon accustom a manageress to her work, or show that she is not fitted for it.

The manageress of a small hotel has to check everything—chambermaids, waiters, kitchen staff, linen, floral decoration—and also to keep in touch with the visitors and personally attend to their bills and small needs. Private hotels have an attraction for many people, because they are made to feel that their comfort is a *personal* matter to those in authority; and a clever manageress can, by a charming manner, do wonders towards the success of her particular establishment. All that sort of thing means hard work, skilful planning and arrangement, before it becomes possible to fit in the thousand and one duties that form part of the day's routine.

An Onerous Position

The mere fact that a manageress stands entirely on her own responsibility—for she is in supreme command, saving the proprietor, who probably takes no active part in any details of household management—proves a deterrent to many women. They prefer to work *under somebody*, as in large hotels, where the bulk of the housekeeper's work consists of overseeing, with due authority, the work mechanically performed by a huge piece of mechanism. A housekeeper has always the manager above her, to whom she can apply in cases of need. And the well-being of the concern does not solely depend on her individuality and perseverance, as is the case with a manageress. Though the business controlled by a housekeeper is larger, in one sense, than that controlled by a manageress, she does not stand alone; and therefore her position is not one of such trust and dependence as that of the "head cook and bottle washer" in a smaller business.

The manageress of a small hotel is manager and housekeeper in one. Everything depends on her energy and capability.

A manageress cannot permit a single item in household affairs to slip through her fingers. If chambermaids once feel she is *not* coming on a daily round of inspection, if the waiters find she has not time to look at the tables before luncheon and dinner, work gets slovenly and slipshod at once. And it is only when the visitors' list diminishes that the fault is found out. So a good manageress discovers that *she has time for everything;* and her staff know it, too, so their work is always up to the mark, which proves a saving of time on both sides in the end. There are some women who revel in hard work, and glory in absolute independence. To them the post of hotel manageress would prove ideal.

The Born Manageress

But the manageress is born, not made, as the would-be but unsuitable candidate soon learns. Though the start of that career is made in some subsidiary position in a large hotel, the limitations of such employment soon begin to chafe. The energetic woman feels she wants more scope to use her energies, as she knows they can be used, where they will be not so restricted. In a word, she feels she is capable of holding the

reins in her own hands instead of having them held for her. She looks for a post as sole manageress in a small private hotel, where, though the work will be harder, the salary will be higher, and all her energy and capability will be allowed full play.

As has been said, a manageress gains her experience in large hotels. Most of the best manageresses in English hotels have previously been third assistant housekeepers or linen-keepers in big hotels. There they gained a thorough knowledge of hotels from the inside by starting in the office department and working up to a higher position.

Daily Routine

A manageress's work starts early in the morning. She needs to be up at six to see that the hall and dining-rooms, etc., are properly cleaned. Afterwards she goes into the kitchen to prepare the menus for the day, before the hotel breakfast starts. (The menu for breakfast is usually arranged over night.) The cook in a small hotel generally has nothing to do with the marketing, but compiles the menu with the manageress.

It follows that the manageress must know something about food, prices, and recipes. The menu being settled, the manageress usually gives her orders by telephone, ensuring an early delivery and the freshest goods. In certain cases, all meat and fish is delivered by contract, but this is comparatively rare in small hotels, as the quantity varies from day to day. Floral decoration is part of the morning's work. The manageress orders the necessary flowers, and often arranges them herself, unless she finds she can safely leave them to her assistant or the head waiter.

Supervisory Work

By the time the hotel breakfast is in full swing the greater part of the manageress's heavy work is over. The catering is always an important item, and one that is attended to early in the day. When the bedrooms have been done, a tour of inspection takes place, and orders are given regarding the cleaning of certain rooms on certain days. Newspapers and periodicals have to be arranged, and old ones collected and put away. Chambermaids have to be seen, and presented with their stores. The morning is otherwise occupied by seeing people off, or receiving newcomers, arranging the flowers, checking the wines, and a thousand other duties. About once a month some time has to be set aside for inspection of the store cupboard, and making out a list of fresh things needed. Linen has also to be counted, aired, checked, and given out; while old, torn sheets, etc., are sent to be mended.

A large part of a manageress's daily task consists of interviewing and engaging new servants. The staff of a small hotel is constantly changing, because servants seem to have an idea that they would like to try hotel work, and choose small hotels for the purpose, generally leaving after a few weeks. That sort of thing means constant work for the manageress, as she has to use her personal judgment in engaging her staff. Waiters—if any are employed—are sometimes seen by the head waiter, but they have to be finally interviewed by the manageress. In addition to these duties, a manageress has to be ready to see visitors at all hours and answer innumerable questions.

A manageress usually has, besides her bedroom, a private sitting-room. All her meals are served privately in her sitting-room, or in the bureau and telephone-room, that answers the same purpose. Most manageresses get a clear month's holiday every year, but they can seldom get away at Christmas or Easter, as those are busy times, especially in seaside towns. Everything is found for them, and their laundry is done by the hotel. The salary of a manageress varies from £100 to £150 a year, depending on the size and value of the hotel, and also on the lady's capability of proving her worth.

To be continued.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

Continued from page 3218, Part 27

The Care of Turkey Chicks—Feeding and Exercise—The Critical Age—Fattening for Christmas—Killing, etc.

When the turkey chicks have hatched out and the empty shells have been removed from the nest, the sitter should not be disturbed for twenty-four hours, the object being to ensure thorough dryness of the brood.

Nature provides for the sustenance of the chicks during the first forty-eight hours of their lives, and all that they need during that time to strengthen them is the warmth of the mother hen. For some time the mother and her brood will require the shelter of a coop placed on a nice piece of grass land, and the said coop must be so constructed as to prevent cold winds or rains from reaching its inmates, as these are fatal to turkey chicks.

When the hen and her brood are safely cooped, the former should be given a good feed of grain, and a metal vessel containing water should be suspended on a nail to the inside wall of the coop, and at such a height as to prevent the chicks from getting into it.

The food for the chicks during the first few days may consist of rice boiled in milk, into which a whipped egg has been mixed, and to which, when properly cooked, sufficient oatmeal should be added to render it nice and crumbly. Sloppy and sticky foods must be avoided, as must also any sour food.

When a week old the little ones may have

such food as groats steeped in milk, biscuit meal, ground oats, oatmeal mixed with milk curds, the latter food being especially good for the youngsters. Changes should be rung on the foods used, and in addition the birds should be given finely chopped lettuces, onion-tops, dandelion-leaves, or other succulent green food. When the youngsters are three weeks old, good English wheat, rice, and buckwheat, and a little meat may be boiled together and fed to them. Where rabbits are plentiful and cheap, they make good animal food for the rearing of turkeys The rabbits should be boiled, and the broth reserved for mixing meals or boiling wheat and other grain in, and the flesh of the animals should be minced and scattered about the grass run for the little ones to hunt after. Little and often should be the rule observed when rearing young turkeys. Six times a day is not too often to feed the birds until they are a month old, after which they can do with four or five feeds a day.

On no account must they be overfed, or the food uneaten will become sour, and, if consumed, will cause bowel troubles. Sharp grit should be placed near the coop if a natural supply is not available

The Rearing of Chicks

When the youngsters are six weeks old they should be allowed out in the open with the mother for a run—that is, if the grass is in a dry condition. And to prevent the mother straying too far away from the coop with them, a temporary enclosure should be formed by driving stakes some distance from and around the coop, and fixing wire netting thereto In such an enclosure the youngsters will forage about most of the day in fine weather, and gain strength from such exercise. When the birds are about twelve weeks old, and have left the care of the hen, they should have some linseed prepared in the following way : Boil a pint of linseed in three gallons of water, and use the latter for scalding and mixing the mashes This will help the youngsters to feather kindly, and add lustre to the plumage—a sign of good health At the age of three months the birds will do better off the ground during the night-time ; and, therefore, a round roost about an inch in diameter should be placed in an open-fronted shed for them to perch on. And as they get bigger, this roost should be replaced by a thicker one, but one such as they can comfortably grip. If the birds are to roost in trees, the perch should be secured at its ends to stakes standing out of the ground at a height of three feet, close to the trees It will not be long before they will discard the artificial roost for a natural one

There is a critical time in the lives of young turkeys, and it is when they are developing the characteristic appendages of the head and neck, or, to use a common phrase, when they are "shooting the red" It is then that they need extra care in the way of shelter, good food, an extra allowance of animal matter, and an iron tonic. When they have passed the critical stage, turkeys will cause little anxiety if properly attended to. If stubble land is available the birds should be turned on to it, when they will obtain much food for themselves, and the only additional food required will be a little mash food twice a day. As no green food will be available for them whilst on the stubbles, a few cabbages should be placed about the land.

Feeding

If the birds are to be reared as Christmas fare they should have a good feed of soft food at all times before going to roost, the object being to keep them in good condition right on to the final or fattening stage.

During November the selected birds should be confined to an airy, open-fronted shed, dry and draught-proof, and provided with blinds that can be arranged to exclude strong winds and wet The best foods for fattening turkeys on are Sussex ground oats, milk, animal fat, barley meal, potatoes, and swedes

The morning mash should consist of ground oats, barley meal and milk, mixed to a nice crumbly state, neither too dry or too sticky. The evening meal may consist of mash composed of ground oats, barley meal, boiled swedes or potatoes, and some fat, the latter being added to the mash on alternate nights. Grit should be kept in a trough for the birds, as without it their food will not be properly digested To keep the bowels in order a few cabbages or other succulent vegetables may be allowed two or three times a week and at midday, and a little flowers of sulphur may be added to the mash once a week

Some people cram their turkeys to secure good condition, but such a process is really unnecessary if they are well fed all along until they enter the fattening shed.

Killing

When the time arrives for killing, the birds should be despatched in as painless a manner as possible, and undoubtedly the least painful way of killing turkeys is by dislocating their necks This method, however, on account of their size, cannot be carried out in the same manner as when ordinary fowls are being dealt with. The bird to be killed should first have its wings locked or tied together It should then be grasped by the legs and raised till nothing but its head rests on the ground, its breast facing the operator. An iron bar about half an inch in thickness should be placed by an assistant across that part of the neck in close conjunction with the head, when the one holding the bird should place his feet on the bar, the head of the bird being between them, then with a steady but strong pull the bird is stretched upwards till it is felt that the head and neck have parted. It should be plucked whilst yet warm, and should then be placed in a cool position until quite cold.

To be continued.

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPEDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

HOW TO CHOOSE A HUSBAND

By THE REV. E. J. HARDY, M.A.,

Author of "How to be Happy Though Married," etc., etc.

The Great Interest of the World—"A Duck of a Man" Generally Makes a Goose of a Husband—The Too Attractive Man—The Genius as a Husband—Some Stories

"THEY that enter into the state of marriage cast a die of the greatest contingency and yet of the greatest interest in the world, next to the last throw for eternity.

"Life or death, felicity or a lasting sorrow, are in the power of marriage. A woman, indeed, ventures most, for she hath no sanctuary to retire from an evil husband." In these words Jeremy Taylor puts the issues of choice in matrimony, and tells us what is most true, that "a woman ventures most." "Love is of man's life a part; 'tis woman's whole existence." And yet how careless are some girls about the sort of man they marry; the choice of a hat or a gown gives them more anxiety!

The Missionary Spirit

A "duck of a man" generally makes a goose of a husband, so it is wise to choose for a husband one with lasting qualities of heart and character. We would not state a truth so obvious were it not that some women say that they like a man to be a little bit of a rake, just a small garden one. If he is not all he ought to be before marriage he is sure to reform after it, and so they marry in a sort of missionary spirit, hoping to turn him from the error of his ways. This is not a wise thing to do, for people's characters do not, as a rule, alter much after thirty years of age; and if a man has a bad character it is far more likely that he will improve his wife off the earth by bad treatment rather than that she will much alter him. The poor-houses are full of women who thought that they could reform their husbands. A husband need not be handsome, but he should be good-looking, in the sense of looking good morally and physically. It is a risk to marry one in whose face the ten commandments are conspicuous by their absence.

The Genius or the Fool?

"When I see a man," says Addison, "with a sour, rivelled face, I cannot forbear pitying his wife; and when I meet with an open, ingenuous countenance, I think of the happiness of his friends, his family, and his relations." We need hardly say, however, that we do not recommend a professional beauty who thinks that he is a lady-killer. Why should you have the trouble of keeping a husband for the exclusive benefit of other women? "When I marry," said a budding schoolgirl, "I'll want a fine, tall, broad, handsome man that everybody will admire." "That's where you are wrong," said her elder and more experienced sister. "You'd have much less trouble in watching a less good-looking man, and would enjoy a great deal more of his society."

There are two species of husbands difficult to live with—the genius and the fool. Perhaps the chances of happiness are greater with the fool. There was a time when the possession or supposed possession of "genius" was held to justify a man being irritable, and everything men should not be. Now,

however, we have decided that men of intellect ought to have a law in their lives, not less, but even more certainly than stupid people. If they turn day into night, and night into day; if they drink too much, if they are more partial to the society of other men's wives than of their own, if they fling away money "generously," and cannot meet the just claims of butcher and baker; if they act in such ways as these, we feel that they at least cannot claim a fool's pardon. "I love my family's welfare," said Montesquieu, "but I cannot be so foolish as to make myself a slave to the minute affairs of a house."

Health and Profession

Even a fire was considered a "minute affair" by another author. He was deeply occupied in his library when someone, rushing in, announced that the house was on fire. "Go to my wife," he replied; "these matters belong to her." To do it justice, however, genius is now putting aside the affectation of being above mundane matters, and a man with the "divine afflatus" will not infrequently, if properly handled, make as good a husband as the most stupid plodder in existence. Certainly some time ago an essayist compiled a great array of testimony which went to show that for a good family man, warranted to stand bad weather, to love his wife, and to bring up the children respectably, there is no man like a poet. Good health is too important a matter to overlook when choosing a life partner. It should be sought for next to goodness. Certainly, to marry deliberately where hereditary disease is known to exist is to transmit a calamity and a scourge to future generations.

Youthful Scion of a Noble House. "I have come to ask you for the hand of your daughter, Doctor."

Fashionable Physician: "You have?"

Youth: "Yes, Doctor. I have enough of this world's goods to support her in comfort, even in luxury."

Physician: "Yes, I am aware of that, but will you treat her kindly? Can I depend upon you to make her a good husband?"

Youth: "Doctor, I swear——"

Physician: "Oh, never mind swearing, my young friend! Your intentions are all right, no doubt, but I must be sure that you won't worry her life out after you get her. Take off your coat, and let me examine what condition your liver is in!"

At the same time is it useless to expect perfection in a husband? The ordinary woman—and what a mate she would be for perfection!—who does this must necessarily remain unmarried.

If you hold your head too high and despise men who would have you, you will be despised by those at whom you "set your cap."

It ought not to matter much to what profession or business a husband belongs, for a man of ability and energy will make his mark anywhere. It is a mistake, however, for a girl to marry a man who is beneath her in culture and refinement. Lord Lytton tells a story of a groom married to a rich lady, and in constant trepidation of being ridiculed in his new home. An Oxford clergyman gave him this advice: "Wear a black coat, and hold your tongue." Unfortunately, a man like this is generally fond of opening his mouth, and then, as the Irishman said, he puts his foot into it.

To punish a lover who has given some real or imaginary offence, a woman will sometimes marry a rival for whom she cares nothing. She who thus marries from pique might be described as cutting off her nose to vex her face, were not her wickedness to be spoken of more seriously.

Perhaps it may be said that, though it is easy to write about choosing a husband, for the majority of English girls, at least, there is but little choice in the matter. Dickens certainly told an American story—very American—of a young lady on a voyage, who, being intensely loved by five young men, was advised to jump overboard and marry the man who jumped in after her. Accordingly next morning, the five lovers being on deck, and looking very devotedly at the young lady, she plunged into the sea. Four of the lovers jumped in after her. When the young lady and four lovers were got out again, she said to the captain:

"What am I to do with them now—they are so wet?"

"Take the dry one," he replied.

And the young lady did so. How different is the state of affairs on this side of the Atlantic, where if a young woman is to be married, she must take not whom she will but whom she may. But is it necessary to marry? Far better to have no husband than a bad one.

Money and Age

They were walking in the conservatory. "Will you love me with all your soul?" she murmured. "Yes, darling," he answered. "And all your heart?" "Yes, dearest." "And all your——" "Everything, darling, everything," he interrupted. "Pocket-book?" she continued, not noticing the interruption. He gasped once, and all was over.

Women should not marry for money, but neither should they marry without it, for as a practical girl once remarked, "a kiss and a cup of cold water make but a poor breakfast." It is, however, much better to marry a good and wise man, though poor, than a rich fool who will give gilded misery. To be contented is to be rich enough. The grand thing is for a woman to unite herself to one who is a fortune in himself.

Shakespeare says, in reference to a husband's age:

> Let the woman still take
> An elder than herself, so wears she to him,
> So sways she level to her husband's heart.

But the other extreme is equally bad.

WEDDING LACE

(continued from page 3254, Part 7)

The Artistic Value of Italian Lace—Irish Lace—Ceremonial Treatment of the Wedding Dress in Brittany—Wedding Dress Customs of Northern France—A Wedding Dress that Becomes a Shroud—The Use of Old Lace Shawls—How to Prevent Wired Blossoms Tearing Delicate Fabrics—Bride Laces of Olden Days

THE Italians, who are artists to the backbone, know that what is natural is most telling, therefore their lace, if of laboriously made needle-point, is of the creamy brown colour given to it by the hands that make it, and by the pure flax thread of which it is built up If of less handled type, their lace is generally of lighter colour

This tone, remember, has nothing to do with uncleanliness Dirty lace is an abomination, and the woman who thinks that because her lace is old it may be worn soiled is wrong

Only we English and the Belgians, who are of less artistic temperament than the French and Italians, use the often cotton adulterated threads of modern days, and produce lace which is dead white, cold, and uninteresting

In Ireland, complete dresses, with full-length trains, are made of Carrickmacross lace These appeal to some brides, and have a pleasant semi-transparency which is attractive. It is probable that **patriotism**, rather than a fine judgment, leads to the choice of such wedding lace. A satin slip of very soft quality would be required beneath such a dress.

As a rule, that wedding dress is most successful which is trimmed with, rather than entirely made of, lace, a fact which should be a comfort to those who are unable to afford a very large outlay on wedding lace

In Brittany much ceremony attends the making of the wedding dress and of the peasant lace which adorns it, for Brittany has always been a lace-making country.

The bringing home of the wedding dress to the bride was an event of great importance seventy years ago, and even yet some of the old customs survive.

Only the family of the bride are allowed to see and handle it, while water, blessed by the priest, is placed at the foot of the quaint recessed box bedstead on which the dress is put Each member of the family sprinkles the lace and the orange blossoms with a few drops of the holy water, and then offers a prayer for the future welfare of the young bride This seems much too good a custom to be allowed to die out.

In our own country the wedding dress is not regarded with the same sentiment, for after the wearing of the garment in church it is generally used as the presentation dress at the first Court after the girl's marriage All white is not *de rigueur* on the occasion of the appearance at Court after marriage. Many brides have additional touches given to the bridal gown, and not a few wear pale colours

Thus, the wedding dress may be worn but the train of satin or silver tissue which has served for the wedding ceremony may be replaced by a pale pink or blue velvet or satin Court train. After this appearance the wedding dress will probably be shorn of its

The wedding dress of Lady Violet Manners, who married the Honourable Hugo Charteris, was adorned with beautiful old lace of a deep tint and had a train embroidered with heraldic bearings

Photo, Central News

special bridal attributes, such as orange-blossom, girdle, or posies, and be used as an evening gown.

Girls who do not anticipate presentation at Court sometimes have the wedding dress made in a style which will adapt itself for after use, and in ordering transparent vest and sleeves, look forward definitely to the time when such will be removed and the bridal dress will be the best evening frock. This is eminently practical, and the provider of the trousseau may be relieved that the smart evening toilette should be thus made to serve a double purpose.

The dressmaker responsible for making the wedding dress should have the work of remaking or adapting for its new purpose, for so important a gown must run no risk of possible spoiling in the alterations.

There are even brides who, forced by circumstances, or through lack of sentiment, have not ceased to wear their wedding dress even when it has served its turn as an evening dress. One showed a lovely pale green satin slip which was briefly described as "my wedding dress dyed." There are no chances that her grandchildren will find the lovely faded folds redolent of lavender, and tinted with Age's kindly hand, for "grannie's wedding dress" will be in the rag-bag, after its second dyeing, we feel sure.

A Wedding Dress and a Shroud

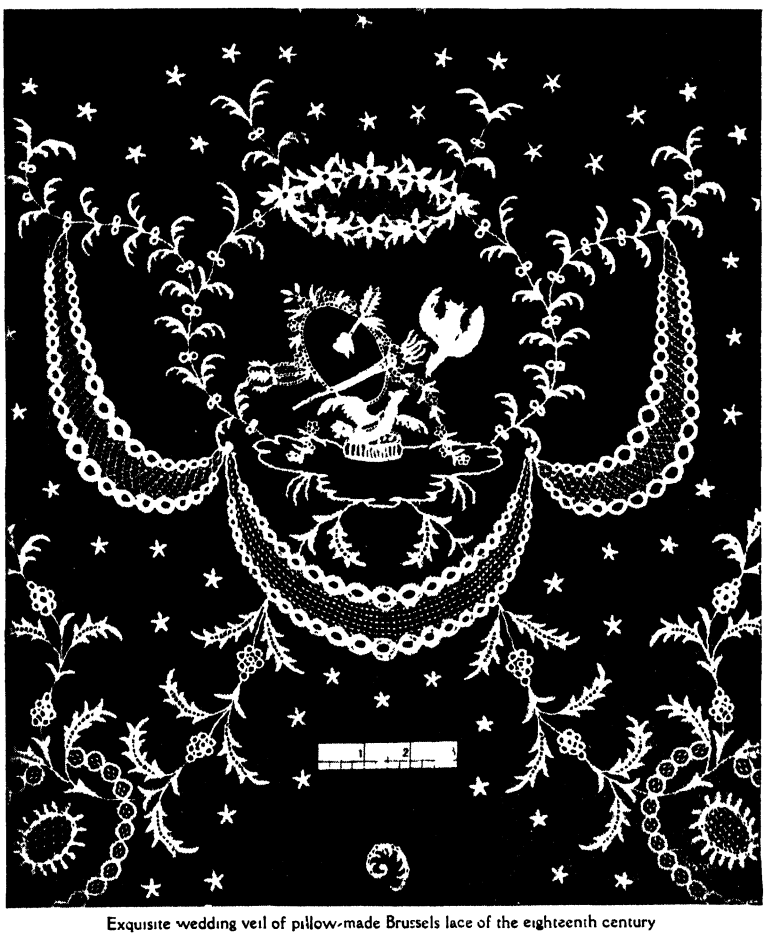
The women of Northern France wear their wedding dresses twice, once on their bridal morn and again at their death. The dress is not buried with the woman, for precious lace usually adorns it, but when the corpse lies in state, while mourning friends and relatives pass by and pay their last tribute to their loved one, the wedding dress is used, however many the years since first it was worn.

The bride on the morrow of her wedding day has laid it on some shelf or in a store chest, and folded it in linen of finest home-spun weave, knowing that it will not leave its resting-place until it is taken out to deck her own lifeless form. The linen wrapper in which the bridal dress is laid is the winding-sheet in which the body is eventually wrapped when the wedding dress is taken off after the lying in state.

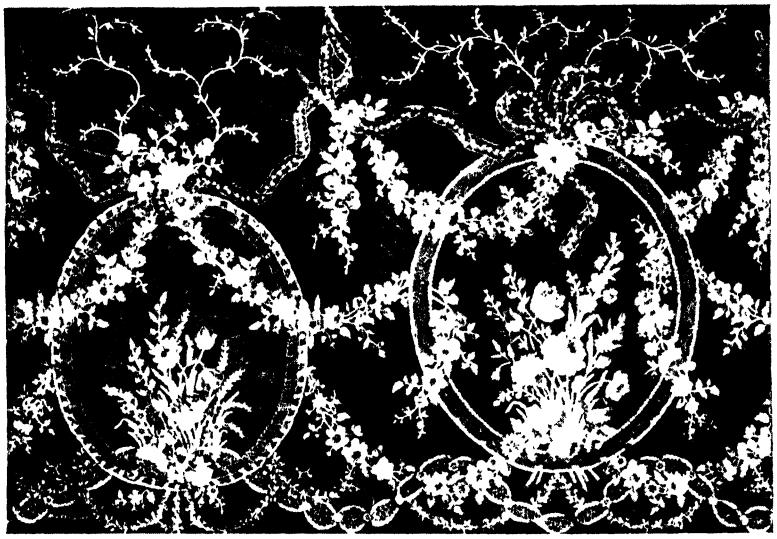
The Use of Old Lace

Amongst the stores of lace which many women ransack when a daughter is to be married some made pieces seem less suitable than others. One wishes perchance that a fine old Brussels scarf were in the form of a flounce to put on the bridal robe. But, after all, what could be more charming than the long, straight folds of a scarf worn as a bodice trimming; it makes a charming berthe, forming graceful folds over the arms and bust, and the pendant ends are just as they should be. As a panel, too, a scarf has many possibilities, but on no consideration whatever must the dressmaker be allowed to cut it

A shawl of the old-fashioned half-oval shape looks decidedly difficult to arrange as a dress garniture, but such a shape is excellent for draping partly over the shoulder and bust, and with long pendant folds at



Exquisite wedding veil of pillow-made Brussels lace of the eighteenth century



Lace belonging to the Crown of Italy, made in the early part of the eighteenth century It belonged at one time to Cardinal de Retz and was made at the Royal Lace School at Bevano

is quite easy to place a small pad of net or chiffon over the lace where the bunch will rest, which would prevent any risk of tearing.

Should some old lace seem too uncompromising in shape for modern use, the bride would be well advised to send it to a good lace-mender or to a Court lace-cleaner to have it adapted to the right shape rather than allow the dressmaker to snip where and how she likes, and possibly ruin the fabric.

the back. It was this that Mrs. A N. Beauclerk wore on her wedding dress, and the effect was excellent.

The old square shawls are good for draping at the back, but unless of very soft and light lace such as the old embroidered net, which is associated with Limerick, they should not be used on the front of the wedding-dress, as the effect is rather heavy.

Risk of Tearing

If the dressmaker proposes to loop up folds of fine handmade lace with clusters of myrtle and orange-blossom, as is so often done on a wedding dress, she should be warned of the possibility of tearing the delicate fabric with the wired blossoms. It

Some laces lend themselves quite well to adaptation. All appliqué laces can be so handled without fear of spoiling ; the dressmaker can give the pattern of sleeves, yoke, or berthe, and the remounting is quite a simple matter by an expert, who will know how to train for the border and sprigs.

Such work as this is not cheap ; it would be wise to give the lace and paper pattern to the lace expert, and have an estimate of the cost of the work, as otherwise a disagreeable surprise might be in store.

It was the custom in the good old days to give lace to the guests at weddings, and it seems a pity, except from the bridegroom's point of view, that this practice is no longer in use, though it lingers in the form

The beautiful lace fan of Queen Wilhelmina of Holland, The mount of the fan is a very fine example of the fanmaker's craft

of rosettes of satin ribbon or favours of flowers.

In the wardrobe accounts of Queen Elizabeth are bride-laces of Coventry blue, and such laces, worn and given to the guests at weddings, are mentioned in the masques of Ben Jonson.

"I have lost, beside my purse, my best bride-lace I had at Joan Turnip's wedding."

When the Virgin Queen visited Kenilworth in 1577, a bridal took place as a pastime for her Majesty.

"First," writes a chronicler, "came the lusty lads and bold bachelors of the parish, every wight with his blue bridesman's bride-lace, upon a branch of green broom." These would be the rosettes, or blue streamers, literally the laces or twisted threads, worked as the bootlace, that poor relation of the lace family, is wrought to-day. In Queen Elizabeth's time there was no fine Brussels, filmy Limerick, and costly Alençon for brides to wear; thread lace (bone lace, as it was called, for small bones of animals were often used as bobbins), and tape lace with very elementary Gothic patterns in needle-point laces, were all there were, besides the gold and silver thread laces which were the forerunners of all fine hand-made lace.

THE MONEYED WIFE

By "MADGE" (Mrs. HUMPHRY)

When the Wife Holds the Purse-Strings—Arrangement of Financial Matters before Marriage—Signing of Cheques—Barrier of Wealth—Tact an All-Important Factor

When a poor man, or a comparatively poor man, marries a rich woman there are many difficulties lying in wait for her.

These difficulties are all the greater for the reason that it will never occur to the man to imagine them. He is entirely taken up with his own thoughts of the undesirability of having the family income in his wife's hands. Even the least sensitive of men is apt to imagine slights in this case where none are intended, and he becomes so prickly in his temper that he may be likened morally to the hedgehog.

The Possessive Case

The most ordinary and familiar little phrases seem to him to be intended to wound his *amour propre*. For instance, wives all over the kingdom, and probably all over the civilised world, speak of "my house," "my servants," "my drawing-room," "my carriage," "my dinner-parties," but this possessive adjective is soon found to be a mistake by the woman whose money covers the expenses of the home. She will learn to avoid using it, and to substitute "our" in every case, and most especially when her husband is within hearing.

Another lesson that she will not be slow in learning is never to allow her husband to be in such a position as to have to ask for money. After one or two experiences of the unpleasantness consequent upon such a mistake, she will be most careful to foresee his needs, and to provide for them in such excellent time that he will have no excuse for sulking, or for thinking himself ill-used. She will develop a preternatural sagacity in all matters of the kind, and more particularly with regard to his wardrobe. Probably the moneyed wife will make a settled allowance to her husband, and very probably he will exceed that allowance very frequently. Should he do so, she must not be too hard on the man, unless she is prepared for discord and consequent unhappiness in the home.

Wisdom in Financial Matters

Should her circumstances be such as to preclude the possibility of a settled allowance, she will manage to place at his disposal as fair a proportion of the income as possible, remembering that a man has many "needs" beyond those of a woman. He must smoke, as a rule, even if the available income of his wife and himself be but scanty. And his tobacco must be of the best. These remarks may appear unkind, but my readers will acknowledge that they are fairly justified. They apply only to the average man, and, fortunately for woman, there are very many men who are far above the average in unselfishness, and in a sense of justice.

Money matters should be arranged before marriage in such a manner as to prevent friction and avert possible annoyance. At the same time, circumstances may arise to alter the conditions under which the settle-

ments were made. The wife may become the possessor of a larger income, and supposing she were so stupid and mistaken as to fail to bestow upon her husband an additional income in proportion to her own increased wealth, she would deserve the discomfort and disturbed relations that would almost inevitably ensue.

In a case of the kind where the whole of the income was the wife's, no previous arrangement or settlement had been made, and the husband, taking the old-fashioned view that the wife should have no concern in business or money matters, expected that he would have the entire control of her income, that he would sign the cheques, and that the family banking account would be in his name. Before the end of the honeymoon this condition of affairs led to so serious a disagreement that the wife went back to her father's home, an extremely ill-advised step. The father naturally took her side, the husband's friends backed him up, and it was a year or more before the couple came together again.

A Delicate Position

Few men, however, in these more enlightened days, would expect to control the management of the wife's income, unless she should happen to be a very foolish woman, unaccustomed to the handling of money. In that case it might very amicably be arranged that he should see to all business matters, and that the banking account should be in their joint names, cheques being signed by both.

It would be impossible to plumb the egoism of some husbands who, though with their eyes open they marry a woman of means, yet consider themselves aggrieved by the consequent position of affairs. Their inmost thought seems to be that no man should find himself in financial subjection to a woman But if so, why did they voluntarily put themselves in the position they deprecate ? Having done so, a man should submit to the logical consequence, but every time the wife draws a cheque for some expenditure connected with his personal use, he is vexed and indignant. Many years are needed to accustom him to what he considers an ignominious position.

The Trouble of Heiresses

There is an old adage that says an heiress seldom marries happily. Never was a truer proverb. Her money has been the bane of many a girl, and even of those women whose worldly wealth is insufficient to entitle them to be called by so magnificent a name. Even if the husband should be genuinely attracted, and very much in love to begin with, the fact of her wealth gradually rises like a wall of fog between them, leading to misunderstandings of every kind, and to much misery on the part of both. The moneyed wife should display the greatest tact in dealing with the question of £ s. d. She would never dream of subjecting her husband to the mortification of seeing her pay in public for cabs, railway fares, opera and theatre tickets, or any of the numerous expenses which the husband usually defrays. With foresight accumulated during months or years of union, she will have arranged before leaving home that he shall have the necessary money in his pocket.

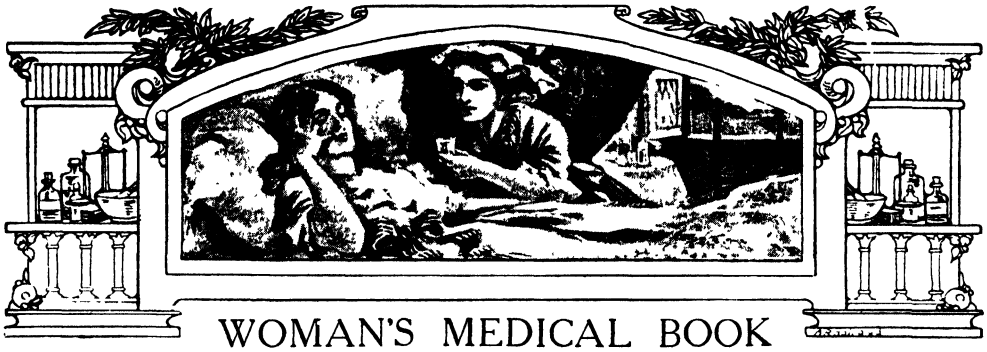
A Solution of the Difficulty

In the case of heiresses who possess estates or much landed property of any sort, it is not difficult to arrange that the post of estate agent or some similar appointment shall be filled by the husband In such an event, it is, of course, easily possible to ensure that the labourer shall be worthy of his hire. If this is done, as it easily can be done, in a tactful yet business-like fashion, the self-respect of the man is assured, and he is provided with what he will appreciate even more than an income, a serious and honourable occupation, lucrative, yet not unduly exacting in its claims. There will be, too, no further occasion for any unpleasantness in money matters, and, consequently, there will be a better chance of matrimonial harmony and happiness To every man worthy the name independence is the salt of life, and without it, all is vapid

The Tactful Wife

Men are more sensitive than they imagine about what their own servants think, and this must be borne in mind in connection with money matters. All transactions of the kind that might affect his dignity should be carried out in private. Some wives are clever enough to transact them in even the absence of the husband himself. A particular spot is selected in which to place the necessary sums. There they are found by the over-sensitive consort, and all works smoothly. No trouble is wasted that tends towards such a comfortable state of things.

These may seem to be trifling matters, but in reality they are important for the woman who loves peace and serenity in her home. Most of us are armed against the great things in life, but she indeed is prudent who thinks of and provides against its irritating little trifles.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

TEA-DRINKING

When Tea is Useful and even Beneficial—Chinese and Japanese Tea-drinking—Tea as a Stimulant—Its Food Value—Dangers of Tea-drinking to Excess—How to Make Tea

A WHOLE volume could be written upon the evils consequent upon the habit of tea-drinking, but it would be waste of time so long as the greater number of men and women are constant tea-drinkers and do not seem much the worse in consequence.

We have all become so accustomed to hear tea-drinking deprecated that we are apt to forget that there is a very strong case for tea as a national beverage.

The Cup that Cheers

Indeed, tea-drinking in moderation is a virtue, when we remember how much the custom has done to further temperance in this country. Like all good things, however, it can be abused by indulgence to excess.

Before we sound the note of warning that the tea habit in excess affects for the worse the physical and nervous health, something must be said in favour of tea

It has been called "the cup that cheers" so often that the phrase has become a platitude. It brings comfort to the tired and depressed, stimulates flagging energy at the very time of day when we most need stimulating, and, in the grey hours of the early morning it makes getting up almost easy and pleasurable. What does the bachelor woman who has a cup of tea at 9 p.m. care for the disapproval of all the doctors she knows? Not a whit more than the women who gather round the dainty five-o'clock tea-tables all over the kingdom and drink more tea than is good for them.

What of the morning cup of tea, that "cup of slow poison," which is condemned as an unpardonable stimulant by all the sensible people who happen not to like it? It may or may not be an evil. Like everything else, tea is good or bad according to circumstances. To the person in a state of perfect health the morning cup of tea should not be necessary, and probably would not be desired. In some cases it is a habit, difficult but not impossible to break, one that in truth one really ought to give up Sometimes it appears to be really necessary to ensure our rising early with any degree of energy and vitality to face work in the early morning If everybody kept the golden rule of taking tea only twice daily and then only of freshly infused and moderately strong, I do not think that the most critical would have a sound argument to bring forward against tea.

Women and Tea-serving

Tea-making, like tea-drinking, is an essentially womanly, homelike, and domesticated occupation. There is a charm about the dainty English tea-table which other countries try to copy with very little success. The tea one gets on the Continent is hopelessly bad, and the only thing for the traveller who loves her tea is to take a suitably equipped basket with her.

The women of the East could teach us something concerning the ceremony of tea serving. The custom is a very old one with them, and the universal drinking of tea in many parts of the East may account for the greater temperance with alcoholic beverages.

China is the Mecca of tea-drinkers, because the Chinese have the most wonderful tea in

the world, and they know how to prepare it in the right way. They have a little vessel inside the teapot, perforated so as to hold the leaves and allow the water to percolate through, and this is removed after infusion, thus preventing the formation of tannin with its ill effects upon the digestion. Many doctors advise the use of China tea, especially for those with weak digestions or disordered nerves. It is lighter and freer from undesirable ingredients than most teas, and the flavour very soon appeals to those who have drunk it for some time. The Chinese ought to be able to teach us something about tea-making, as ever since the sixth or seventh century of the Christian era tea has been in favour in China.

The golden tea of Japan is to most Europeans utterly distasteful, but one cannot help admiring the dainty tea ceremonies and exquisite manners which are displayed on these occasions. The Easterns are right in not taking sugar or cream with their tea, which is to them a stimulant only, and, therefore, should be swallowed without any accessories calling for digestive effort afterwards.

The yellow tea of Japan is made from green tea-leaves which one can imagine to be plucked from the little tea-trees in their gardens and put at once into the teapot. The Japanese take their tea in small quantities. Their small, basin-shaped cups, without handles or saucers, hold about as much as the smallest coffee-cup one sees in England. To drink breakfastcupfuls of tea is not wholesome, and if we substituted teacups at the morning meal it would be better for the digestion. Two breakfastcupfuls of tea are too much fluid to take at a meal. The digestive juices are thus diluted, and digestion suffers.

Tea as Food and Stimulant

The stimulating effects of tea are due to the presence of an active principle called theine. This is really a drug which strengthens the heart's action and stimulates respiration. In the same way, it is a tonic to the nervous system. Hence the pleasurable effects of tea upon a tired brain and fagged out nervous system. For this reason a cup of tea will often remove a headache and reduce nervous tension, thus promoting sleep. So that there is a strong case for the advocates of tea and every excuse for those who say openly that they take tea because it makes them feel better.

Experiments with the drug theine, however, proves that it produces palpitation of the heart, restlessness, and nervous excitement, and will even cause tremor of the muscles. Those who follow the occupation of tea-taster often suffer from headache, giddiness, and even paralysis. These symptoms are due, partly to the effect of theine and partly to the presence of an aromatic volatile oil which is found in tea. China tea is said to be largely free from this oil because the Chinese rarely use it before it is a year old.

Although tea contains various albuminoids, dextrin, fat, etc., it is quite valueless as a food, chiefly because it is made with boiling water, in which albuminoid materials are insoluble. They remain therefore in the tea-leaves. Thus tea contains practically no nourishment except that derived from any milk and sugar added.

When tea is desired as a stimulant it should be taken without food, and preferably without milk and sugar. China tea taken in this way is one of the best means of quenching thirst. Most people, however, prefer to take tea with food—that is at breakfast and "tea." There is no objection to the practice whatever, so long as the tea is not taken mouthful by mouthful with meat. Meat *and* tea are most indigestible. "High tea" is always undesirable. But when such a meal is necessary it is better to take the food first and a cup of tea afterwards.

The Dangers of Tea-drinking

One of the disadvantages of tea-drinking is that it is an insidious habit which grows upon one. The woman who takes tea at seven, tea for breakfast, tea at midday, at tea-time, and again in the evening is not unknown, and the anæmic maid-servant who openly or surreptitiously imbibes tea at brief intervals during the twenty-four hours is typical of what the tea habit may induce. Indeed, everyone who knows the working classes can speak of the harm done to health and vitality by having a teapot stewing on the hob all day. The tea and bread-and-butter meal is bad because it provides very little nourishment and leads to digestive disorder.

When tea is allowed to stand, or "stew," a substance called tannin is formed, and this is a very strong astringent which has an irritating effect upon the lining membrane of the stomach.

Some people, however, go to the other extreme and imagine that they are drinking tea when they allow the leaves to lie in contact with boiling water for about a quarter of a minute. The fact is that they simply swallow the washings of the tea-leaves, as time has not been given for a proper "infusion." Some doctors advocate allowing the tea to be infused for fifteen minutes. Perhaps five or six minutes is a safer estimate to give.

Tea, moreover, ought to be so hot that it can only be sipped slowly. The hostess who makes her tea in a cold silver teapot and pours it into shallow cups in which it gets cold in half a minute has a great deal to learn. The cottage woman who heats her homely brown teapot with boiling water, and then warms each cup in turn is wiser, in that she can enjoy a really good cup of tea and, better still, prepare one for her friends.

A cup of tea twice a day will hurt nobody. Indigestion, anæmia, and nerve exhaustion can all be avoided if such moderation is faithfully observed. But tea-drinking in excess is fatal to health and looks alike.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3359, Part 27

THE NURSING OF CONSUMPTION

How Consumption may be Set Up—The Tubercle Bacillus—The Treatment of Early Cases—Open-Air Hygiene—Cleanliness and Diet—Hæmorrhage and Night Sweats: How to Treat Them—Duties of the Nurse

It may happen at any time that the amateur nurse has to take charge of a patient suffering from consumption.

It is necessary, at least, that she should know something about this disease, because it is apt to occur as a complication of other chest affections, especially in such winter ailments as bronchitis and pneumonia.

We have already emphasised the need of care in convalescence from measles and other fevers, because it is at such times that the seeds of consumption may be planted in delicate children.

The amateur nurse must, of course, read the general articles published under the title of "The Prevention of Consumption" (p. 3257, Vol. 5), dealing with the prevention and cure of this disease. She probably knows that consumption is due to a germ, or bacillus, which invades the lungs and causes inflammation in these organs, resulting in the formation of little hard masses called tubercle.

All tubercular diseases, whether occurring in the lungs (consumption), or in the bones, glands, or joints, are caused by the tubercle bacillus. The tubercle bacillus finds its way to the lungs through the respiratory passages—that is, it is inhaled in the air we breathe. It is an invisible germ which lurks in dust, and in all probability we inhale these germs occasionally, however careful we are to follow hygienic rules. If we are in fairly good health, our tissues simply destroy the bacillus, and we are none the worse. If, however, we are exposed to strong infection, and are getting an overdose of the poison, we may succumb. Careful nursing of consumptive cases is needed in the home, therefore, for the protection of the whole family, as well as for the benefit of the patient.

The temperature is the most valuable guide as to the patient's condition, and when it is elevated, bed is the safest place

In the early stages of consumption the nurse is not required, except for ensuring the carrying out of the doctor's orders with regard to fresh air, cleanliness, and disinfection. At this stage the bacilli will have probably attacked the apices, or upper parts of the lungs behind the collar-bones, and the patient will perhaps be suffering from cough, weakness, anæmia, and loss of weight. If the inflammation spreads, cavities are formed in the lungs, and there may be hæmorrhage from the inflammation attacking the walls of the blood-vessels, which leads to bleeding from the lungs and spitting or vomiting of blood.

The Care of Early Cases

In the early stages the patient probably will not be in bed at all, but the nurse has certain duties to perform which are of the greatest importance to everyone in the house. She must see that the patient sleeps in a single bed, and, if at all possible, in a room by himself. This is a very important matter, as during the hours of sleep ventilation is difficult to maintain at a high level, and those in contact with the patient are apt to be infected.

Secondly, the nurse must attend to efficient disinfection. All dishes used by a phthisical patient should be carefully scalded with boiling water after being washed, and they should be reserved for the patient's use entirely. He must be taught the importance of spitting into a special bottle or receptacle, which must be disinfected with carbolic, and the contents burnt. In other cases rags or pieces of soft paper may be used in place of handkerchiefs, and these also must be burned at once.

The meaning of phthisis is "wasting," and a patient suffering from this disease must have special attention paid to his diet in order that he shall be nourished as much as possible, and his strength kept up. So long as he is not losing weight, the disease is not gaining ground, and liberal feeding is an important part of the treatment in sanatoria. The patient must drink much milk, and he should be fed as liberally as is possible without upsetting his digestion. A certain amount of exercise will be necessary, but exercise should not be taken when the temperature is raised or when the patient is unduly fagged.

The nurse must take the temperature regularly, and keep a temperature chart to show to the doctor when he visits. The temperature in consumption is always hectic—that is, it varies

considerably. It may be normal in the morning, and reach 103° by six o'clock at night. If the temperature is above 102° at any time during the day, the patient should be in bed. If it is above 100°, exercise should be permitted under the supervision of a doctor. As a rule, the doctor will teach the nurse or the person in charge to regulate exercise by the temperature, and when this is not higher than 100°, daily walking exercise will strengthen the heart and improve the lungs and the vitality generally.

The temperature should be noted night and morning on the chart whenever it is in the least "hectic"

Open-air Hygiene

Whenever possible, anyone suffering from phthisis should be sent to a sanatorium, where he or she will be under the direct care of a doctor, and have the advantage of specialised treatment. But a modified sanatorium treatment can be quite well carried out at home, if one member of the household is sufficiently intelligent to supervise the case.

The two essential things are cleanliness and fresh air. The patient must be out of doors in the fresh, pure air as much as possible, and must sleep in a room which is carefully ventilated, when a special shelter or tent cannot be devised. The patient should spend the day out of doors in all weathers, and the windows of the house must be open invariably night and day.

Cleanliness will include regular washing of the room with a disinfectant. There should be no curtains or carpet or hangings. Bare floors can be scrubbed regularly, and if the walls are painted instead of papered, they can be treated in the same way. Thus the patient is guarded against reinfection, and other members of the household are protected.

Under careful management, phthisical cases should improve steadily. Evidences of benefit are a lowering of the temperature, improved appetite, and increase of weight. Milk is a very important food item, and cod-liver oil is the medicine most needed. The dosage will have to be regulated by the doctor, and the nurse must be careful to give this medicine at the specified hours every day.

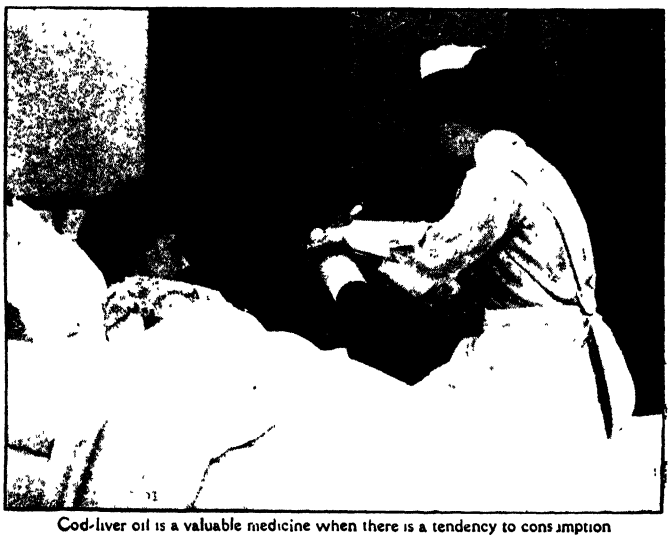
The Treatment of Hæmorrhage

The sick-nurse must be alive to the possibility of bleeding by excessive coughing or vomiting. When this occurs, she must never appear flurried, anxious, or excited, as any such evidence of emotion is extremely bad for the patient. Her first duty is to get the patient to lie down absolutely still and quiet. Meanwhile, the doctor should have been summoned at once, and while waiting his arrival, the nurse must sit beside the patient and keep him as quiet and calm as she can. When ice is at hand, the patient should be given some of this to suck. Ice should be applied to the chest, but should not be kept longer than fifteen minutes at a time on one place. Any mixture, whether by the mouth or hypodermically, must be administered by the doctor, unless he has left definite instructions on this matter.

Treatment of Other Symptoms

The nurse can do a great deal to make the patient comfortable. Night sweats, for example, are a frequent symptom in consumption. The patient feels shivery and hot, and then breaks into perspiration, which may be so profuse as to soak the nightdress. In such cases the nurse must have a clean, aired woollen nightdress at hand, so that the damp one may be changed, and the patient guarded against further chill.

When breathing is difficult, the nurse must find out the most comfortable position, and prop the patient with pillows and a bed-rest. Support the hollow of the back, especially if the patient complains of difficult breathing or fatigue. Avoid sudden changes of posture and keep the air fresh, so that the patient may have as much oxygen as possible.



Cod-liver oil is a valuable medicine when there is a tendency to consumption

Serve meals daintily, in order to tempt the appetite, as the invalid often requires to be encouraged to take food.

The doctor may order various inhalations, which the nurse will have to give, or the chest may require to be painted with iodine. Consumptive patients need to be kept bright and happy, especially when they have to remain in bed for any time, so that the nurse must cultivate cheerfulness, and do her best to prevent depression of spirits, because the mental attitude has a very marked influence upon the patient's bodily health.

Anyone in charge of a phthisical patient has a duty to herself also in that she must keep her health in good condition, so as to resist infection. She must take outdoor exercise, regular rest and sleep, and sufficient food. Except in bad cases, the patient generally sleeps well, and the nurse can retire to her own room, and have a good night's rest, so that she may be fresh in the morning.

A BANDAGING LESSON

Continued from page 3361, Part 7

BANDAGING THE THUMB

THE finger bandage described in the last lesson is very difficult to apply to the thumb, because the latter is so short and so broad towards the base. The base of the thumb can, however, be very easily and neatly bandaged as follows.

Place the hand palm downwards. Begin at the root of the thumb and take the bandage across the back of the wrist, giving two turns round the wrist to fix it. Now take the bandage or tape from the root of the thumb upwards between the thumb and first finger and go round the thumb at the first joint, then backwards across the back of the hand round the wrist until you come again to the root of the thumb,

Bandaging the thumb is a difficult operation. The bandager begins at the root of the thumb, and takes the bandage across the back of the wrist, then from the root of the thumb up between thumb and first finger, round the thumb, across the back of the hand, round the wrist to the root of the thumb, then between first finger and thumb, and round the thumb. This is repeated alternately round thumb and wrist until root of thumb is covered

where once again you go between the first finger and thumb and encircle the thumb so as to cover about half of the former loop. Repeat this alternately, going round the thumb and round the wrist until the root of the thumb is quite covered. This bandage—which is called the spica of the thumb—is very useful for such injuries as cuts sprains, etc.

It may not be an easy operation to perform, but practice will soon make perfect. With the use of a bandage all women should be familiar. Accidents happen in the best regulated houses, and require immediate treatment. This lesson, and those preceding it, therefore deserve careful study.

BABY'S FIRST YEAR

Continued from page 3363, Part 7

11. BABY'S MASSAGE

Value of Massage with Oil—When to Massage a Baby—For Thin Babies—A Good Masseuse—Rules for a Beginner—Massage for Older Children

MASSAGE, as applied to the baby, has to be very carefully and gently done, but there is no doubt that it is an extremely useful agent in many instances.

When baby is ill-nourished and less plump than he ought to be, in spite of most careful dieting and care, a little gentle massage with olive oil is an excellent measure. The pores of the skin absorb a good deal of the oil, whilst the movements of the hand over the muscles and skin give tone, elasticity, vitality. The nurse should always bear in mind that anything in the shape of severe friction or heavy manipulation will do more harm than good. Lightness, with only a little firmness, a delicate touch, with the right amount of force, can be acquired by practice.

The best time to massage baby is after the bath, when he has been carefully dried and enjoys immensely kicking and stretching on the nurse's knee. A light stroking movement with gentle friction is best to use. Lay the baby on its face, and massage down the spine and all over the back, the fingers held closely, but not too stiffly, together. Move the hand in the upward direction, keeping the fingers in contact with the skin, thus increasing the circulation and acting upon the muscles. Massage the body, then each limb, gently and lightly, using circular movements of the thumb with firm and even pressure. Always massage up the limb, and then draw the hand lightly downwards, and repeat the movements. Use a little olive oil, partly because of its lubricating powers, and partly for its nourishing properties when it is absorbed through the pores of the skin.

For Thin Babies

Massage with olive oil is especially good for thin babies, who are healthy enough, but who would be all the better for being a little plumper. In convalescing, also, from childish ailments this treatment has an extremely beneficial effect. Massage can also be used for elder children who have any stiffness in the joints—after slight injury, for example. But the doctor should always be asked in these cases, because there is a certain time when massage will do good, and a time during the acute stage when it is by no means the right treatment to use. When a child is sleepless and restless, a little massage after the evening bath, applied soothingly and quietly, will often induce sleep. It is an excellent measure in constipation if the nurse massages the abdomen, first up the right side, then across the waist, and down the left side of the body. The baby should never be massaged immediately after a meal. An hour and a half after the last meal, or, better still, just before his food is due, is a suitable time, if he is not too impatient to enjoy quietly the operation.

Massage of a baby is best performed after the bath. The child must be most carefully dried before the massage begins. A little olive oil should be used as a lubricant, because of its nourishing properties when absorbed by the skin

A Good Masseuse

Some nurses massage beautifully. Others, again, have too heavy a hand, and too stiff a wrist, to perform the movements properly. If the baby does not enjoy the operation, it means simply that the massage is not being properly done, and it is far better for the nurse in the first place to massage baby lightly, until her fingers get educated to the movements and touch, when greater pressure can be exercised without discomfort to the child.

The following rules will perhaps help a beginner.

Use the tips of the fingers chiefly, stroking the skin upwards or rubbing in circular fashion whilst keeping the finger-tips pressed evenly on the skin.

Always massage in an upward direction, towards the heart. This helps the circulation by encouraging the venous flow of blood backwards to the heart.

For the limbs, a light movement can be performed by placing one hand above and one below the limb, the palms resting on the skin. A light rolling movement should then be made with the hands.

Tapping movements can be applied to the back and trunk by tapping with the tips of the fingers.

Friction with the ball of the thumb, circular fashion, is used near joints, because it applies massage to the deeper structures below the skin.

Massage is very useful for older children when there is a tendency to weakness of the back or shoulders, but the doctor should always advise as to the proper movements and the length of time the massage should occupy.

Massage is useful when children are rickety. It develops the muscles, strengthens the limbs; whilst after infantile paralysis it is necessary to have this treatment, when the nurse or mother may need to have a few lessons in the art.

If massage is commenced it should be given regularly, at stated times, for the full benefit of the treatment to be felt.

That babies and children enjoy it can soon be seen by the quieting influence it exerts when they are fractious and restless. Care, however, must be taken to guard against chill. When massaging one part the rest of the body should be lightly covered, and no draughts allowed to blow through the room.

When baby suffers from cold feet or a tendency to weak ankles, gentle massage whenever opportunity offers, or when warming the tiny feet at a fire, will result in a marked improvement.

To massage the back, lay the child face downwards and massage down the spine, with fingers held close together. Move the hand in an upward direction, keeping the fingers in contact with the skin

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3363, Part 27

THE PLEASURES OF "DRILL." HEALTH AND EXERCISE

Why Drill Should be Made Interesting—The Age at which Drilling May be Taught—Some Simple Exercises—Musical Drill and its Advantages—The Child as Instructor—Exercises to Teach Balance—Marks and Rewards

THE whole aim of modern physical education is to make "drill" interesting to children. The old system under which children were drilled until the very name of gymnastics bored them has given way to a newer one, the fundamental principle of which is that children must enjoy physical exercises with their minds if their bodies are to derive real benefit. Physical culture becomes a game, so that children take it up with zest and interest, and go through the exercises which their health requires as a pleasure rather than a duty.

Lunging exercises for the muscles and joints of the legs. The hands should rest on the hips, and the lunge made with right and left feet alternately

To this end it is better to make a group of children practise physical exercises and to get them to drill out of doors, even in winter, whenever the weather permits. Drill in the nursery makes for muscle development, it is true, but outdoor drill provides in addition that the children are breathing all the time the purest air into their lungs. The best regulated nursery cannot compare with fresh air outside. When physical culture is taken up as a game, certain qualities which are very desirable in character are developed. The children wish to excel. They work together in co-operation. They learn their own weakness and their own strength in comparing themselves with others.

When drilling children in a group, the best plan is to fix regular times and regular days for practice. Haphazard physical culture is of very little use from the health point of view, and the mere fact of making children come together punctually and methodically at the hours arranged is discipline in itself.

Some Exercises to Practise

In organising drill as a game for children, the aim should be to practise exercises which make for all-round development and which are not too severe a strain upon young children. Very few children need anything in the shape of regular physical culture until about six years of age, and even then it should be of a very mild type. But even the little ones of four and five will enjoy the drill game, and, provided every care is taken that they are not fatigued, and that only short practices are allowed, they will derive nothing but benefit from the exercises.

Children should, in the first place, learn to obey orders quickly. Such simple orders as "Right turn," "Left turn," "Stand," "March," etc., can be used, and this trains the attention, the will, and the faculty of response.

The next thing should be a simple breathing exercise. The children may stand with hands on hips, and, with the mouth closed, take a long, deep breath, which they hold for a second or two, and then let go. This may be repeated six, eight, or ten times. In many cases the mother

A breathing exercise in which the children should kneel with the hands on the shoulders, take a deep breath, and drop the head backwards

may notice for the first time that one of the children finds a difficulty in doing this exercise easily with the mouth shut. It may lead her to watch the child's breathing and to have any obstruction dealt with by the doctor. That, surely, is a very good result in itself.

An exercise to teach balance With arms horizontal with the shoulders, lunge forwards and outwards with the right and left feet alternately

Another breathing exercise should be done kneeling, with the hands on the shoulders. In taking a deep breath, let the child drop the head backwards. Then bring it forward when breathing out.

Now the children can try the following exercises, which develop various joints and muscles and improve the carriage:

1. With the hands on the hips, lunge forwards with the right foot. Return and lunge with the left

2. With the hands horizontal with the shoulders, lunge forwards and outwards with the right foot and repeat with the left.

3 Bending exercises are always useful for making a child supple and for exercising the waist and spinal cord. Let them put their hands on top of their heads and bend to the left and right alternately.

4. With the hands behind their heads, let them raise their right knee upwards and then the left.

5. For teaching command of the waist muscles, the children should sit one in front of the other and lie back, raising themselves up again without touching the ground. This takes some practice, but in acquiring it the muscles become strong and responsive.

6. Let the children fling the arms round and round the head at full extension.

At the beginning of practice these exercises should only be done six times each, and between each the children should be allowed to trot round or march round, in order to relax the muscles and rest those that have been working. By entering into the spirit of the thing, they can be kept perfectly happy and absorbed in their physical culture for half an hour at least, and that is quite long enough for practice. When possible, children should be drilled every day. The effect upon the muscles after a few weeks is very marked; they become much more flexible, and the children lose the stiffness of movement so characteristic when no physical culture is provided.

The game aspect of this physical drill will be emphasised if it is accompanied by music, and when the drill is practised indoors this can easily be managed. Children enjoy it much more, and the music helps to keep them more exact with regard to time. Once they have been taught the exercises, let one of the children be made the captain at each meeting, so that he may give the orders and watch the others, each child taking the part of captain in turn, even the youngest.

Teaching Balance

Later the children can learn a crouching exercise, to make the hip joints supple and to teach balance.

1. With the hands on hips, they should sink down on the heels and then rise again.

2. They can practise balance also by putting their hands on each others' shoulders, and raising first the left foot and then the right.

3. They should practise the swimming exercise in three movements:

First, the hands are brought together below the chin, then shot upwards and outwards, and then backwards, to the first position.

4. Jumping exercises across a chalk mark will appeal to most children, and here a little competition with rewards for success will add to the interest of the game. Judgment, of course, must be given according to the age and size of the child, and all through the game the children should be allotted marks from start to finish. A faulty position means a bad mark; a carefully performed exercise a good mark.

Swinging the arms round and round is a "full" and stimulating exercise

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPEDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 3375, Part 27

THE BRITISH AMBASSADRESS IN CONSTANTINOPLE

By CECIL MAR

A Romantic Post—The Two Embassies—Ambassadorial Privileges—The Order of Mercy—Social Life in Constantinople—Winter Gaieties

THE "romance of picturesque diplomacy" is nowhere better illustrated than in the ambassadorial post of Constantinople. It stands out, clothed in a glamour all its own, and is invested with the charm and intensity of the changeless East.

In the beautiful city on the Golden Horn, with its superb line of mosques and minarets breaking the horizon, foreign Embassies have an importance greater than that of any other European capital. In the absence of mixed Court life, where the influence of woman is excluded, Embassies have a sort of Court flavour of their own, and each one forms a nucleus towards which all social life gravitates more or less. They entertain each other, and their respective colonies and the heads of the Turkish official world may be seen at their official dinner-parties and receptions.

The popularity of the Ambassadress in Constantinople depends greatly upon her tact and adaptability. Intercourse with native ladies is more or less restricted, and friendship with members of the British colony not by any means ubiquitous, as it includes so many heterogeneous elements, resulting from intermarriage with Levantines, Greeks, Smyrniotes, etc. The very language of the English Levantines is so interladen with foreign appellations that it has a flavour all its own.

The New Byzantium

The post of Ambassador in Constantinople carries with it a salary of £8,000 a year, and the use of two beautiful palaces, furnished and kept up at the expense of the British Government.

The winter residence in Pera, that "Christian suburb of New Byzantium," is ideally situated on an elevation overlooking the Golden Horn. It has a fine ballroom, and four drawing-rooms *en suite* on the first floor, where are also the dining-room, smoking-room, and Ambassador's study.

A Fairy Palace by the Sea

The summer residence at Therapia is like a fairy palace. An unprotected quay separates it from the sapphire waters of the Bosphorus in front, while at the rear a glorious old garden rises in vine-clad terraces to the verdant heights overlooking the opposite shores of Asia.

The house contains seven reception rooms, all facing the Bosphorus, and the verandahs in front of them are filled on summer evenings by guests, who delight in the panorama below. The silver witchery of the moon transforms the waters into a magic sea, broken by trails of phosphorescent light, as some singing boatman rows his caique from one spot to another.

The Embassy *stationnaire* is anchored well in sight, ostensibly for protection, and available also for pleasure parties.

The *Imogene*, called disrespectfully the "Emma Jane," has been the scene of many delightful dances and reunions.

A steam-launch is at the disposal of the Ambassador, and plies up and down the Bosphorus, to and from the Sublime Porte, for the transaction of diplomatic business. A ten-oared caique, manned by picturesque boatmen, in white shirts and loose white trousers, scarlet coat and fez, is always waiting by the steps on the quay in readiness for the Ambassador or his family, and a Cavass, a relict of the ancient

Janissaries, accompanies them in their walks abroad, preceding them in his gold-embroidered uniform, to clear the way for their passage.

In former years the arrival of a new Ambassador was made the occasion for splendid ceremonial. He was sent out in a man-of-war, and was received with regal pomp at the entrance to the Dardanelles Nowadays, his arrival and the presentation of credentials are much the same as in any other European capital.

His arrival is notified to the Sultan, who appoints a day and hour for receiving him in private audience He then presents his letters of credence, which are under the sign manual of his sovereign, and which render him his personal representative in speech and action.

The Ambassadress in Constantinople takes a lively interest in the English high-school in Pera, which has done excellent work. Nursing and medical institutions claim her attention, and the English church is under her special protection. The chaplain, the Rev. F C Whitehouse, M A., receives £300 a year from the British Government, and £100 a year for house rent.

Lady Lowther, wife of Sir Gerard Lowther, British Ambassador in Constantinople. An American by birth, Lady Lowther has won the esteem and affection of the large English and American colony in Constantinople, and is an invaluable help to her husband in the onerous duties of an exacting position

Photo, H. Walter Barnett

Our present (1911) representative, Sir Gerard Lowther, arrived at his post at the Sublime Porte in 1908. His wife is an American lady, and was Miss Alice Blight, of Philadelphia, U S.A She is a delightful châtelaine, and her intimate little parties in the octagon drawing-room at Therapia are much enjoyed by her friends She and her little daughters are much beloved of the Embassy staff, and contribute no little to their happiness

Her predecessor, Lady O'Conor, lived there ten years, and both she and her husband so loved the post that when he died there, in 1908, it was decided to lay him, as his last resting-place, in the cemetery of Scutari, where his widow has erected a beautiful chapel to his memory It is a most picturesque and peaceful spot, and many a Crimean hero is buried here where the mournful cypress stands sentinel over antique sanctuaries

Sir Nicholas O'Conor belonged to the great Roman Catholic families of Great Britain, and his relations in the family of the Duke of Norfolk were present in Constantinople at his funeral.

Other ladies who of recent years have reigned in the two fairy palaces are Lady

Dufferin, Lady Thornton, Lady White, and Lady Currie. Lady White was a German by birth, and her husband, Sir William White, died in Berlin whilst *en route* to London on leave. There was no little discussion with his widow regarding official papers, and the Foreign Office annals could show one or two edifying letters on the subject.

The Order of Mercy

Lady Currie, who had been known and loved in England as Mrs. Singleton, and in literary circles as "Violet Fane," went to Constantinople as Ambassadress to her first official post after her second marriage. She was too old to change easily all her habits, and to be happy in the trammels of official entertaining and all the position entails. Within herself the disenchanting change of middle age dimmed for her the beauties of Nature that would have been such a source of delight to her in earlier years. She knew that the malicious *bon mot* of an attaché who turned her *nom de plume* of "Violet Fane" into "*Violette fanée*" (Faded Violet) was, alas! applicable, and, having always been a spoilt woman, she was doubly conscious of it. Some of her saddest, if most beautiful, verses were written on the shores of the Bosphorus. In her "Under Cross and Crescent" we find the lines:

> Old fancies fade away, old idols fall
> From crumbling altars, yet for ever new,
> The tear-stained truth survives, Death comes to all—
> The dead are many, and the living few

A much coveted mark of Turkish Imperial favour is the decoration for ladies called the Chefakat, or Order of Mercy. It is bestowed by the Sultan on most Ambassadresses, either during their stay of office or on their departure. It is a beautiful red and white enamel star, surmounted by a small crescent, and studded with diamonds. It is worn with a white watered silk ribbon, edged with red and green, the Turkish national colours. It was first instituted after the Crimean War when the Baroness Burdett Coutts had been decorated with the man's Order of the Medjidie for her numerous charitable acts to the Turkish soldiers. She is the only lady who has been thus honoured.

A social season, *proprement dit*, does not exist in Constantinople. The winter gaieties continue in another form during the spring and summer, when the members of the social world migrate to their summer residences about the same time.

Amusements and Entertainments

During the winter, which is short and sharp, balls and parties are given at all the Embassies, and are, of course, very cosmopolitan. As the streets are tortuous, hilly, and badly paved, the sedan chair is largely adopted by ladies as a means of conveyance. No doubt, the recent introduction of motors will eventually do away with this touch of local colour.

Concerts, bazaars, and private theatricals form part of the winter programme, and during the spring, which is a delightful season, the steamers which ply up and down the coast are in great demand for picnic parties. Destinations for the latter are a matter of choice, as every turn of the coast reveals some new beauty of village, palaces, vine-clad hills, domes and minarets, or cypress-guarded cemeteries, where painted, turban-crowned stones stand zig-zag among the grasses.

Polo, lawn tennis, and riding form the staple summer amusements. Parties are made up for Justinian's Aqueduct, the Belgrade forest, or the breezy downs of Ok Meïdan (Field of Arrows).

The numerous magnificent palaces, built and deserted at every change of reign, testify in their splendour to the mighty resources and native wealth of the country. The Palace of Dolma Bagdche and that of Tchiragan are cases in point. In the state rooms of the latter are doors which alone cost £1,000 apiece.

The Embassy Staff

Regarded from a political point of view, the Constantinople Embassy is not an easy post. The handling of the problems entrusted to the Ambassador's care need all his astuteness and diplomatic talents to make him a success. Sir Gerard Lowther has had great experience of the East. He was secretary at Constantinople in the time of Lord Dufferin, and was Minister in Morocco when he was promoted, three years ago, to the present post of Ambassador.

There is an unusually large Embassy staff here, the difficulty of the Turkish language rendering the employment of dragoman and interpreter imperative.

Our present chief dragoman there (there are three others) is Mr Fitzmaurice, and he receives the salary of a Councillor of Embassy—£1,000 a year, and £100 extra for house rent. An extra £100 per annum is added to the salary of the secretaries who pass an examination in the Turkish language. The British judge here receives a salary from the British Government of £1,000 a year and £150 local allowance, while Mr James Bowman figures on the list as "messenger and gaoler," and receives from £80 to £100 a year.

The New Turkey

It will thus be readily understood that a position in the Embassy at Constantinople is full of interest and opportunities for gaining experience in diplomatic life. It is at the Gate of the East, and more than ever before in history the influence of Western ideas of progress is making itself felt. The moving spirits in Turkey are striving to throw off the yoke of old and obsolete customs, and form their turbulent country into a united kingdom.

Time alone can show how far this effort will be successful.

ETIQUETTE FOR GIRLS

By "MADGE" (MRS. HUMPHRY)

Youthful Lightheartedness that is Sometimes Misunderstood—Attitude towards Employers—The Newly Rich Family—The Too-Assured Manner

THE GOVERNESS

SOMETIMES young girls are obliged to go out into the world and become governesses in families without having had any experience available from friends who have adopted a similar career.

Should a girl be light-hearted and happy, her manner expresses this, and occasionally is misunderstood as showing indifference or a claim to equality with the people whom she has to serve

There are charming and gentle-mannered women who can allow for youthfulness and gaiety in their young governesses, but, on the other hand, there are chilling and cold natures which dislike anything of the kind, and do not understand it With such an employer as this the girl lays herself open to many a snub, and feels unhappy in consequence

The Quiet Manner

It is, therefore, much better to cultivate, so far as may be possible, a subdued and quiet manner when entering on a situation of the kind The atmosphere of some homes is gay and delightful, and if a girl should be fortunate enough to enter one of these, she may find that her natural light-heartedness is not a crime but a recommendation.

It is well known that the manners of the highest ladies in the realm are perfectly charming, natural, and adapted to set at ease all those who approach them The same is true, though perhaps in a slightly less degree, of the women of our aristocracy. But it must be placed on record, unfortunately, that some of these ladies can deliver an unmerited snub with whole-hearted competence. However, they are exceptions to the general rule There is nothing more perfect in the world than the union of gentleness and absolute dignity which characterises the manner of many of these great ladies

But a girl must study her *milieu* when she enters a situation as governess. Should she find herself a member of a haughty, purse-proud, arrogant, newly rich family, she must prepare for indignities. She may be of higher birth, and her family of better social position, than those with whom she finds herself, and if she be a true gentle-woman, she will soon learn to accept these rebuffs, and to pay no attention to them beyond the momentary feeling of a wounded pride.

Women who have risen from a lower class to a position of wealth have forgotten to leave behind them the bullying, disagreeable manner which is a mark of their original caste Who has not observed in the women of our lower orders the scolding, hectoring manner in which they address their own children? When a girl realises that this is the sort of employer with whom she has to deal, she will become indifferent to the manner and sometimes may even learn to respect the solid qualities of a woman whose mode of conversation is so different from all to which she has been accustomed

It is curious, but a fact, that these very women who indulge their dictatorial ways and are rude and impertinent to their inferiors in wealth and position, are the very ones who fawn and cringe, stoop and truckle to their social superiors I once had an opportunity of contrasting the manner of such a woman as I have described, when conversing with a lady of high rank, and one whom she considered her inferior She had been vigorously snubbing the latter, merely because she felt ill-tempered, when a great lady entered the room, whereupon Madame of the mushroom growth assumed an extraordinarily humble expression, in ludicrously sudden contrast to that which her face had worn a moment before Her voice even was so altered as to be scarcely recognisable, and when the Marchioness in question held out her hand, the other pounced upon it eagerly.

The Period of Probation

When a girl is fortunate enough to be engaged in a family of our true upper class, she will find herself, as a rule, treated with perfect politeness, and yet sometimes with a chilly dignity by means of which her employers hold themselves on guard until they have discovered the true character of their employee If the girl is worth her salt she will comprehend this attitude, and recognise that she is kept waiting in the vestibule for a short, necessary period before being admitted to the warm home atmosphere which she will eventually secure, should she be worthy of it She is on probation, as it were, and should conduct herself with reticence, never obtruding herself, nor opening a fresh subject of conversation. An assured manner and didactic tone would be singularly out of place in such circumstances, and would but serve to prejudice the employers against the young person herself. As a matter of fact, a governess belonging to a good family, and who had been brought up as a lady, would never dream of adopting this unceremonious

manner in her new situation. On the contrary, her own innate refinement would suggest a quiet attitude as far removed from undue humility as from assertiveness.

With the children whom she is teaching she may be her happy light-hearted self. They will love her all the better, and will learn their lessons all the more willingly. By no one in the world is a pleasant manner better appreciated than by a child. Teachers should always be young and happy, and though this may not invariably be possible, it should be the aim of parents to surround them with cheerfulness and innocent fun

These are democratic and socialistic times, and many girls, especially those of humble extraction, adopt a defiant, abrupt manner conveying an "I am as good as you" sort of sentiment This is a great mistake, for, however gentle and forbearing the employer may be, she cannot be expected to like a young woman who is aggressively impertinent. The odd thing is that a girl of the kind is always ready to look down on those below her, and to suspect them of daring to "think they are as good as she is"

At table, perhaps the children's dinner and the family luncheon, such a girl may start subjects of conversation with an assurance that astonishes those accusomed to gentler and better manners. She may express her own opinions with freedom, and laugh and talk as though she were the equal of those at whose board she sits. All these things are mistakes, and however well equipped a girl may feel, not only in the matter of teaching, but in appearance, manner, and social gifts, she should wait until she has passed the probationary period before adopting a familiar tone.

THE GIVING OF TIPS

Continued from page 3269, Part 27

Tips from a Married Lady—From a Young Unmarried Lady—Children—Menservants—Public Places

A MARRIED lady, with own maid, staying in a house over one night, but not more than one week, would pay. To housemaid, 3s. 6d ; or to lady's-maid and housemaid, 2s. 6d. each.

A young lady, visiting with own maid, in large house would pay: To housemaid, 3s. 6d. for a week ; for two nights, 2s. 6d. The same, staying without a maid, would give to housemaid 5s. for a week's attentions.

In a house where only two maidservants are kept, both should be equally remembered by guests of any position, and should receive not less than 2s 6d each for a week-end visit, or 5s. each for a week.

The bachelor who takes his own valet to a large house will require to give to both butler and footman 10s. each Without his own servant, and requiring valeting, he would give the same. In a household where there was no manservant he would give to housemaid 5s. for a week-end visit, or 10s. for longer.

Child Visitors

Where children are taken to stay in a house, the maid who waits on them should receive not less than 5s per week for her trouble ; and where their own maid is taken, the housemaid should have 3s 6d extra given to her.

The coachman who conveys guests to and from the house will expect a tip when they go away, and if he has not been much troubled 2s may satisfy him, or 2s 6d.

As a rule, lady visitors are not required to tip menservants, unless some special and marked service has been rendered to them. Similarly, and especially when visiting with his wife, a man does not tip the women servants, but the men only. His wife will tip the women servants, but where there are no men servants, he may give a gratuity to the principal maids on behalf of them both.

Of course, larger tips than these are often given, especially by wealthy people, but larger ones are not necessary, and if the practice has to be kept up at all, it is more just to keep generosity within reasonable limits, on account of other guests who are less fortunately placed.

The exaction of fees at shooting parties became so burdensome that at length some definite arrangement had to be settled upon, and now there is a scale, with which anyone may acquaint himself before he accepts an invitation to join the sport

The Sportsman's Burden

An inquiry addressed to the host will generally give anyone the information he wants, as where the host has let it be known that he objects to large tips, the matter will have been arranged by the guns. As a rule, grouse shooting will cost a sportsman from 5s to 10s per day, or for several days, from £1 to £2. He will pay his gun-carrier in addition. Pheasant shooting will vary from 10s to £2 for one or several days The fees for deer-stalking usually are settled according to the bag.

In other sports, like salmon fishing, the boatman will ask his own price—arranged beforehand—and the gillie will require anything the angler is prepared to give him, from 5s to £1

In public places, where attendants are properly paid, notices ought to be put up, so that the long-suffering public may not be unnecessarily defrauded. As it is, the visiting of monuments and places of interest, abroad or at home, adds much to travelling expenses, so that it is rarely possible to reckon accurately what any pleasure trip will cost, and invariably the "margin" allowed for these trifles is exceeded

WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

RAINY-DAY CLOTHES

Severity in Style should be the Keynote—The Three-piece Suit—Headgear—Natural Plumage—No Dyed Feathers—The Shirt for Wet-day Wear—The Best Materials—Petticoats

WHEN summer is over, autumn with us, and winter in the immediate future, there is much need for thought on the subject of rainy-day clothes.

The glamour of a period of sunshine makes it hard to "put by for a rainy day," but unless we begin to do this in the most practical sense, we shall find ourselves unsuitably clad when storms are upon us.

The subject need not be a depressing one. The bonnie English girl has a habit of looking her best in a shower—that is, if she is suitably dressed. The woman who is well shod, with short skirt, tight-buttoned, well cut coat, and no fripperies on her head, with wet cheeks and sparkling eyes, may be the admiration and envy of her friends.

Beware of the slightest inclination towards anything but severity, for the least touch of lace, chiffon, or embroidery is disastrous in effect on the rainy-day costume. The only safe guide towards a doubtful item is to ask: "Will it spoil with the rain?" If it will, leave it at home, but if it is impervious to a shower, it may be worn without fear.

The Best Style of Dress

For real comfort there is nothing to beat the coat with expanding back pleat, for it adapts itself to any figure, and has no ugly, strained effect where fulness is desirable. The band at the back confining the fulness should be permanently attached to the coat or buttoned at either end. Such a band may be of the same material as the coat, or of leather to match the buttons.

The Three-Piece Suit

Many women, to whom necessity dictates a practical and economical style, are adopting the three-piece tweed suit for cold and showery weather. This consists of a short, serviceable skirt of ankle or instep length (made quite plainly), a simple blouse bodice made of the same tweed, and a coat of ordinary build. The advantage of the bodice piece lies in the possibility of using this with the skirt when the rain is of such uncompromising quality that a mackintosh or long overcoat is a necessity.

We all know the difficulty of donning a waterproof coat over our short tweed coat, and the consequent warmth of the two thick coat-sleeves. Such a third garment should be carefully made, and be unlined, or we shall defeat our object in having it too thick.

It should be single-breasted, and fastened down the front with a row of practical though ornamental flat leather buttons, or some of smoked pearl, in groups. A small patch-pocket should be the only attempt at trimming. The sleeves might be of the bishop cut at the wrist. Such a style would give rigid simplicity of outline, and maintain its suitability for rough wear.

A suède belt to harmonise with the cloth or tweed is permissible, and, if liked, buttons and patch-pocket may be of the same suède with good effect.

A suède hat to match the belt is always neat and suitable wear on a wet day. There are toques of soft suède, some of a Homburg persuasion, and leather hats trimmed with leather of contrasting shade, in many variations, now to be had, so that the woman who feels that the severely plain all round style is not suitable for her need have no fear of unbecoming chapeaux.

There is a close-cut silk felt or beaver which is charming For decoration, there are flat feather and conventional motifs of braid which are all suitable.

The most important point is the adjustment of such headgear. The same hat may be piquant and charming, or frumpish and dull, according to the way in which it is worn.

It is in the hat that a woman's taste may express itself. The bunch of feathers, chiefly of game birds, with which most hard-wear hats are decorated are smart with their varying shades, with sometimes a touch of daring hue such as parrot green or the breast of a kingfisher, but such eccentricities are dangerous unless one is sure of one's thorough knowledge of what is right and what is wrong in colour. It is a safe rule to eschew all plumes that are dyed. The natural plumage only should be used on a wet day Thus the risk of a tint that runs, and spoils the plume with the paint or gum used in the process of dyeing, is avoided

There need be no hardship in limiting the hat-mounts to natural plumage for wet-day wear. What can be more lovely than the iridescence of a pigeon's breast or the pale greys and fawns of a wild-duck's wing, while the strong bar of black shot with blue and bottle-greens affords an excellent note in a tweed stitched or leather hat. For brilliant colours, parrot and macaw feathers contain all that there is of garish colour in nature. The green of the amazon, the rose and grey of the common parrot, and the long tail-feathers in blue and scarlet bronze and green are bright from Nature's palette, but must be used with discretion

Style

Scrupulous simplicity in tailoring is the keynote for successful rainy-day dressing Not only should no fripperies or fal-lals be permitted, but even all necessary details should be as unobtrusive as possible, and the fewer the better.

Patch-pockets are better than pockets which are difficult of access, for it must be remembered that one is generally hampered by an umbrella, either open or shut, on wet days, and handkerchief and purse should be got at easily A single hammered copper or silver button might secure the flap of the pocket, while the leather button can do no wrong on the tweed suit for country wear

The shirt for wet-day dressing should also partake of simplicity; linen, light flannels, or nuns'-veilings are all suitable. These

A three-piece suit for cold or showery weather, consisting of a short, serviceable skirt, and a coat and simple blouse bodice of the same material. When necessary, the coat can be replaced by a long waterproof

may have pearl buttons set in groups down the fastening at the side or front, but anything in the nature of a jabot or wide side-frill would be out of the picture for hard or country wear.

For wet weather nothing is more useful and appropriate than a neat costume of rough-surfaced serge of walking length, strong footwear, and a hat that will stand damp without becoming draggled or untidy

For showery weather in town, such embellishment to the shirt can be worn, the reason being that though the shirt shows at the throat, it is essentially an under-garment, and as such the individuality of the wearer may be expressed in its make.

The Best Materials

A rough but light-weight tweed is invaluable for wet-day wear. If all of wool, it is impervious to showers, for the rough surface turns the damp in an extraordinary way, and prevents it from soaking into the surface, nor is there any ugly mark from damp which a smooth surface cloth so often shows long after the wet has been thoroughly dried. "Burberry" is also excellent wet-weather wear.

The ever-useful blue serge is also comfortable wet-day wear, and has the advantage of extreme smartness if well built. Each autumn we find dark-blue serge well to the fore, and every spring gives us fresh and charming models A rather rough-surfaced serge wears best in wet weather. It dries and brushes well if a good all-wool quality has been chosen An occasional visit to a a working tailor for regular pressing and renovation greatly prolongs the life of a wet-day serge. Any tendency to cockle round the bottom of the hem will be effectually discouraged by the heavy iron of the tailor, and the skilful manipulation of the seams after a thorough drenching is most beneficial.

Petticoats

The fewer of these for rainy-day wear the better Dainty frills are out of place under leaden skies, and are a fruitful source of cold, through damp, to the wearer. It is best to have the ankle-length skirt of the wet-day dress fitted over thin cloth, alpaca, or satin knickers.

A becoming, easy-fitting, and self-ventilating waterproof for country wear *Burberry*

These can be lined with thin flannel if necessary. With such equipment the healthy Englishwoman can brave the rain or snow storms of winter with impunity.

HOME-MADE UNDERWEAR

Economy of Home-made Lingerie—Materials to Select—Width and Price—Quantities Required—How to Cut Economically—Trimmings—Hand versus Machine Work—Suitable Buttons—Embroidered Underwear

ALTHOUGH ready-made underwear is immensely popular, and has improved vastly in material and cut, there are many girls with time at their disposal who like to make their own. They are wise, for if the actual cost of the garment is not appreciably less, its wearing qualities are infinitely superior. Thus money is saved in the end.

Given neat stitching and pretty embroidery, quite dainty lingerie will result.

Should a prospective bride wish to have a hand-made trousseau, she should commence by making a list of the necessary garments and the number of each required

This naturally varies with her position in life and the time available for making. Should she favour woven combination garments, these items will not come into the home-stitched trousseau One may prefer a chemise and knickers, another combinations It is therefore impossible to draw up a list that would suit all, but a little information as to the materials used and the quantities required may prove of use. Again, these can only be approximate, and the worker is advised to obtain paper patterns of the various garments, these usually containing not only detailed working instructions, but the exact amount of material to buy

Patterns of materials can also be obtained from any reliable firm, so that the selection can be made at leisure at home, instead of over the counter.

The Best Materials

For cotton underwear the following materials are available, even the cheapest qualities being better than those used in the cheaper ready-made goods

MEDIUM WEIGHT

	Price	Width
	d s d	
Fine Indian Longcloth	6½ to 1 0½	36 in.
Madappollam Cambrics	4½ ,, 1 1½	41 ,,
Cambric Longcloth ..	6½ ,, 10½	36 ,,

VERY FINE WEIGHT

Mull	10½ ,, 1 3	36 ,,
Nainsook	5¼ ,, 1 2	39 ,,
(This can sometimes be had in a piece of 12 yards, 5s. 6d. to 13s. 6d.)		
Mercerised Lawn ..	8¾d.	44 ,,
Coloured Madappollam (pink and blue)	8¼d.	42 ,,

All-over embroidered muslin from 1s per yd.
Embroideries cost from 2½d. to 8½d per yard
Insertions ,, ,, 2¾d to 6½d. ,,
Beadings ,, ,, 6¾ per piece of 12 yd.

Average quantities of 36-inch material required for :

Nightdresses	5 yards
Combinations	3 ,,
Chemises	2⅛ ,,
Knickers	2 ,,
Camisoles	1 ,,
Corset Cover and Knickers in one garment	3¼ ,,
Princess Petticoat	5¼ ,,

A very simple calculation will enable anyone to buy her materials in lengths that will not cut to waste Especially at sale times is it well to bear in mind what lengths are needed for different garments.

How to Cut Economically

It should be remembered also that in cutting several garments a considerable saving may be effected For example, although one might take four yards, three would not by any means require twelve yards It is thus a considerable economy to have one quality of fabric for as many different garments as possible, cutting them one in with another

For trimmings a very wide range of embroideries and insertions are to be had in varying widths and prices Eyeletted insertions through which ribbons can be run are very decorative Special ribbons for the purpose are provided, guaranteed to stand the constant laundering without losing their colour

In addition to the embroideries, there are the laces, such as Valenciennes or torchon, each with insertion to match The choice is wide, and no difficulty should be found in suiting any individual taste or purse.

Trimmings

Than hand-worked feather-stitching nothing is more suitable or pretty as a finish, but if the needlewoman is not equal to this, she can buy a beading in different widths and patterns of fancy feathering and herringboning The use of such a beading enables the sleeves and necks of garments to be finished off very neatly and quickly, all raw edges being turned to the right side, and the beading stitched on by both edges to cover them.

Cambric frillings, edged with lace, and with a thread in position ready for drawing up, are another quickly arranged and effective trimming They are not expensive, ranging from about 3¾d per yard, or if bought by the piece cost even less

Hand sewing throughout is, of course, the ideal; but if a fine stitch and needle

be chosen, at least the long seams of night-dresses and combinations might be machine-stitched.

For fastenings, linen buttons of suitable sizes are perhaps the best, although on fine mull or cambric pearl buttons are often used.

Narrow ribbon, tape, or French braid are suitable for neck or waist strings.

Home-made underwear affords wide scope for the woman clever with her needle. Hand-embroidered sprays, initials, fancy stitchings all add to the daintiness of the garments, if the materials are of sufficiently good quality to warrant the expenditure of the time necessary for such embellishment

It is a pretty idea to select a colour, and to have all ribbons of the same shade, or one set may be threaded throughout with mauve, and another with pink or blue, this latter plan also serving to distinguish them from each other.

To be continued.

A camisole with elbow length sleeves is useful for wear under lace or transparent blouses. For ordinary wear one with a basque is preferred by many. A chemise, pair of knickers, and princess petticoat are shown. The style of trimming could be the same throughout the set

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 3277, Part 27

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring"

TWENTY-EIGHTH LESSON. A VELVET PRINCESS DRESS

How to Cut a Princess Robe—The Lining—Cutting Velvet—To Make the Dress—How to Bone Princess Dress

To make a dress like the sketch, twelve yards of velvet or velveteen will be required, twelve yards of silk, or eight yards good sateen, or any other suitable double-width dress lining, a reel of strong machine silk for stitching the seams, a reel of fine sewing silk for overcasting, six yards of black Prussian binding, four strips—one and a half yards long—of real whalebone, hooks and eyes, passementerie trimming, lace for the yoke and neckband, and two yards of silk for a balayeuse—if a silk frill inside the bottom of the skirt is desired.

As great care must be taken in cutting out a velvet or velveteen dress it is better to first make a paper pattern.

To do this, measure on the front piece of the bodice pattern the depth the lace front is to be, and draw a line across it at that depth. Take a large sheet of paper—newspaper will do—fold it double, lengthwise, and place the pattern on it, with the line just drawn across it along the top of the paper, and with the centre-front on, and down, the fold. Pin it in this position.

From the waistline measure the length the skirt is required to be in front, and make a mark. Measure and mark half the width for the bottom of the front, and with two squares draw the "side line," as shown in Diagram 1.

Outline the side of the bodice pattern to the top of the paper, and cut it out, and the front of the skirt, in one piece. Unfold the paper, and write "front" on it.

Take the "side-front" of the bodice pattern, and place it on a sheet of paper with the waistline *straight* across. From it, measure and mark the length required for the side of the skirt, and the width it is to be at the bottom, and with the squares draw the "side-line." Outline the bodice piece, and cut out the "side-front"—bodice and skirt in one (Diagram 2).

Measure, draw, and cut out the "side" and "side-body" pieces in the same way as shown in Diagrams 3 and 4. Measure and mark the depth the lace is to be at the *back*, and draw a line across the pattern. Place it on a sheet of paper, and draw it out as shown in Diagram 5, allowing sufficient length at the bottom for the back of the dress to rest some inches on the floor.

Finished sketch of velvet Princess dress

To Cut the Lining

Place the pattern on the silk or sateen lining, folded double—if the lining is of single width, as in silk, the two cut edges together—pin it firmly, and outline it with a tracing wheel, also trace through the waistline. Cut it out, allowing for turnings everywhere, and extra turnings on the fitting seams.

N.B.—As the bodice of this dress is to be boned, it is advisable to allow even larger turnings than usual on the under-arm seams, to allow for the thickness of the bones.

To Cut the Velvet or Velveteen

Pass the palm of the hand lightly over the pile to ascertain which way it runs.

N.B.—Velvet or velveteen should always be cut so that when it is smoothed *downwards* it is *against* the pile, and *not with it*, as this gives it a darker and richer shade, and care must be taken that *each piece* is cut in the same way, so that all may "shade" alike. Otherwise the dress would look as though it were made of different shades of velvet, even when it is black.

Arrange the pieces of the lining on the velvet to the best advantage—*the pile in each piece smoothing upwards*—and with the waistline of each piece perfectly on the straight.

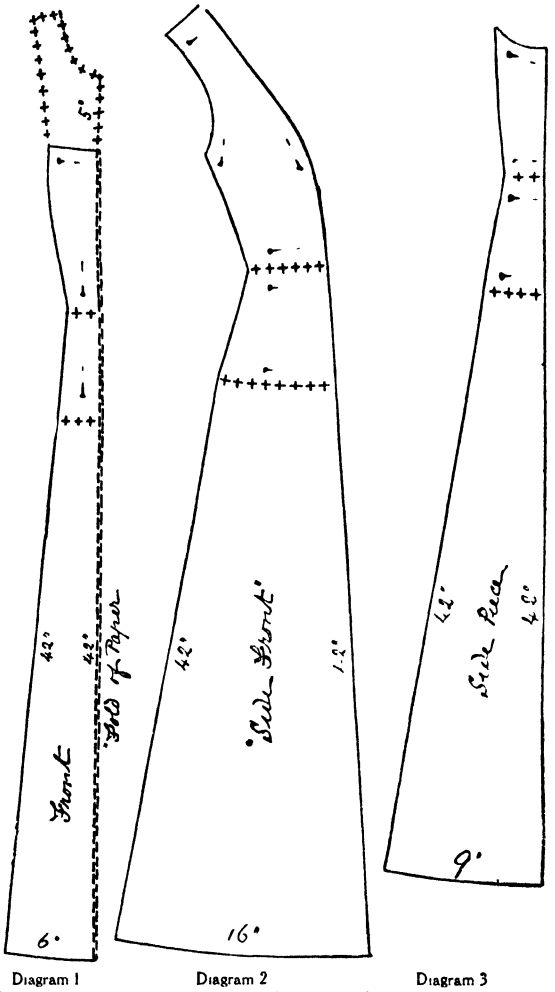


Diagram 1 Diagram 2 Diagram 3
Showing the front, side front and side piece cut from bodice pattern for Princess dress

If this is not attended to, the bodice will not "balance", and the velvet will not set, but will "drag" on the lining.

N.B.—As the velvet or velveteen must be cut out single, care must be taken to make the pieces for the two sides of the dress and for the sleeves to "face". To ensure this, the best plan is to cut *one half* of the dress and *one sleeve* first, and the *second* half and second sleeve from the cut-out *velvet*—instead of from the lining—making each piece "face" and smooth the same way.

To Make the Dress

Place each piece of velvet on the table, wrong side uppermost, and its corresponding piece of lining over it. Pin them together at the waistline—marked on the lining with the tracing wheel—with fine steel pins or needles; then tack the lining to the velvet along the waistline with a fine needle and fine silk, not taking the stitches through to the "pile" of the velvet more than can be avoided, as it should not be marked by them. Pin—with fine steel pins or needles—and then tack the lining to the velvet all over, "easing" the lining well about two inches above and below the waist in each piece.

N.B.—This is done that the outside material—the velvet—may set smoothly over the figure, so that when the dress is being worn the velvet, which is shorter than the lining, will *stretch*, and not set in "rucks" at the waist. Wherever there is a curve in the figure the *lining* must be "cased." Any odd or faded silk will do for the tacking as long as it is fine. The *tacking* of velvet must be very neatly done, as the "pile" causes the work to slip, especially when it is being machine-stitched, so that the "tacking" of the seams should

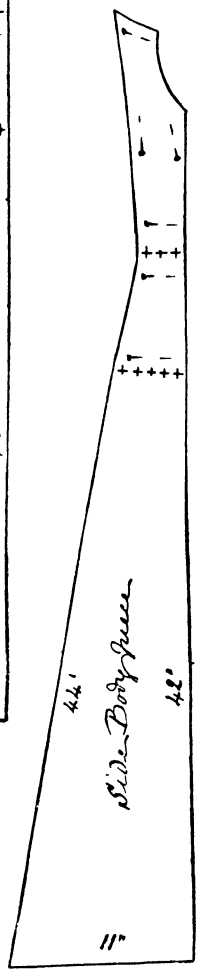


Diagram 4 The side body piece of pattern for Princess dress

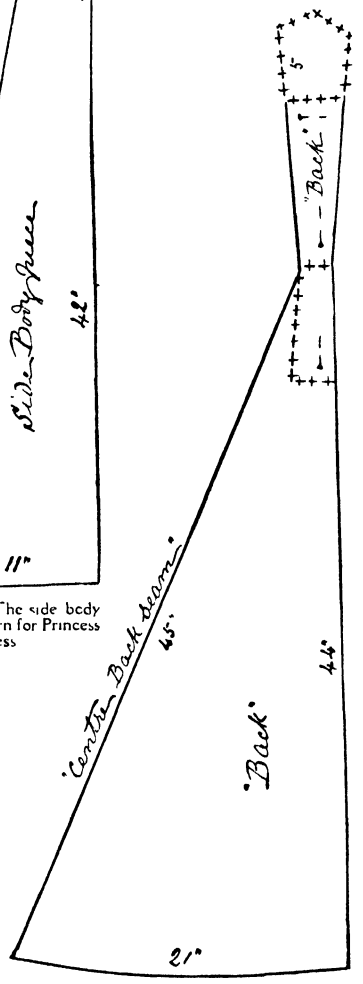


Diagram 5. The back piece of Princess dress, allowing some inches to rest on the floor when worn

really be a "running," and occasional "*back*" stitch.

Next tack the seams carefully together, making each piece exactly match at the waist. This tacking for the seams must be done exactly *over* the wheel marks in the lining.

The dress will be fastened down the back, so the *back* of the bodice, and a sufficient length at the top of the centre-back seam (for the placket-hole), must be left open

If the dress has been cut from a reliable pattern, the "fitting seams" had better *not* be tacked up at all, but the dress kept in two pieces (the front and back) until it has been boned If, however, the bodice pattern is not a reliable one, all the seams must be tacked, and the dress fitted and corrected before *any* of the seams are stitched, this is undesirable, as so much handling and altering is liable to mark the velvet, but in either case, the "*fitting seams*" must not be fitted until the boning has been done, as the thickness of the bones must be allowed for.

Machine-stitch all but the fitting seams, cut off the turnings evenly. Notch them well at *all* the curved seams of the bodice, especially at the waist, and then press them over an inverted iron.

How to Bone the Dress

The bone casings must first be put on, for this, Prussian binding is used, the twilled silk side uppermost.

Make a short loop, about three-quarters of an inch in length, with the binding; run this loop together near the edge, and about half an inch down. From this point run the binding straight down, without any fulness, to the seam, to within about two inches *above* the waistline, and from that point run the binding *only* (*not* sewing it to the seam), for about four or five inches. Do not break or fasten off the thread, but stick the needle into the binding, and leave it there

Thread a second needle, and run the other side of the binding in the same way, from the top downwards. Next, draw up both threads simultaneously, into a space of about three inches—*i.e.*, about two inches above the waist, and one inch below it—and from this point continue to run the binding to the seam for a few inches below the waist (the length below the waist depends upon the figure); cut it off and turn it in, and fasten off the thread firmly

Run the binding on the other side in the same way, fasten and cut off the thread.

N B—Do not sew up the casing at the bottom, as the bone will have to be inserted there

Regulate the fulness of the binding at the waist with a pin, and run it down to the seam on each side

To be continued

TO MAKE THE WAISTBAND FOR THE EVENING DRESS

(See page 3277, Part 27)

Cut a length of satin on the cross about ten inches wide, and to the length of the waist measurement Hem each side invisibly, cover pieces of whalebone the length desired for the width of the band at the back, front, and sides, with ribbon or pieces of satin, and sew them in position into the satin Finish off the band at the ends, gathering them to the length of the bone, and put on the hooks and eyes.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

(continued from page 3379, Part 27

By M. PRINCE BROWNE

TWENTY-EIGHTH LESSON. A LONG COAT—*continued*

Adjustment of Pocket Flap—How to Make a Welt Pocket—Inserting the Pocket

PULL the "flap" *sharply* over towards the side-seam of the coat, to remove any fulness there may be at the ends of the flap caused by the stitching Tack the flap to the coat in this position, covering the opening, and whilst doing so, stretch it well down the coat, as, unless this is done carefully, the flap is very apt to appear too long for the opening, instead of lying *perfectly flat* down the coat, as it should do. "Private stitch" across the two ends of the flap strongly to the coat, with silk to match. (Instructions for "Private Stitching" are given in Vol. 1, page 641, in the "N. B" at the bottom of the first column) *Well press* the pockets over a damp cloth—on the wrong side of the coat—then put the canvas into the fronts of it. Put on the "bridle," and pad the "revers," put the linen down the fronts to strengthen them under the buttons and buttonholes, turn up the edge of the revers and fronts, cut off the superfluous material, herringbone them, and press them well

At this stage the "welt pocket" should be put in This should be placed on the left side of the coat, beyond the revers, in a *slightly* slanting direction towards the front—the two ends must be parallel to the front edge of the coat.

To Make the "Welt Pocket"

Cut a piece of canvas on the straight, selvedgewise, about 3 inches long and 1 inch wide, and slope it off slightly at each end (as shown in Diagram 1), and make a * in the centre. As the grain in the cloth of the pocket, when finished, must exactly match that of the front of the coat, it must be cut

most carefully. The easiest way to obtain the correct angle is to take the piece of the cloth on the straight, selvedgewise, and place it, right side uppermost, over the left front, the selvedge edge of it parallel to the front edge of the coat Put in a pin or two to keep them together, fold the top of the cloth over, and turn it down by the line of tailor-tacking on the coat, marking the position for the pocket, pin the two folds of cloth together, near the fold, and place a row of running stitches *through the single cloth*, along the edge of the fold, the same length as the line marked on the coat. Unpin the fold, turn back the cloth, and stick a pin at the centre of, and just below, the row of running stitches.

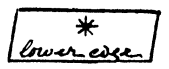


Diagram 1. Canvas cut for pocket piece Note * to denote the centre

Remove the piece of cloth from the coat and place it flat on the table, wrong side uppermost, and on it place the strip of canvas for the pocket, the raw edge along the row of running stitches, and the * covering the pin ; tack it to the cloth in this position Bring the needle through from the *cloth* side to the *canvas*, so that the knot at the end of the tacking cotton may be on the *cloth*, or it cannot be removed when the pocket is finished

Cut the cloth *exactly* level with the canvas *along* the lower edge, and about a quarter of an inch beyond it (for a narrow turning) *up* each end, *as far as the line of running only* Fold the cloth over, covering the other side of the canvas, tack it down, and cut it off level with the other side

Turn in these ends to " face," neatly sew them up with silk to match, and press them well on the wrong side over a damp cloth Machine-stitch it to match the other pockets along the top, and at each end, not along the raw edge

N.B —Be careful to work the stitching on the *correct* side of the pocket-piece, so that the ends of it will be *parallel* to the front edge of the coat when it is placed in position.

Place the piece in position on the coat, the raw edge along the line of tailor-tacking, to see that it is quite correct, and then turn it downwards again, placing it with the raw edge along the line, but with wrong side of the pocket-piece uppermost, and tack it *firmly* in this position (Diagram 2)

Cut two pieces of the coat lining the depth the pocket is desired to be, and slightly wider than the pocket-piece, to allow for turnings. Tack these pieces, wrong side uppermost, on to the coat (covering the pocket-piece), the edges meeting on the tailor-tacked line, and leaving the same amount of lining projecting on each side. (See Diagram 3.)

Stitch them through to the coat on each side of the chalk line—to the *exact* length of the pocket-piece, leaving only sufficient space between the two rows of stitching to cut *between them*, without risk of the cloth fraying Fasten off as in the previous pockets, not allowing the stitch to go *round* the corners. Cut the opening as in the other pockets, turn the two pieces of lining through the opening, tack and stitch together, as already instructed. Turn up the pocket-piece, pull it up firmly so as to remove any fulness there may be at the corners, tack it to the coat, *upwards*, covering the opening, and, whilst doing so, stretch it *well* across the coat, so that it may lie perfectly flat, and not appear too long for the opening. " Private stitch " it securely down to the coat at each end

Well press the pocket from the wrong side, and, if possible, press the seam (which attaches the pocket-piece to the coat) open.

Tack up the seams, try on the coat, correct it, stitch up and press the seams, make and put on the collar, " face " it and the revers, also the fronts of the coat If there is not a sufficient length of cloth to face the " fronts " in one piece, it must be joined invisibly, *well below* the revers, by " rantering " or " fine drawing," according to the make of the cloth " Rantering " is more suitable to a thinner cloth than " fine drawing " Instructions for working the former were given in Vol 1, page 75. If the cloth is a thick one, it should be joined by " fine drawing "

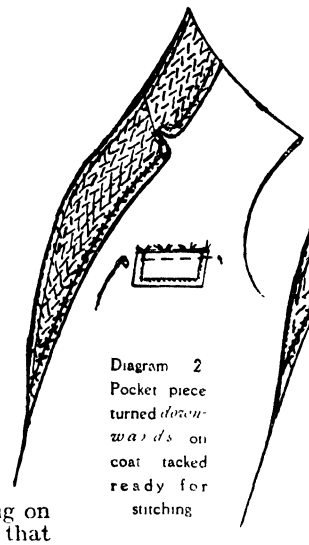


Diagram 2 Pocket piece turned *downwards* on coat tacked ready for stitching

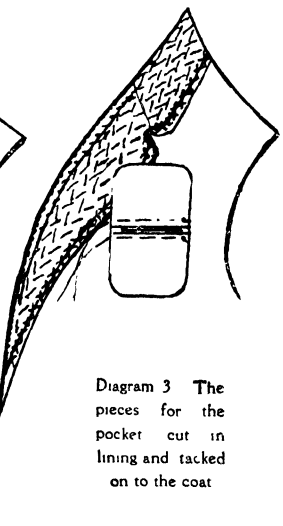


Diagram 3 The pieces for the pocket cut in lining and tacked on to the coat

Fine Drawing

This stitch is used for invisible joins, and for repairing cuts and rents in cloth. The two edges must be brought carefully together, edge to edge, to *exactly* meet If the join or rent is a large one, it is a good plan to place the pieces flat on the table, and to make several chalk marks at short intervals, *across* the two edges, as a guide to keep them level while the fine drawing is being worked.

To be continued.

HOW TO MAKE A BUNCH OF VIOLETS

The Universal Appeal of the Violet—An Easily Made Bunch of Violets—How to Perfume the Bunch

THERE is a subtle appeal in a bunch of violets which is quite irresistible to most women. The pathetic little posy, with its mass of sweet-scented blooms in the

A violet bud and the completed flower The buds, stuffed with powdered orris root, will supply the necessary perfume for the bunch

centre and green crinkled leaves stiffly set all round, always attracts

There is only one ideal way to arrange violets; set upright separately, they are foolish and inadequate, arranged with ferns and mingled with other flowers, they are ridiculous. In quaint conventional bunches,

If desired, the violets may be fashioned from white ribbon A piece of bast to tie them into a bunch adds a realistic touch

massed and surrounded with their own foliage, we never weary of them.

High and low, rich and poor, wear them, real and artificial, and they always look well. We make no apology, therefore, for describing a simple and graceful way of making a bunch for hard wear in a hat, or as a breast-knot, when real violets are unattainable.

Get three yards of sarsenet ribbon an inch wide. It must be of a dull weave, and on no account must satin be used. Ribbon sold for threading lingerie is really the best.

Cut the ribbon into 4½-inch lengths, make each length into a tiny bow with four loops. Give a double twist round the centre of this bow with fine green-covered millinery wire,

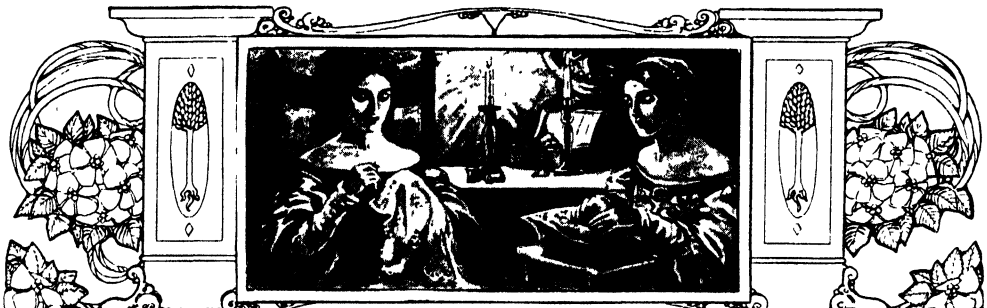
A bunch of purple violets made from sarsenet ribbon perfumed with orris root and tied up with dull green leaves

twist the short end of the wire round the stalk to keep all firm, and the blossom is complete.

No stitching is required, merely the length of ribbon and millinery wire. Repeat this process until at least twenty-eight blossoms are made Now cut a square inch of cambric, gather up the edges until a little pouch is made, fill this with powdered orris root, cover with an inch length of ribbon, and gather up with wire These buds give a delicious perfume of violets to the whole bunch, and very much enhance the charm of the dainty posy

Some good, dull green leaves, fastened on with a wisp of garden bast, complete the bunch, which can be made in deep purple heliotrope for the Neapolitan variety. If in white, half a dozen of the white flowers may have pale green beneath the outer silk cover tint as Nature varies it.

Several of these bunches form a smart trimming for a spring hat; such silk or ribbon flowers are a modern millinery fad. A bunch, too makes a pretty little gift to a friend.



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

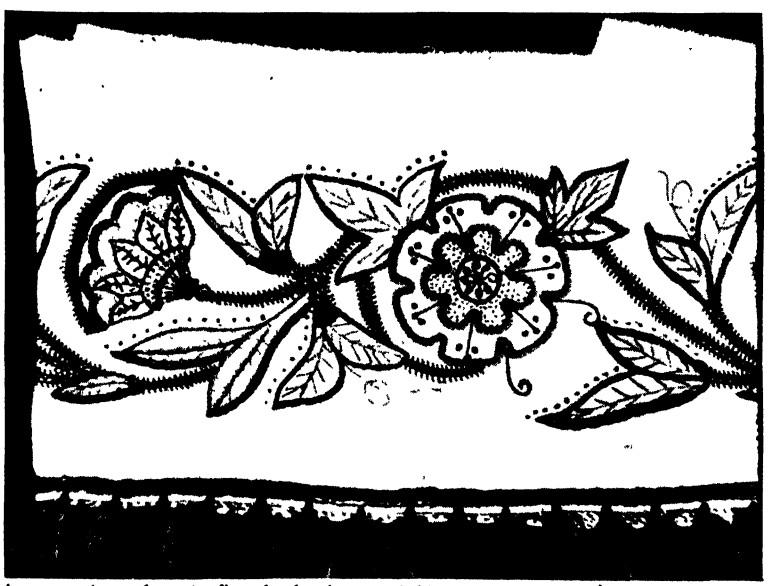
Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

FLANNEL TAPESTRY

Artistic Effects to be Obtained from Ordinary Scouring Flannel and Coarse Tapestry Worsted or Double Crewel Wool—Character of Designs—Stitches to be Employed

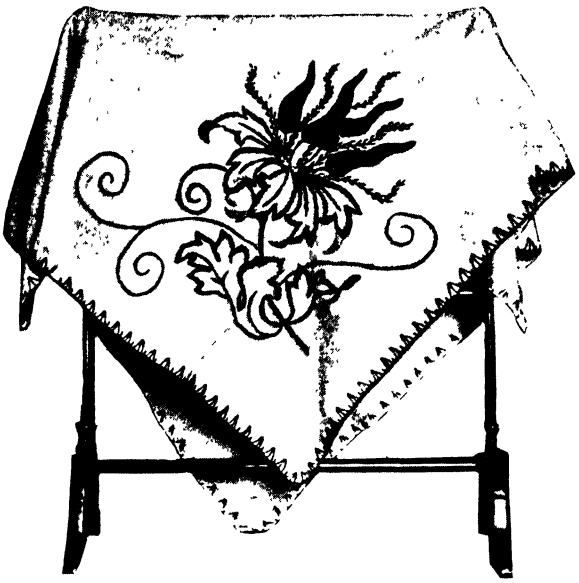
THE materials required for this most artistic work are of the simplest and most unpretentious character—a few yards of ordinary scouring flannel (such as is sold for domestic purposes at any oil-shop) for the smaller objects, and for the larger, the necessary quantity of a wider width (about 48 inches), this being also of superior quality to the first-mentioned variety. Add to this material certain designs of a bold and striking character, a few dozen skeins of coarse tapestry worsted, and some large-eyed, sharp-pointed needles, and from these humble beginnings may be fashioned many objects of worth and beauty.

The designs must be carefully chosen, and those of a finicking and feeble style discarded. Large conventionalised flowers, of the peony type, arranged with the acanthus leaf, or big trumpet-shaped blooms of an entirely imaginary character, are to be recommended, also large baskets filled with fruit or flowers, with arabesques supporting and surrounding the basket, and forming a frame or medallion for the design.



A curtain valance of scouring flannel embroidered in a bold conventional design, an excellent example of flannel tapestry work

For all the smaller objects, such as hassocks, cosies, curtains, borders, friezes, and so on, the narrow-width flannel answers



A bath rug embroidered in flannel tapestry work The edges are worked in double blanket-stitch

every purpose It is rather coarser and more uneven than the wider species, and of a somewhat darker tint, but in spite of these slight blemishes, there is no more satisfactory background for this type of work, and it may be used with the utmost confidence.

The valance illustrated has conventional patterns carried out in various fancy stitches and in divers colours—deep blue, pale blue, orange, and green are the prevailing tints, with touches of brown and a darker green judiciously mingled. The pattern is heavily outlined with a twisted rope stitch, formed by putting the needle always at the back of the last stitch; some of the leaves are edged with a plait-stitch, and some merely satin-stitched, the stems herringboned, and edged with a buttonhole-stitch reversed

Large French knots play an important part in the fillings; two different colours may be taken in the needle for these, and twisted once or twice round, according to size required The border is formed by strands of five or six threads of worsted being laid down, and kept in place by cross stitches of black or dark blue placed alternately, and forming a diaper, and finished below with tassels of all the coloured worsteds used in the work, combed out with a steel comb

Very useful footstools may be made with small pieces of flannel entirely covered with embroidery. This may be an "all-over" pattern, or simply a spray, and should have the background either darned or covered with a rice-stitch, which is merely a small straight stitch set always at right angles to the next (but not touching) until the surface to be dealt with is entirely covered

Any design enclosed within lines is improved by a background in one of these methods.

The filling should always be put in before working the design, and this may be rather more lightly worked if the heavier background is employed.

A very effective *portière* may be made of the wide-width flannel covered with scattered peacocks' feathers; or, for those whose superstitions will not admit of this form of decoration, great dandelion heads or spikes of the meadowsweet, but in a size much larger than Nature, have an equally good effect. Rich but subdued colouring should be chosen for the peacock feathers—green, blue, gold, with a touch of dull purple for the outside edge of the eye. Let the eye be solid, of blue, green, gold, and purple, the filaments in stem-stitch in blue, green, gold, and dull terra-cotta. This may sound weird, but the result is excellent.

Window curtains may be treated on the same plan; if the dandelion design is chosen the whole may be carried out conventionally in one tint, or in two or three shades of gold or green. Excellent effects also are to be obtained by the use of two vividly contrasting colours.

Bath blankets, and cosies to cover the hot-water can and keep the contents warm, are always in request The blankets should be made of a square of the wide flannel, and may be decorated in various styles If little work is to be expended on the article, a single spray across one corner has quite a pleasing effect, and the whole should be edged with a double blanket-stitch.

Flannel covering for footstool with embroidery The bold conventional spray shows to advantage in this work, with a background in rice-stitch

The objects described so far are all ordinary pieces of work, requiring no great talent to accomplish, and costing very little. It is possible, however, to evolve from materials no more costly than those already mentioned results which rise to a height of artistic perfection difficult to realise. For this end, however, a really good and artistic design must be procured, the wools to carry it out be carefully chosen, and much thought

and a considerable amount of labour bestowed upon it.

For other purposes—that is, for work which is not to cost much in money or time—a transfer pattern will be found to answer every purpose. These can be procured now in really good and workable designs, and can, with a little cutting and planning, be adapted to almost any purpose. Chairbacks may be made with a straight border across, finished by the strapped edge shown in the valance, and with similar little tassels combed out. Tea-cosies should be decorated with fruit or vine-leaves, or a tea-tree makes a suitable design If the cosies are lined with the same flannel, little, if any, other stuffing is required; two thicknesses of the flannel may be inserted if more warmth is desired. The hot-water-can cosy illustrated is decorated with an owl, moon, and stars in appliqué of green and gold, with the words, "Hot Water" worked in snail-trail-stitch on the other side.

A quaint motto is sometimes put on the reverse side instead of the simple announcement. One merit of this work which should not be lost sight of is that it may be cleaned an indefinite number of times without injury. In point of fact, so far from being damaged by the process, the tints are rendered more mellow and pleasing than at first; and this is probably one of the chief reasons for the increasing vogue of this simple, artistic, and at the same time most inexpensive work.

Hot water-can cosy in flannel tapestry This work is simple of execution, and stands wear most successfully

CHAMOIS LEATHER EMBROIDERY

Simple Articles that Can be Made—Materials for Embroidery—Lining—Suitable Stitches—Designs

MANY kinds of leather are suitable for decoration by handicraft, and the natural skin being more substantial than many woven fabrics, is therefore more worthy of an elaborate and handsome scheme of work.

Undyed chamois leather is specially adaptable for embroidery, and the needleworker will find in it excellent material for the foundation of dainty items of dress, or other articles she may wish to design. The soft creamy tint of the leather makes a charming background for embroidery silks of almost all shades and texture, though the best effects are obtained by using the finest silk thread, as it works more easily into the leather than mercerised cotton, and gives a softer and better appearance. When the leather becomes soiled it can easily be washed or cleaned.

The leather for embroidering can be of the same kind as that used for ordinary household purposes, which can be procured from any large shop. It is, however, important to select a good skin, and one that is free from flaws, and thin or faulty spots.

The soft surface of the leather makes the tracing of a design somewhat difficult, but to obtain correct and sharply defined lines the following method may be adopted: First trace the design on thin paper, and cut out the principal outline with a pair of scissors. Pin the pattern thus obtained to an odd piece of material, and cut it out carefully exactly to shape. If the design is a large and elaborate one, it is better to cut it into several pieces. If this is done

In embroidering chamois leather it is best to cut out the design in material, sew it on to the leather, and work the stitches on it in silk

pin the sections of material in their respective positions on the chamois leather, and tack them securely in place, when the pattern will be ready for embroidering with silks.

If a bold design is chosen (which shows to the best advantage raised from the background), a substantial material, such

A dainty bag in embroidered chamois leather The design should be worked before the bag is made up. A silk lining should be added

as cloth or felt, can be employed for the embroidery padding. As a rule, silk or muslin used for small articles gives the work the appearance of being done directly on the leather.

Any very fine points, such as the tendrils of leaves or the flourishes of letters, might be embroidered from sight, as it is impossible to cut them very finely in material

Simple and plain stitches are the most suitable for leather embroidery, and in most cases floral and nature designs will be found to give the most satisfactory results.

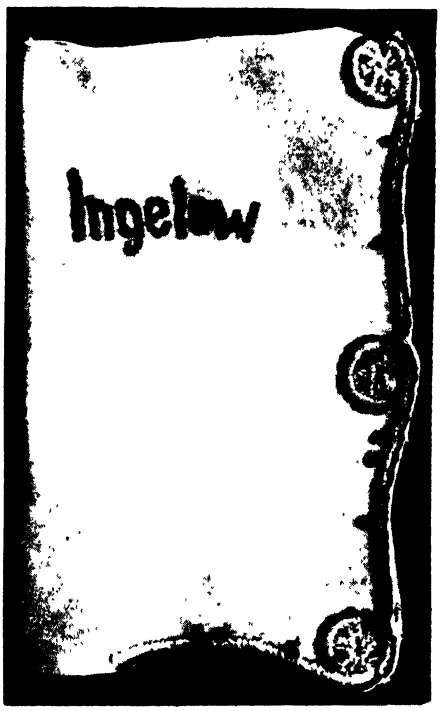
Thick materials somewhat prevent the employment of elaborate stitches, but this need not restrict the scope for the handsome and striking appearance of the general effect.

When working a border to be cut out, the outside stitches should be buttonholed so as to give the edge a double strength when the leather is cut away close to the pattern. One method of forming a double border is to place the two edges together and stitch them all round, at a distance of about a quarter of an inch, with a coloured silk to match. The outline can be left straight or scalloped, according to taste.

The bag shown in the picture is a dainty receptacle for a purse or a handkerchief, and it can be embroidered in any colour to match the gown with which it is to be worn. The shape is very simple and can easily be made from sight, first being cut in paper and then in the leather. It is in two pieces—namely, the back and front, on which the design should be embroidered before joining them together.

The handles are made with straight strips of leather, folded in three, and machine-stitched at the edges. To fasten them in place, two small slits, measuring about a quarter of an inch, are cut in the bag about three or four inches from the top on either side, back and front, through which the ends of the straps are threaded and kept in place by a few stitches. If preferred, the bag can be finished with a pretty lining of silk.

Chamois book-covers are a great improvement upon those made of linen, and while they protect a treasured volume from wear



A book-cover in embroidered chamois leather Such covers are more durable than those made in linen

and tear, they have the advantage of being extremely artistic, and making an admirable ornament to the book-table.

Boudoir cushions, which are serviceable at home, and specially convenient to travellers, can also be made from chamois leather. They are particularly pretty cut in a three-cornered shape and embroidered in

effective designs. The stuffing should be of the softest down, and should be first packed into an inner case of linen before putting on the leather case.

Belts of chamois leather are exceedingly pretty worn with summer dresses made of tussore or holland materials, if the embroidery is shaded according to the colours that have been introduced into the trimmings of the frock.

The design should be arranged on a straight, allowing piece of leather about a quarter of an inch on either side of the intended width of the belt, to make a narrow turning at the top and bottom of the belt, This should be stitched down by the machine to prevent the belt stretching, and to give it greater

A cover in chamois leather, suitable for a small volume or a pocket-book

substance. It can be further stiffened by a lining of material and a centre strip of buckram.

If it is found impossible to obtain the entire length of the belt from one piece of leather, the joins should be carefully made, and concealed with small stitched straps or under the embroidery.

It will not be difficult to apply this work to many other objects, such as photograph frames, shaving-case covers, small cases for spectacles, needle-books and other really useful articles.

The necessary materials for the work are really very inexpensive, but the finished result looks good, and at bazaars is sure to command a good price and a ready sale

STITCHES IN EMBROIDERY—IV

By GERTRUDE BOWMAN

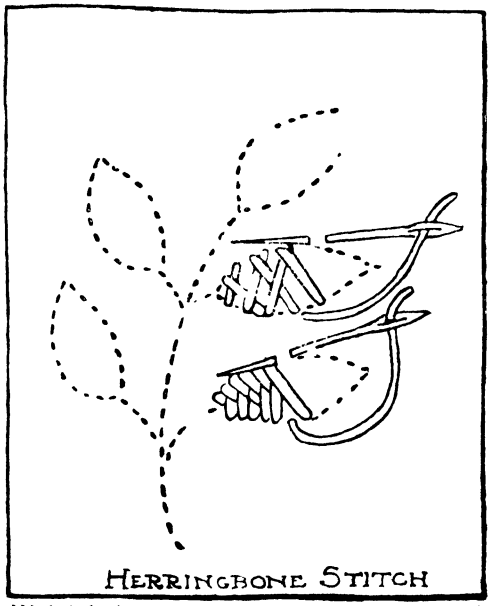
Continued from page 3284, Part 27

Backstitch—Double Backstitch or Herringbone—Ladder Stitch—Fern Stitch—Basket Stitch—Fishbone Stitch—Cretan Stitch—Roumanian Stitch

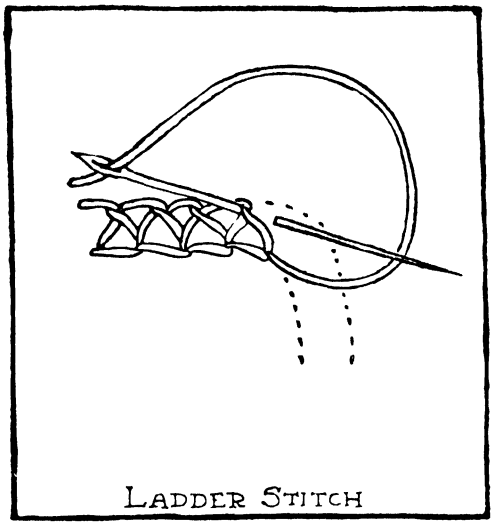
BACKSTITCH is too well known in plain needlework to need a diagram. The principle of the stitch is indicated by its name, the needle takes up a small piece of material *backwards* each time, the result being a line of tiny stitches just touching each other. When these are worked in rather coarse silk, the effect is of a tiny row of pearls Backstitch as an outline makes a thinner line than any other stitch.

Double backstitch, or *herringbone*, is sometimes so called because the result as seen on the reverse side is a double row of backstitches. On the right side, however its ordinary name of *herringbone* is more appropriate, since it is closely allied to the herringbone and feather stitches. It is a most useful stitch for quick grounding, and may be worked closely or more openly so as to show the ground between each stitch. Both ways of working are shown in the diagram.

To work the stitch, bring the needle and thread up at the lower left-hand side of the leaf, carry the thread across to the right of the needle, letting it pick up a small piece of material on the opposite side of the leaf, and about an eighth of an inch farther along. Repeat this backwards and forwards till the



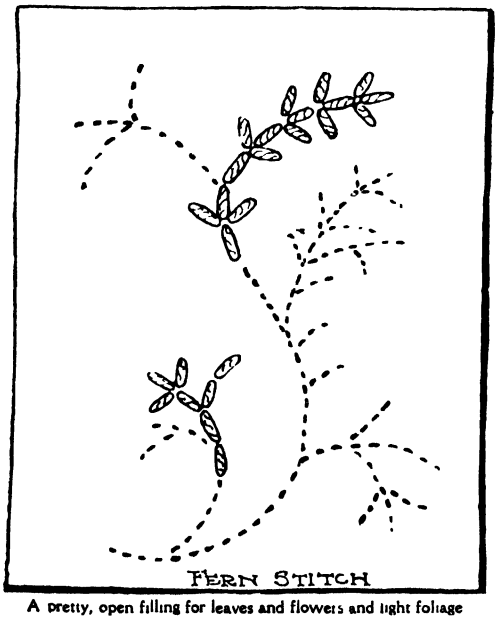
Worked closely or openly, herringboning is a useful and quickly worked stitch



A variety of herringbone, effective for borders

leaf is covered. This stitch is very effective worked on a transparent material on the back side, so that the two lines of backstitching make the outline of the forms on the right side, and the solid filling shows through the material from behind. The name for this kind of embroidery is shadow work. It is very effective for muslin cushion-covers and chair-backs, and should be carried out in white linen thread.

Ladder stitch is a variety of herringbone and also bears some resemblance to open chain stitch (see page 3163). It is very useful as a light filling for border lines. To work it, draw two parallel lines on the material, and bring out the needle and thread at the lower left-hand end, as shown in diagram



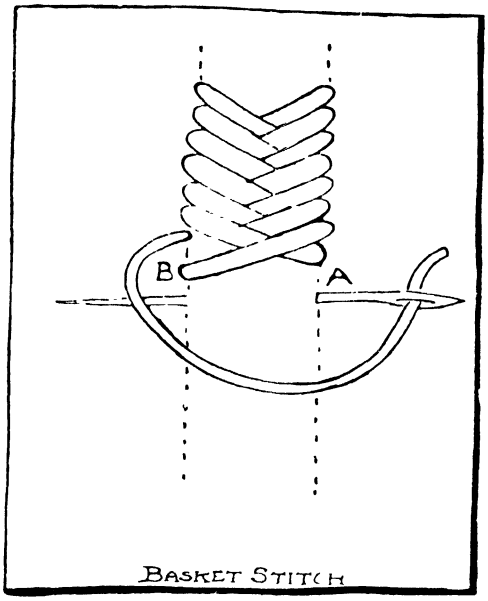
A pretty, open filling for leaves and flowers and light foliage

Form a loop under the needle, and pick up a piece of material about a quarter of an inch long, on the opposite side. Reverse the loop from right to left, and pick up a quarter of an inch of material on the lower line, slipping the needle at the same time under the loop already made. Repeat this along the line. The last stitch must be made secure by a short cross stitch to hold it down.

Fern stitch can hardly be called a stitch as it consists merely of three short stitches so arranged as to branch out from a common point, as shown in the drawing. The stitch is, however, indicated here as it makes a pretty, open filling for leaves and flowers, and is also useful for treating light, feathery foliage, as shown in the diagram.

The next four stitches bear a certain resemblance to one another, and are therefore grouped together.

Basket stitch is a good border stitch

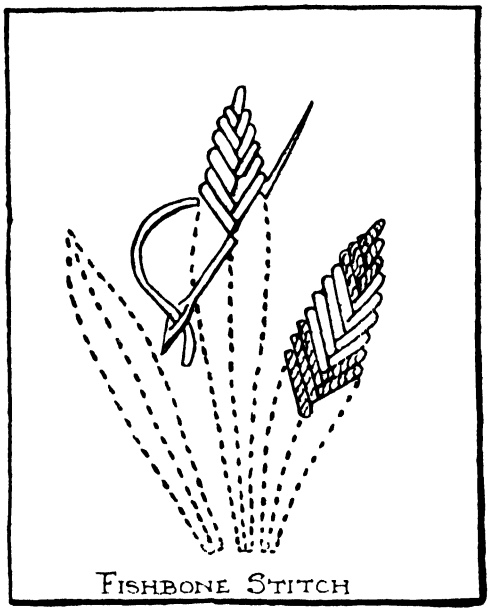


A good border stitch where a solid filling is required

where a solid filling is required. It also, as its name implies, gives a good imitation of basket-work, and may be used where this is required to be indicated. It is most effective when worked in a coarse twisted thread.

To work it, draw two parallel lines, and bring out the needle at the top left-hand side, inserting it again on the opposite side, but one-eighth of an inch lower down, and bringing the needle out exactly opposite, as shown in the diagram. The next time the needle is inserted on the right-hand side, above the stitch already made, at point A, and brought out exactly opposite at point B. Repeat these two stitches along the line.

Fishbone stitch makes a useful solid filling. It may be used as a border stitch, and is also adapted to embroidering leaves,



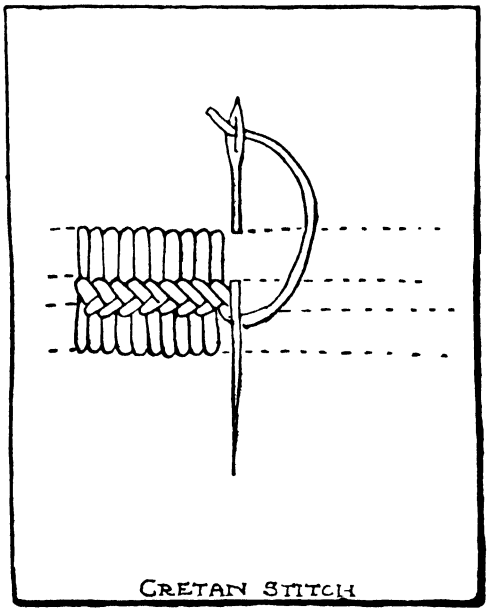
A pretty stitch for leaves, that should, when finished, lie quite flat

as the stitches point towards the centre, dovetailing neatly down the middle, and thus indicating the central vein. When worked correctly it lies beautifully flat, a great advantage in embroidery, where a flat surface is in better taste than a raised one.

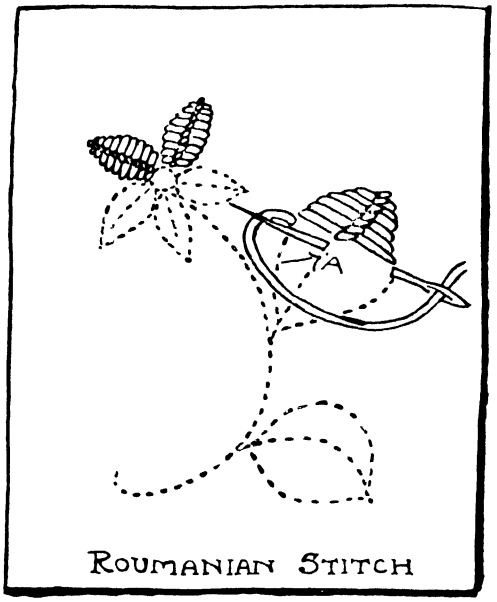
To work it, trace three lines on the material The needle is first brought out on the middle line, a quarter of an inch from the top, and inserted again on the left-hand line, at a point a quarter of an inch above the first insertion, so as to form a sharply slanting upward line. The thread is then carried behind and brought out on the right-hand side, exactly opposite the top of the first stitch, as is shown in the diagram. Each succeeding stitch must be made to touch closely the preceding one, and the sharply pointed character of the stitches must be maintained throughout.

This stitch can be effectively worked in two or more colours, using each colour to work three or four stitches. A border line worked in bands of red, green, and blue alternately is very decorative In the diagram a leaf is shown thus worked in bands of colour. It will be seen that in both leaves a single stitch has been first worked to form the apex

Cretan stitch gains its name from its use in embroidery by the inhabitants of the island of Crete It is a rather elaborate solid filling, and a very interesting one, the long stitches being kept down by a plait of smaller stitches in the middle



A somewhat elaborate but pretty stitch for a solid filling



Two examples in which this stitch may be used to good effect

The method of working requires four parallel lines to be drawn on the material. The needle and thread are then brought out on the lower of the two central lines and inserted again one-eighth of an inch farther along on the top outer line, and brought out again immediately below on the upper of the two inner lines, as shown in the diagram. Then, keeping the thread always to the right of the needle, reverse its direction, making the needle point upwards, and insert it close to the first stitch, in the lowest of the four lines, bringing it out exactly above in the lower of the two *middle* lines. This process repeated along the line gives the twisted effect in the centre of the stitches.

Roumanian stitch, also named from the country where it is much in use, is a very useful solid filling for large or smaller

surfaces. It is quickly worked, and very durable, as each stitch is tied down by one or more short stitches. In the diagram the stitch is shown on the petals of a flower and on a leaf. In both, the tied-down short stitches indicate the central veinings well. It is, however, sometimes necessary in working the stitch over a large surface to tie the stitch down in several places.

To work it, the needle is brought out at the left-hand side, and the thread is carried right across, under the needle, to the opposite side, and there inserted opposite the first stitch, and brought out again in the centre, or at shorter intervals, if required. The needle is then inserted again at point A, so as to cross and hold down the long stitch. Finally, the needle is brought out on the left-hand side, immediately below the preceding stitch. This completes the stitch, and it is repeated till the space required is covered.

To be continued.

A CROCHET EDGING

Abbreviations : Ch , chain ; tr , treble ; sp , space. Space formed by 3 ch , 1 tr. ; group formed of 7 tr., 5 ch , 1 tr.

THIS pretty edging looks well in any fine crochet cotton up to sizes 36 or 40, worked with hook to suit.

The narrow portion of the design can be omitted if desired, as the rows following, when joined to the last point in any required length, make the edging neat, and do not show the commencement or finish of the work. For a tray-cloth, or a border for a toilet-table, very pretty corners can be made in this way

Make 66 chain. Turn with last six ; in the 7th work 7 tr., 5 ch , 1 tr , 7 ch , miss 6 stitches, and in the 7th work 7 tr , 5 ch , 1 tr , 7 ch , miss 6, 1 tr in 7th. Now form 11 spaces by working 3 ch , 1 tr , missing two chain each time. When making the eleventh space work 4 tr, each one in a ch , 3 ch , 1 tr , 3 ch., 4 tr., 3 ch , and in same ch., 1 tr. Turn with 6 ch.

2nd row : In first space 4 tr., 3 ch., 1 tr. in top of last of the 4 tr. ; 3 ch , 1 tr. in top of the space stitch ; 3 ch., 1 tr. in each of four treble that form a stripe ; 1 space ; 7 ch. , 7 tr., 5 ch., 1 tr , in third space. Two more groups, missing two spaces, the last group leaving one space for the outer edge of the point of close work. Work two more groups with 7 ch. between in the 5 ch. of the two groups in the previous row. Turn with 7 ch.

3rd row : Make in each of the five "5 ch.," a group with 7 ch. between each. 7 ch., 1 tr. over tr. ; 3 ch., 4 tr. over tr. for stripe ; three spaces. In end under spaces, making four top spaces, work 4 tr., 3 ch., 1 tr. Turn with 6 chain.

4th row : 4 tr. into sp of 3 ch., then make 5 spaces, and work stripe ; 1 sp., 7 ch. Work 5 groups, and turn with 7 chain.

5th row : 5 groups, 7 ch., 1 sp., stripe ; 6 spaces into end space on under row, working 4 tr , 3 ch , and 1 tr. Turn with 6 chain.

6th row : 4 tr. into space of 3 ch , 4 spaces and 3 tr. on top of chain ; 2 spaces, stripe, 1 sp , 7 ch , then make two groups only, turning with 7 chain.

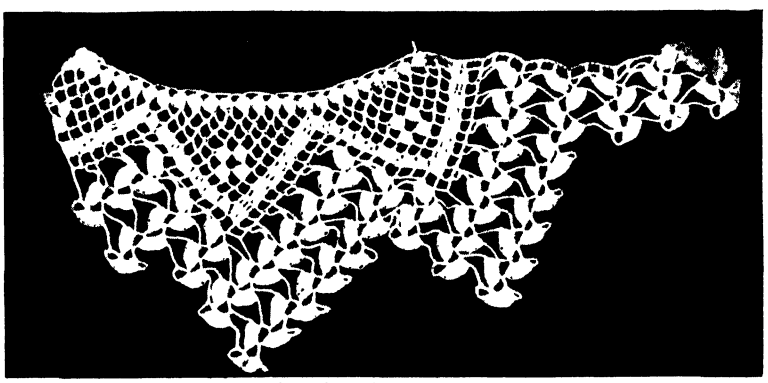
7th row : 2 groups, 7 ch., 1 space, stripe, 1 space and 3 tr. on under chain , 1 space and again 3 tr. on under chain, thus forming 4 tr. at each side of the block of under treble. Make 4 spaces into end under space, crocheting 4 tr , 3 ch., and 1 tr. as before. Turn with 6 chain.

8th row : 4 tr. into space of 3 ch ; 6 spaces and 3 tr. on under chain ; 2 spaces, stripe, 1 space, 5 ch , two groups. Turn with 7 chain.

9th row : 2 groups, 7 ch , 1 space, stripe ; 10 spaces, into end space working as before. 6 chain.

10th row : 4 tr. in space of 3 ch., then make 1 space. Now crochet a tr. on the top of each treble of under row, with two treble between, instead of making spaces ; continue to end of stripe. 1 space, 7 ch., two groups, 7 chain.

11th row : This is the foundation for a new point. Work two groups and 7 ch., then make 11 spaces (as in row 1) and 3 tr. on top of last treble of under row ; 2 spaces, working into end space as previously. Proceed according to instructions for the second row.



A simply worked crochet lace

KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE ART OF CARVING

Continued from page 3388, Part 5.

CARVING VEAL AND PORK

How to Carve Loin of Veal—Fillet—Breast and Knuckle—Veal or Mutton Cakes—A Calf's Head—Leg and Loin of Pork—Ham—A Sucking Pig—Tongue

Loin of Veal

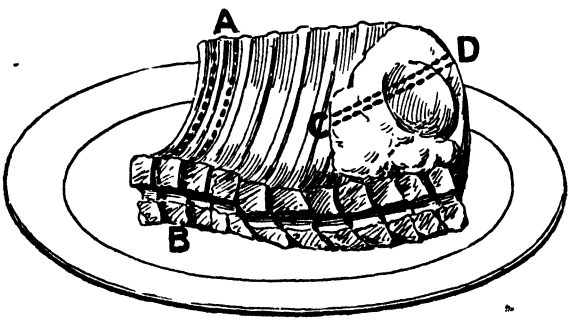
As in the case of a loin of mutton, if the meat has been properly jointed there should be no difficulty in carving it.

Cut it into neat chops (see lines A to B), and serve with each helping a piece of the kidney with the fat that surrounds it (see C to D). If, by allowing a bone in each helping, it makes the portions too large, between every two chops cut a helping without a bone in it. This will make them a more convenient size.

If the loin is stuffed, do not forget to give some of the stuffing with each helping.

Fillet of Veal

This is carved in precisely the same way as a round of beef—that is to say, first cut off a fairly thick slice so as to ensure having an even surface. This outer

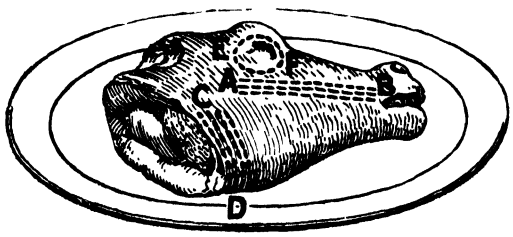


Loin of veal Cut into neat chops, A, and serve with each helping a piece of kidney with its surrounding fat (C to D)

cut is looked upon by many as a dainty morsel.

Then cut the meat into horizontal slices; they should be thin but slightly thicker than slices from a round of beef.

A fillet of veal is usually stuffed with forcemeat and garnished with tiny rolls of bacon. A little forcemeat and a roll of bacon should be served with each helping.



Calf's head Commence by cutting long slices from A to B inserting the knife down to bone. Serve to each person a portion of the sweetbread (C to D)

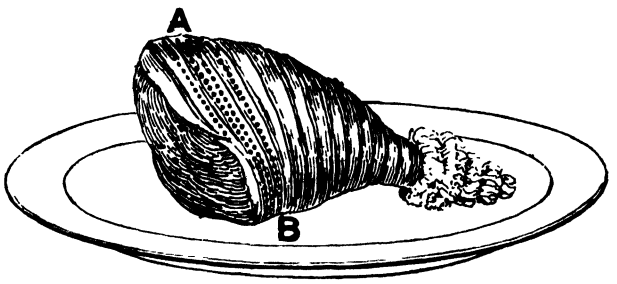
Breast of Veal

First cut the joint in two right across the breast bones. One end will be meaty,

and the other gristly. Cut the former into neat joints in the same way as a loin of mutton, then if the gristly part is liked add a piece of this to each helping.

Knuckle of Veal

This joint is carved in precisely the same way as a leg of mutton. It is well to ascertain the tastes of the guests, some preferring slices from the gristly end, and others the thicker and more meaty part.



Roast leg of pork Cut slices through to the bone (A to B), keeping the knife between the strips of crackling

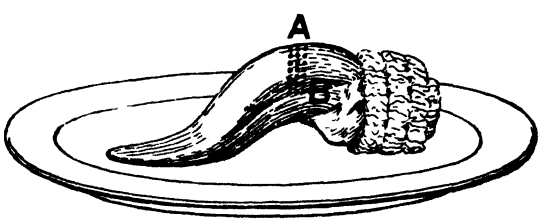
Veal or Mutton Cake

These cakes should be cut in the same way as a rolled tongue or a round of beef, but the slices should be considerably thicker.

In hot weather this is a very difficult dish to cut, and it should be kept in a very cold place, on ice if possible, until it is time to serve it, otherwise the jelly which forms a part of it will have melted and it will be impossible to cut neat slices.

Calf's Head

It is usual to serve half a head only, a whole one being too large for an average sized family. This is considered to be a very difficult joint to carve. To the uninitiated it looks indeed a hopeless task.



Boiled tongue Cut slices across the tongue, as shown by dotted lines A to B, but do not cut the tongue right through

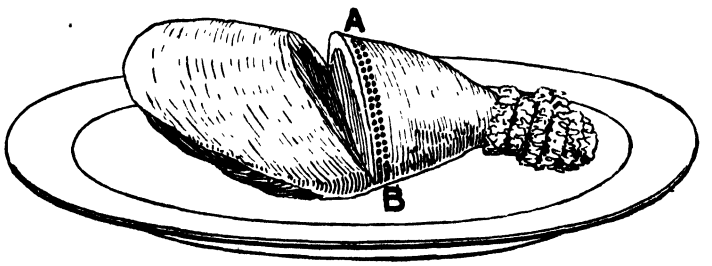
Begin by cutting long slices across the cheek from the mouth to just below the ear (see the dotted lines from A to B). The knife must be inserted right down to the bone for each cut. With each helping should be given a slice of throat "sweetbread"; this will be found at the neck end of the head and should be cut in slices (see the dotted lines from C to D).

If preferred, however, the sweetbread may be removed beforehand and can be used to garnish the dish.

The flesh round the eye, with as much margin as the bony socket will permit, must be cut out as shown by the dotted line. To do this, plunge a sharp-pointed knife in at F and work the knife round the socket (see the dotted line E to F). This portion is much appreciated by some people, and it should be given to the guest who is most likely to relish it. The palate, which will be found underneath the head, is also considered a delicacy, and a portion of it should be served with each helping.

It is usual to serve the tongue and brains on a separate dish, though sometimes the latter are chopped and added to the sauce. If, however, this is not done, some slices of tongue and brains should be given with each helping.

It is all these small details which make the carving of a calf's head appear so complicated, but it is simplified if the carver bears in mind that he has to give every one a portion of each part of the head.



Boiled ham The best slices are obtained from the middle (A to B), taking the knife right through to the bone each time

Roast Leg of Pork

This joint is carved in exactly the same way as a leg of mutton, but it is somewhat more difficult owing to the crisp "crackling" with which it is covered.

With a sharp knife cut slices through to the bone (see the dotted lines A to B), keeping the knife between the strips of crackling. Sometimes, however, it is easier to lift off large pieces of the crackling and then to cut it into pieces suitable to serve with each helping.

Pork is cut fairly thick, though not quite as thick as mutton. A leg of pork is often stuffed with sage and onion stuffing; if that is the case, do not forget to offer some to each guest, but it is best not to put it on the plates until you have ascertained their individual wishes, as some people greatly object to the flavour of this particular stuffing.

Loin of Pork

This is cut in the same way as loin of mutton, but it is always covered with "crackling," as it is called. It is therefore usually more convenient to take the whole of this crackling off the joint and to serve a piece of it with each chop.

A loin of pork is frequently stuffed, and a portion of stuffing should be served with each helping, unless the flavour is objected to.

Ham

If economy has to be considered, this joint should be started at the knuckle end, and the slices should be cut in a slanting direction so as to distribute the fat fairly, otherwise when the thick end of the joint is reached the slices will consist mostly of fat, but by always slanting the knife as it is put into the joint towards the thick end this can be avoided.

The best slices are obtained from the middle of the ham (see A to B), and where economy has not to be studied, begin cutting the slices from there, taking the knife right down to the bone each time. Be careful to give a due proportion of fat with each helping.

This is by no means an extravagant way of treating a ham, as the rough pieces can always be used for various dainty dishes.

Sucking Pig

Most of the jointing should have been done before this dish comes to table. The head should be cut off and cut into two right through the middle. The pig should also be cut into two through the spine.

Cut off each of the fore and hind quarters, serve each of these as a helping, and cut the rest of the pig across into convenient sized pieces. A small portion of the head should accompany each portion.

Tongue

This should present no difficulty as there is only one way of carving it. Cut the slices across the tongue (see dotted line from A to B). Care, however, must be taken not to cut them quite through, as the appearance of the tongue would be spoilt by its being cut into two pieces.

The slices should be cut fairly thick, and with each helping should be given a slice of the fat which is to be found at the root of the tongue.

Rolled Tongues

These are always cut horizontally in the same way as a round of beef. Care should be taken to cut the slices evenly and fairly thick.

RECIPES FOR SWEETS

Gâteau à la St Honoré—Flummery—Coffee Cream—To Chop Jelly—Blackberry-and-Apple Fool—Milanaise Soufflés—Glac' Icing

GÂTEAU À LA ST. HONORÉ

Required: A round jam sandwich.
Six whites of eggs.
Three-quarters of a pound of castor sugar.
Half a pint of cream.
Vanilla or other flavouring.
A few glace cherries.
A few pistachio nuts.
About half a pound of any fresh or tinned fruit.
Glacé icing.
(*Sufficient for four to six.*)

Gâteau à la St. Honoré. With a jam sandwich as a foundation, a very prettty dish for dinner or supper can be made

For the meringue put the whites of eggs in a large basin, with a pinch of salt, and whisk them to a very stiff froth; then mix in the sugar very lightly—heavy handling will cause the whites to become watery. Next prepare a meringue board.

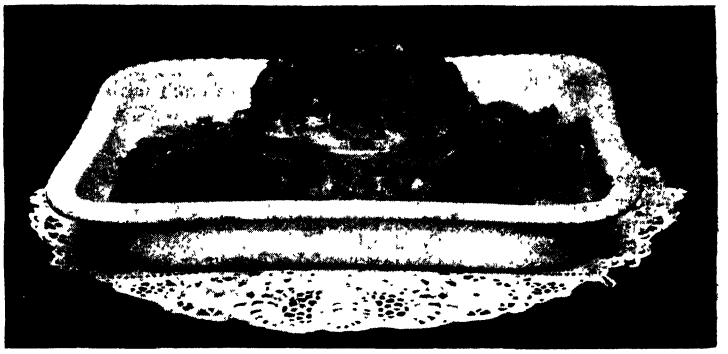
Brush a board over with salad oil; an old pastry-board will do if there is no meringue board. After oiling, cover it with foolscap paper.

Put some of the meringue mixture into a forcing-bag fitted with a large plain pipe, and force it out on the board so as to form a border ring about five inches across, or a little smaller than the jam sandwiches, and about 1½ inches deep. Smooth up the edges slightly so that the ring looks even and well shaped; dust the surface with castor sugar. Shape the rest of the egg mixture into neat, oval-shaped meringues. To do this take two small dessert-spoons, fill one with the mixture, smoothing the top so as to form an oval; then scoop out the meringue with a second spoon, and lay it on the prepared board at the side of the meringue border. Put the board in a cool oven until the meringues are crisp and tinted a very pale biscuit shade.

Take the board out of the oven, turn the meringues over, but not the meringue border, and put the

board in a warm place near the fire to finish drying. Next put the jam sandwich on a pretty dish, carefully lift the meringue border on to it, place the small meringues round on the top edge of the border

Just before serving fill the centre with the fruit Whip, sweeten, and flavour the cream, and heap it on the fruit, piling it up rather high. Lastly, coat each small meringue with pink glacé icing, or, if preferred, merely ornament them with the icing, piping it on.



Coffee Cream. Coffee flavoured sweets are generally liked, and are not very difficult for the amateur cook to make

Decorate the dish with the glacé cherries, and put a few " roses " of icing or whipped cream round the edge of the cake.

Cost, from 3s.

FLUMMERY

Required : One pint of sherry or Madeira.
One pint of water.
Four eggs.
One lemon.
One and a half ounces of leaf gelatine.
Castor sugar to taste.
(*Sufficient for six.*)

Put the thinly pared lemon-rind, the gelatine, and water in a pan on the fire until the gelatine has dissolved Beat up the eggs, add the wine and lemon-juice, then strain in the dissolved gelatine, etc ; add sugar to taste Pour this mixture into a jug, place it in a pan of hot water at the side of the fire, and stir it until it thickens, but do not allow it to actually boil or it will curdle. Then either pour it into a mould, or, if preferred, into custard glasses; leave it until cold, then, if in custard glasses, serve them arranged on a lace d'oyley ; or if set in a mould, dip it into tepid water and turn the contents on to a glass dish.

Cost, from 1s. 6d.

COFFEE CREAM

Required : Two eggs.
Half a gill of strong coffee or coffee essence.
Half a pint of milk.
Half a pint of cream.
Three ounces of loaf sugar.
One ounce of leaf gelatine.
(*Sufficient for six.*)

Beat up the eggs, add the milk, and strain this custard into a jug ; cook it, with the jug in a pan of hot water until the custard thickens. Put the coffee in a small pan, add the sugar and gelatine, and put the pan on the stove until they have dissolved , then add the custard Whip the cream, and when the custard has cooled, stir it in lightly

Coat a border mould with the clear jelly, and decorate it with a few glacé cherries, setting them with a little jelly When they are quite set pour in the coffee cream, and leave it until cold. Dip the mould into tepid water, and turn the cream on to a dish , heap some chopped jelly in the centre of the mould and round the base

Cost, about 1s 8d.

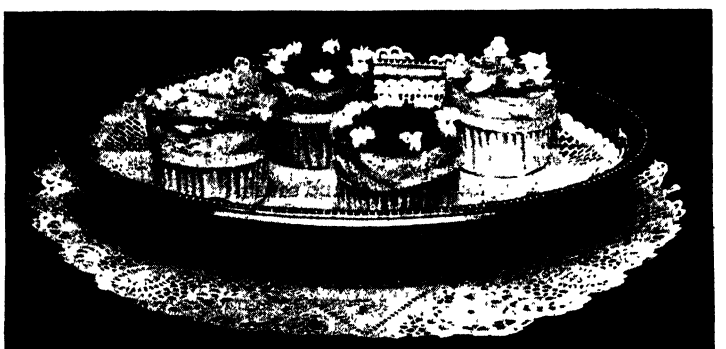
N B – If a cheaper dish is preferred use only a quarter of a pint of cream, and make up the quantity with extra milk.

TO CHOP JELLY

Damp a sheet of kitchen paper with water or rub it over with a piece of ice , lay the jelly on it, and chop it with a knife that has been dipped in water Do not chop it very finely, or it will lose its bright, sparkling appearance

BLACKBERRY-AND-APPLE FOOL

Required . One pound of apples.



Milanaise Souffle. A light hand is essential in making soufflés, which are always a welcome item on a menu

One pound of blackberries.
Six ounces of loaf sugar.
A little water.
One lemon.
Boiled custard.
(*Sufficient for four or six.*)

Stalk the blackberries, and look over them carefully. Peel, core, and slice the apples. Put the fruits in an enamel or steel pan, add the sugar, the strained juice, and thinly

pared rind of the lemon, and about half a teacupful of water. Cook all gently until they are soft—they will probably take from fifteen to twenty minutes—then rub them through a sieve. See that the pulp is sweet enough, then add enough boiled custard to make it the consistency of thick cream. Pour the "fool" either into custard glasses or into a glass dish, and hand with it sponge fingers.

Cost, about 1s. 2d.

MILANAISE SOUFFLÉS

Required : Three eggs.
Two lemons.
Three-quarters of an ounce of leaf gelatine.
Half a pint of cream.
Six tablespoonfuls of castor sugar.
A few powdered macaroons.
A few chopped pistachio nuts.

Take some small china or paper soufflé-cases, pin a band of foolscap paper round each, with the top of the band coming about two inches higher than the top of the case.

Put the yolks of the eggs into a basin with the castor sugar and the strained juice and grated rind of the lemons. Mix these well together. Then pour the mixture into a jug, place it in a pan of hot water over a slow fire, and stir it until it is quite hot, but not boiling. Then strain it into a basin, and let it get cold.

Put a small teacupful of hot water into a saucepan with the gelatine, and stir until it melts. Whip the cream until it will just hang on the whisk, then whisk it into the egg mixture. Whip the whites of the eggs stiffly, and stir them very lightly into the mixture. Lastly, strain in the melted gelatine, and stir it well in.

Leave the mixture in the basin until it is beginning to thicken, but it must not get too set, then pour it into the prepared cases. It should come nearly to the top of the paper bands. Shake some powdered macaroons over the top of some, and finely chopped pistachio nuts on the top of others. When the soufflés are quite cold, gently draw off the paper bands. This is best done by loosening with a hot knife.

Arrange the cases on a lace paper, and, if liked, decorate the top of each with "roses" of whipped cream forced on with a rose-pipe.

Cost, 2s.

TO MAKE GLACE ICING

Required : Eight ounces of icing sugar.
About half a gill of warm water.
Cochineal
One teaspoonful of liqueur or vanilla to taste.

Sieve the sugar through a hair sieve. Put it into a saucepan with the liqueur or manilla flavouring, and enough water to mix it stiffly.

Warm the sugar very slightly to dissolve it, add more water if needed—it should coat the back of the spoon evenly. Tint it prettily, and use at once.

Glacé icing is quickly prepared, and will be found a very useful decoration for various sweets and cakes. (See pages 3410 and 3414).

ENTRÉE RECIPES

Chicken Cutlets à la Lucie—Fillets of Beef à la Savoy—Fillets of Beef and Mushrooms—Grilled Chops and Mushrooms

CHICKEN CUTLETS À LA LUCIE

Required : Six ounces of chicken
One gill of supreme sauce
Two ounces of ham or tongue.
Two truffles
Six small mushrooms
Three yolks of eggs
Salt and pepper.
Chaudfroid sauce
Two tomatoes
(*Sufficient for four*)

Chop the chicken, ham, truffles and mushrooms finely; put them into a pan with the suprême sauce, and stir well over the fire for a few minutes, then add the beaten yolks and seasoning, and cook for a few minutes longer.

Press the mixture into tiny cutlet moulds, and leave until quite cold. Turn them out carefully, coat them with chaudfroid sauce; and when this is set, slip each one into a fancy cutlet-case, stick in the end a cutlet skewer-frill, and sprinkle with a little chopped truffle. Arrange them in a semicircle on a bed of nice salad; garnish the edge of the dish with half slices of tomato.

Cost, from 3s.

FILLETS OF BEEF À LA SAVOY

Required : About two pounds of fillet of beef.
Larding bacon.
A cucumber
One carrot, turnip, and onion.
A bay-leaf.
Brown stock
About a tablespoonful or more of grated horse-radish
Half a pint of bread sauce.
Salt and pepper.
Glaze
(*Sufficient for six to eight*)

Cut the meat into neat, round fillets, about three-quarters of an inch thick; flatten them slightly, and trim them neatly. Cut the

Fillets of Beef à la Savoy. An entree that makes a nice change in serving beef

bacon into strips, like matches, and lard neatly one side of each fillet.

Wash and prepare the vegetables, and cut them in quarters; put them in a stewpan with the bay-leaf. Lay on them the fillets with the larded side up; cover them with a piece of greased paper. Pour on enough stock to come to the top of the vegetables, and braise the meat, either on the stove or in the oven. When it is quite tender, brush each fillet over with melted glaze.

While the meat is cooking, prepare the garnish, which consists of cassolettes of cucumber.

Peel and cut the cucumber into blocks, about one and a half inches thick. Stamp out the centre of each, so that it forms a case.

Put them in cold, salted water, and cook them with the lid off the pan until they are just tender.

Have ready the bread sauce, stir into it the grated horseradish, and season it carefully.

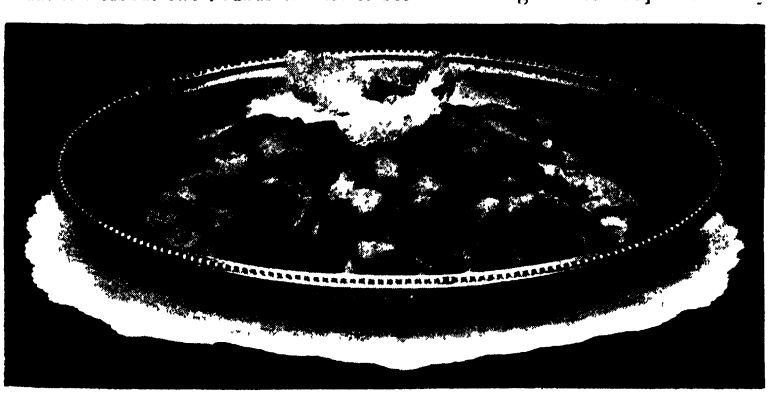
When the cucumber cases are tender, drain them well, and fill them with the bread sauce.

Arrange a prettily-cut croûton of bread on a hot dish, place the fillets in a line on this, garnish with the cassolettes of cucumber, and pour round some good brown sauce.

Cost, from 3s. 4d.

FILLETS OF BEEF WITH MUSHROOMS

Required. About two pounds of fillet of beef



Grilled Chops and Mushrooms. A chop prepared in this way is most appetising

Salad oil and vinegar.
Grated lemon-rind
A little chopped parsley and onion.
About a dozen mushrooms.
Maître d'hôtel butter.
Brown sauce
(*Sufficient for about six*)

Cut the meat into small round fillets, the size of the top of a tumbler and three-quarters of an inch thick. Lay them on a dish, sprinkle them with salad oil, vinegar, lemon-rind, chopped parsley, and onion. Let them stand, if possible, for three hours, turning them once or twice. Then lift them out, drain them, and grill them over a quick fire for about eight minutes, turning them once. Peel the mushrooms and grill them also. Arrange the mushrooms and fillets alternately down the middle of a hot dish. Place a neatly trimmed round of fat and a pat of maître d'hôtel butter on each. Strain round some good brown sauce and serve.

Cost, about 3s. 4d.

Fillets of Beef with Mushrooms. The flavour of the mushrooms is much liked by many people

GRILLED CHOPS AND MUSHROOMS

Required: About one and a half pounds of neck chops.
Half a dozen medium-sized mushrooms
About a pound of potatoes
(*Sufficient for four*)

Trim the chops neatly and scrape about half an inch of the end of each bone free from meat, gristle, and skin. Heat the gridiron, brush it over with a little melted fat, or, if more convenient, rub it over with a piece of suet.

See that the fire is clear and bright, and grill the chops carefully. Stalk and examine the mushrooms, peel them, and grill or fry them until tender.

Wash and peel the potatoes, then, if a round vegetable cutter is procurable, scoop out rounds. If not, cut them into even-sized squares. Have ready a pan of frying fat, and fry them until they are cooked through and a nice brown.

Drain them on kitchen paper and place them on an entrée dish. Put a cutlet frill on the end of each chop, then arrange them on the potatoes, with the frills uppermost. Place a mushroom on each chop and serve very hot.

If liked, small tomatoes can be grilled or fried and served in addition to the mushrooms. Many people, however, consider such addition detracts from the flavour of the mushrooms.

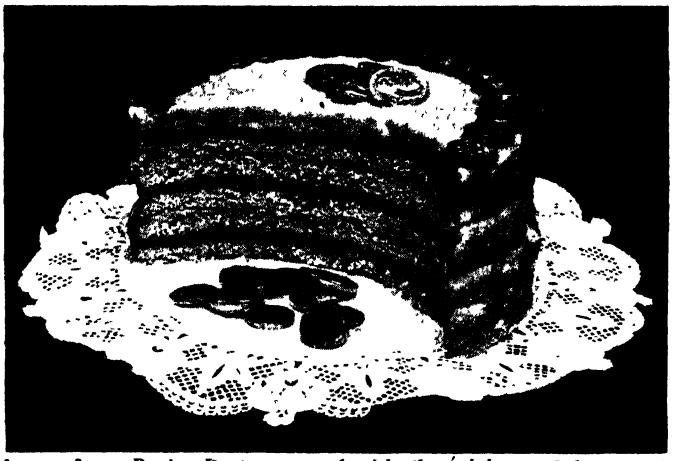
Cost, about 2s.

SPECIAL BRIDGE REFRESHMENTS

A Novel Bridge Cake—Crême à la Carlton

BRIDGE CAKE

Required: Eight eggs
Six ounces of flour.
Eight ounces of castor sugar.
Six ounces of butter.
Four ounces of desiccated cocoanut.
Jam.
Liqueur.
One gill of cream
Glacé icing. (See page 3412.)
Chocolate coins.
(*Sufficient for ten to twelve*)



A cake for a Bridge Party, covered with glacé icing and decorated with gold-covered chocolate sovereigns

Whisk the eggs in a basin until frothy, then add the sugar, stand the basin over a saucepan of hot water on a slow fire, and whisk the mixture until it is thick and much paler in colour. Be careful that the mixture does not get too hot, or the eggs will set. Mix the sieved flour with half the cocoanut, and warm the butter gently. Add half the flour and cocoanut and half the butter at a time to the eggs, stirring them in very lightly. Divide the mixture into three round sandwich tins, lined with greased paper, and bake the cakes in a moderately hot oven for about twenty to thirty minutes. When cold, split each cake round in half, and cut each into a large crescent shape. Form these into three cakes, spreading a layer of jam between each. Next, build these three into one cake, by spreading the tops of two of them with the cream, whipped, sweetened, flavoured with any liqueur, and mixed with the rest of the cocoanut. When the whole cake is arranged, coat the top and the outside edge with glacé icing

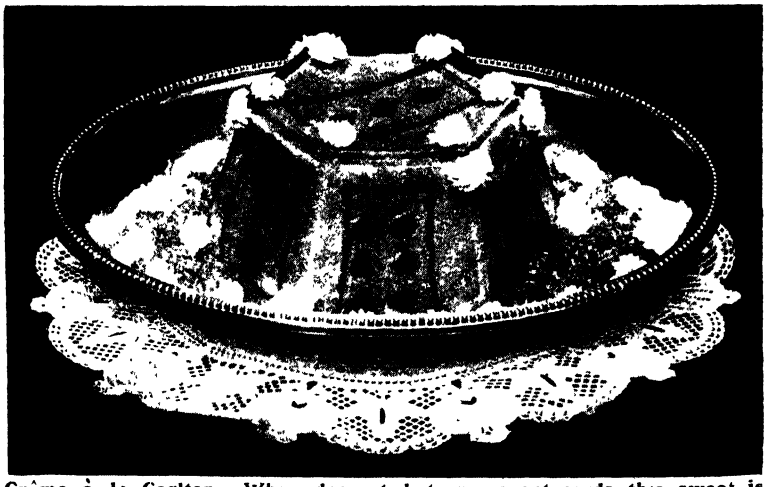
Cost, from 2s. 6d.

CRÊME À LA CARLTON

Required: Half a pint of peach puree
One teacupful of peaches cut in dice.
One gill of peach syrup.
Half a pint of whipped cream.
One ounce of leaf gelatine
Three ounces of castor sugar
A little lemon-juice
Two or three glacé cherries and French plums.
A strip of angelica.
A little wine jelly.
(*Sufficient for ten to twelve*)

If possible, procure an octagonal mould Coat it inside with wine jelly. From the outer skin of the cherries and plums, stamp out hearts, diamonds, etc. Outline the cards against the coating of jelly with thin strips of angelica, keeping them in place with a few drops of jelly. Next place the hearts, diamonds, etc., in position, and set them also. Take the peaches from the syrup and rub through a hair sieve to make half a pint of purée. Whip the cream, stir it into the purée, adding the dice of peach and sugar to taste. Dissolve the gelatine in a gill of the peach syrup, strain it into the cream, etc., adding a little lemon-juice. Pour the mixture into a prepared tin, and leave it until set. Turn it on to a pretty dish, and garnish it with some chopped wine jelly.

Cost, about 3s.



Crême à la Carlton. When decorated to represent cards this sweet is specially appropriate for a Bridge Party

RECIPES FOR SAVOURIES

Cheese d'Artois—Baltimore Toast—Hâtelets de Fromage—Yarmouth Straws—Anchovy Croûtes à la Victoria—Scotch Toast—Prawn Croûtons à la Madras—Lobster Puffs—Cheese Creams—Gherkin Croûtes—Bouchées à la Vincent—Cod's Roe Toast

CHEESE D'ARTOIS

Required: One egg and one extra white.
Two ounces of butter.
Three ounces of grated Parmesan cheese.
Salt and pepper.
Three ounces of puff pastry.
(*Sufficient for six people.*)

Break the eggs into a basin, and beat them for a few minutes, melt the butter gently, stir it and the cheese into the eggs, add a seasoning of salt and pepper. Roll the pastry out thinly, and cut it in half. Spread the cheese mixture over one half, and lay the second half over it.

Next take a round cutter about an inch or an inch and a quarter across, and stamp out the pastry. Brush the top of each round with beaten egg. Lay them on a baking-tin, and bake in a quick oven for about ten minutes.

Hâtelets de Fromage. This savoury must be served very hot

BALTIMORE TOAST

Required: Slices of thin, crisp toast.
Two tablespoonfuls of whipped cream
Two tablespoonfuls of grated Parmesan cheese.
One ounce of sweet almonds
One ounce of butter
Salt and cayenne.

Skin the almonds, shred them into long, fine strips, and fry them in the butter until a light golden brown. Lift them out, drain on paper, dust liberally with salt and cayenne, and keep them hot.

Mix the cream and cheese and season carefully. Cut the toast into thin, long sippets. Spread them with a good layer of the cheese mixture, and cover the top of each plentifully with the devilled almonds.

Serve very hot. Cost, 6d

HÂTELETS DE FROMAGE

Required: One ounce of semolina.
Half a pint of milk.
One ounce of grated Parmesan cheese.
The yolks of two eggs and one whole one.
Half a pound of Gruyère cheese.
White crumbs.
Salt and pepper.
(*Sufficient for six.*)

Boil the semolina in the milk until it is thick enough to stand alone; season it carefully with salt and pepper. Next, add to it the beaten yolks of the two eggs and the Parmesan cheese. Stir the mixture over the fire for a few minutes to cook the yolks, then turn it on to a plate, and spread it evenly on it; it should be about half an inch thick. When it is cold, stamp it into rounds with a plain cutter the size of a shilling

Cut the Gruyère cheese into rounds of the same size and thickness Thread these rounds alternately on a small skewer, beginning and ending with cheese, there should be two rounds of semolina and three of cheese.

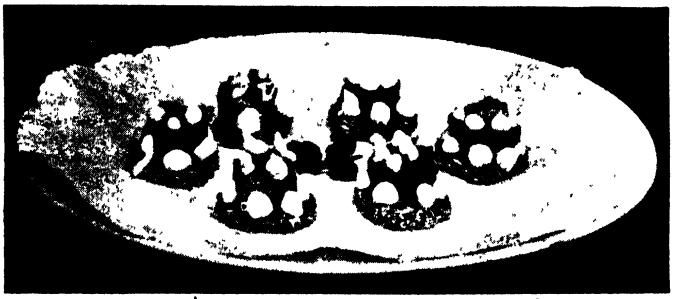
Beat up the egg, brush the hâtelets over with it, then cover them with white breadcrumbs. Have ready a pan of frying fat, and, when a faint bluish smoke rises from it, put in the hâtelets, one or two at a time, and fry them a golden brown. While they are hot, draw out the skewers carefully.

Pile the hâtelets on a hot dish, and serve them at once.

Cost, 1s.

YARMOUTH STRAWS

Required: One kippered herring
Half a pound of short-crust pastry
Two ounces of grated cheese
Cayenne or pepper
(*Sufficient for six*)



Anchovy Croutes à la Victoria. A favourite and delicious savoury

Roll the pastry out to the thickness of a quarter of an inch. Sprinkle half the cheese over it, and on this dust a little cayenne or pepper. Fold the pastry in three, and roll it out again. Sprinkle over the rest of the cheese, fold it in three, and roll it out to about an eighth of an inch in thickness.

Cut the pastry into strips about three inches long and a quarter of an inch wide.

Cut the herring in strips of the same size. Place together a strip of herring and one of pastry, twist them round each other, pressing the ends firmly together. Lay the twists on a baking-tin and bake them a delicate brown in a quick oven. Serve very hot.

Cost, 6d.

ANCHOVY CROÛTES À LA VICTORIA

Required: Three anchovies
Three tablespoonfuls of cream
Three teaspoonfuls of grated cheese
A little bread.
Cayenne.
(*Sufficient for six.*)

Carefully split open the anchovies; remove the bones, and divide each fish into two fillets. Wipe them free from oil, curl each round neatly, leaving a little cavity in the centre. Stamp out six small rounds of bread—they should be about the size of a two-shilling-piece in diameter. Fry these rounds a pretty brown in clarified butter, drain them well on paper, and let them get cold.

Next, whip the cream until it will just hang on the whisk, then stir into it the grated cheese, a careful seasoning of cayenne, and, if necessary, a little salt. Put this mixture into a forcing-bag with a small rose pipe, force a little cream into the centre of each round, and press an anchovy on to it. Fill in the cavity in the anchovy ring with the cream, using the forcing-bag.

Force the rest of the cream mixture prettily round the edge of the croûtons, and, if liked, round the upper edge of the fillet. Arrange on a lace paper, and garnish with a sprig or two of parsley.

Cost, about 8d.

SCOTCH TOAST

Required: Toast.
One tomato.
The remains of a dried haddock.
Two walnuts
(*Sufficient for four*)

Remove all skin and bone from the haddock, chop it finely, and season it with pepper. Cut the tomato into slices. Have ready four rounds of hot buttered toast, spread a layer of haddock on each round, lay a slice of tomato on the top, and on this put a half of walnut. Put the rounds on a tin in the oven until they are thoroughly hot and the tomato is tender, then serve at once.

Cost, 4d. to 6d.

N.B.—If preferred, the walnut may be omitted.

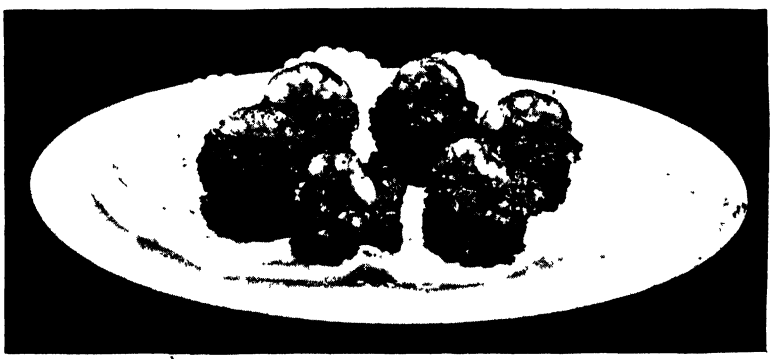
PRAWN CROÛTONS À LA MADRAS

Required: One dozen prawns.
The yolks of two hard-boiled eggs.
One and a half ounces of butter.
Two teaspoonfuls of shrimp paste.
Two teaspoonfuls of mayonnaise sauce.
Two teaspoonfuls of well-boiled rice.
Three stoned olives.
Stale bread
Cayenne and lemon-juice.
(*Sufficient for six*)

Cut a slice of bread barely half an inch thick, then stamp it into rounds the size of a two-shilling-piece; melt an ounce of the butter in a frying-pan, and fry the rounds of bread a golden brown; then drain them well on paper.

Pound the yolks of the eggs in a mortar with the rest of the butter and the shrimp paste; when these are in a smooth paste, add half the prawns and olives, cut in small dice, also the rice and enough sauce to mix all together. The mixture should be stiff but not dry.

Season it carefully with lemon-juice and cayenne. Heap it on the croûtons, and place a shelled prawn across the top of each croûton, sprinkling them if possible with a little coralline pepper. Serve them on a lace paper.



Prawn Croutons à la Madras. Prawns are a shell-fish that most people like, and form the basis of this savoury

Cost, about 1s. 9d.

LOBSTER PUFFS

Required: Six ounces of short-crust pastry.
Four tablespoonfuls of chopped lobster
Two tablespoonfuls of grated Parmesan cheese.
Two tablespoonfuls of white crumbs
Half a tablespoonful each of vinegar and oiled butter.
Salt, nutmeg, and cayenne
Half a teaspoonful of made mustard.
(*Sufficient for six or eight puffs*)

Roll out the pastry very thinly. Sprinkle it with a little cheese, fold it in three, and roll it out again. Continue this rolling and sprinkling with cheese until all of it is used, then cut it into thin rounds about two inches in diameter.

Pound the lobster to a paste with the crumbs, vinegar, mustard, oiled butter, and seasoning. Put a heap of this mixture in the centre of each round of pastry, wet round the edges, and fold them over the mixture

so as to form the pastry into triangular shapes. Brush them over with a little beaten egg, and bake them in a quick oven for about ten minutes. Sprinkle a little lobster coral over each, and serve them very hot.

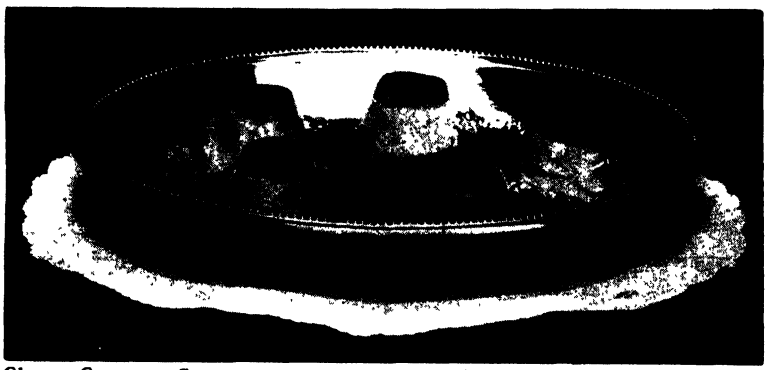
Cost, about 1s. 4d.

CHEESE CREAMS

Required: Two ounces of grated Parmesan cheese.
One ounce of grated Gruyère cheese.
Half a pint of cream.
Quarter of a pint of aspic jelly.
Salt and cayenne.
For decorating the moulds:
Truffle or chillies.
Aspic jelly
(*Sufficient for five or six*)

First decorate some small dariole moulds. Melt a little aspic jelly, and pour some into each mould; it should be about a quarter of an inch thick. When this is set, put in some small fancy shapes of truffle and chillies. Set these with a few drops of aspic.

Next, whisk the cream until it will just hang on the whisk; then add the grated cheese with salt and cayenne to taste. Add the salt sparingly as some cheese is very



Cheese Creams. Savoury creams are not difficult to prepare and are liked by many

salt. Melt the quarter of a pint of aspic, whip it slightly, then stir it into the cream. Pour the mixture into the prepared moulds, and leave until it is set. Then dip the moulds into tepid water, and turn the creams on to a dish, garnish it with chopped aspic.

Be careful the water is not too warm when the moulds are put in, otherwise it will melt the aspic and ruin the appearance of the creams.

Cost, 1s. 10d.

GHERKIN CROÛTES

Required: Four pickled gherkins.
Six rounds of fried bread.
One hard-boiled egg
Two teaspoonfuls of butter
(*Sufficient for six*)

Cut the rounds of bread the size of a two-shilling-piece, and fry them a golden brown, if possible, in butter. Separate the yolk and the white of the egg; chop the white finely, and rub the yolk smoothly into the butter, seasoning the mixture carefully. Spread a thick layer of it on each croûte. Cut the gherkins into strips. Arrange these in a lattice pattern on the top of each croûte, trimming off all untidy pieces with a pair of scissors. Arrange the chopped white in a neat border round the edge of each croûte, and serve them on a lace paper.

Cost, 6d.

BOUCHÉES À LA VINCENT

Required: Small cases of puff pastry.
For the mixture:
Two or three sardines.
One egg
A quarter of a teaspoonful of flour.
Half an ounce of butter
One teaspoonful of anchovy sauce.
Salt and pepper.
(*Sufficient for four to six*)

The cases should be about the size of half-a-crown. Bake them carefully and remove the centre

Skin and bone the sardines, melt the butter in a saucepan. Stir in the flour, then add the sardines, the beaten egg, and the sauce, with salt and pepper to taste It will probably require very little salt, as the anchovy sauce is somewhat salt

Stir the mixture over the fire until it is quite hot, then fill in the cases, piling it up slightly, and put on the little tops previously removed.

Put the cases into the oven to get thoroughly hot and arrange them on a pretty lace paper

Cost, 1s

COD'S ROE TOAST

Required: Two or more slices of bread
A quarter of a pound of smoked cod's roe
One ounce of butter.
Pepper or cayenne.
One teaspoonful of chopped parsley
(*Sufficient for about four*)

Stamp the bread into small rounds Melt the butter in a frying-pan, and when it is hot, fry the rounds of bread a pretty, golden brown, then drain them on kitchen paper.

Cut the cod's roe into thin, neat slices, and place one on each round of fried bread Sprinkle well with pepper and a little parsley, and put them on a tin in the oven for a few minutes

Serve them on a lace paper. If preferred, small rounds of buttered toast may be used instead of the fried bread.

Cost, 7½d.

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men,*
Famous Women of the Past	*Women's Clubs*	*etc., etc.*
Women's Societies		

WOMAN'S WHO'S WHO

MISS JOHANNA REDMOND

THE daughter of the leader of the Irish party promises to become one of our leading lady dramatists. She first wrote a one-act play, which was produced at the Palace Theatre towards the end of 1910, and this she followed by the production of another play for the Gaiety Theatre, Dublin, called "The Best of a Bad Bargain," which gained much favour among the public and critics. As a child Miss Redmond was passionately fond of writing, and confesses that locked away in the recesses of her desk are many juvenile efforts, which she has not had the temerity to offer to a publisher. Miss Redmond's plays have been written during intervals when not engaged in private secretarial work for her father, to whom she has proved of great assistance. It is interesting to note, by the way, that Mr. Redmond himself is greatly interested in the theatre. Indeed, when a schoolboy, he was a talented performer in amateur Shakespearean productions, and when in London is an enthusiastic "first nighter" when his duties permit.

Miss Johanna Redmond
Werner, Dublin

MRS. DAVID BEATTY

THE only daughter of the late Marshall Field, who owned the greatest dry goods store in the world, Mrs. David Beatty brought to her husband immense wealth on the occasion of her marriage, in 1901. At that time her husband was Captain Beatty, who to-day enjoys the distinction of being the youngest Rear-Admiral on record, not even excepting Nelson, who was promoted to that rank in his thirty-ninth year, whereas Captain Beatty was but thirty-eight when he achieved his present rank! Mrs. Beatty is said to have induced her husband to decline a title which might have been his, as she prefers to be simply the wife of an admiral of the English Navy. She is one of the most popular American wives of English husbands, and quite a favourite with the Royal Family. She rose quickly into social eminence some years ago, when she took over Invercauld, which faces Balmoral from the other side of the Dee. The late King Edward was often her guest for the shooting season.

Miss Edith Craig
Kate Pragnell

Mrs David Beatty
H Walter Barnett

MISS EDITH CRAIG

A DAUGHTER of Miss Ellen Terry, Miss Edith Craig bears a striking resemblance to her famous mother. "We are so alike," Miss Craig once remarked, "that, when I was playing in 'Getting Married,' a lady wrote to my mother and warned her that someone was imitating her in appearance and voice. Very often when my mother had to appear in a vision in one play she was too tired to stand still all the time, and I used to take her place. Not one of the audience knew the difference." Miss Craig, who was born in 1869, first appeared at the Lyceum Theatre with Irving, but of late years has turned her attention to designing theatrical costumes. She designed her mother's dress as Queen Katherine in "Henry VIII," and all the costumes in Mrs. Langtry's superb production of "Madame Mars," and Mrs. Brown Potter's in the play "Du Barry." Miss Craig has also acted in the capacity of stage manager for her mother during the latter's American tours. Her brother, Mr. Gordon Craig, is known as one of the most original designers of stage scenery in the theatrical world.

THE COUNTESS TORBY

IT was because, twenty years ago, the Grand Duke Michael of Russia married the handsome daughter of Prince Nicholas of Luxembourg that the late Tsar Alexander banished him from Russia, and deprived him at the same time of his titles and estates, the ban not being removed until the present Tsar came to the throne. The Grand Duke, therefore, made his home in this country, and he and his wife were soon numbered among the most popular persons in English society. The story of their marriage is quite romantic. One day the Grand Duke was riding in Nice, when a pretty girl with flying hair swept past on a runaway horse. The Grand Duke spurred after her, overtook and rescued her, fell in love, after the manner of knights-errant who rescue fair damsels, and married her. And, in spite of the wrath of Tsar Alexander, the marriage has proved an ideally happy one. Like her husband, the Countess is keenly devoted to sport. She has two charming daughters, who, like their mother, are enthusiastic golfers. The Grand Duke's heir, born in 1899, is also learning the intricacies of the Royal and ancient game.

The Countess Torby
Langfier

"FRANK DANBY" (Mrs. Julia Frankau)

IT is doubtful if any woman writer of to-day has had a more curious career than Mrs. Julia Frankau, who writes under the pseudonym of "Frank Danby." After trying journalism, and writing a couple of books, she abandoned novel writing for no less than ten years in favour of studying engraving, and there are those who consider that her reputation as a novelist is decidedly second to her fame as a connoisseur and a bibliophile. Indeed, the beautiful and costly works on colour prints, signed "Julia Frankau," have brought the authoress a fortune. Then, however, she lapsed into novel writing again, and in 1902 published "Pigs in Clover," that brilliant study of contemporary manners and morals which aroused the admiration of the world. And it is an interesting fact that even her first book, a novel entitled "Dr. Phillips," which Mrs. Frankau wrote when she was nineteen, sold to the extent of 100,000 copies, although she only received £25 for the story. In 1909 Mrs. Frankau announced her intention of retiring from the literary arena, and devoting herself to embroidery and auction bridge, her chief recreations. Mrs. Frankau lives in a delightful house in Grosvenor Street. Her husband, it might be mentioned, died in 1904.

Mrs. Julia Frankau
Beresford

LADY TROUBRIDGE

ONE of the most interesting ladies in society is Lady Troubridge, a sister of the Countess of Dudley. Her philanthropic work has won for her much popularity, and, as most people are aware, she is a prolific writer of plays, stories, and magazine articles. It was in 1897 that she published her first book, "Paul's Stepmother," one of her most successful stories being "The Woman Thou Gavest," published in 1906. Three years previously a serious play, entitled "Mrs. Oakleigh," was produced at the New Theatre, with a strong group of players in the various parts, and attracted much attention. Lady Troubridge's husband, Sir Thomas Troubridge, is the son of a brave officer who had both his feet carried away by a cannon-ball at Inkerman, and is descended from the gallant Admiral who was commander of the Culloden at Trafalgar, and who shortly afterwards was lost with all his crew when the Blenheim foundered. Lady Troubridge was married in 1893, and has three children, one son and two daughters.

Lady Troubridge
La'lie Charles

MADAME SORGUE

ONE of the most remarkable women in Europe is Madame Sorgue, a Frenchwoman of independent means, who, during the last ten years has taken part in some fifty strikes in different parts of the world. She is regarded as a comrade by millions of workers, and it has been suggested that not a little of the labour conflict which disturbed this country during the summer of 1911 was due to the visit she paid to this country the year previous. On that occasion this "stormy petrel of strikes," as Madame Sorgue has been termed, visited England on behalf of the French railway strikers, and during her stay her efforts were directed to appealing to the British railway and transport workers for financial help for their French colleagues. Madame Sorgue has assisted in strike agitation all over Europe purely for the love of the cause. Many times she has been arrested, and at Milan the Public Prosecutor demanded that she should be sent to solitary confinement for five years, but public agitation against this terrible sentence—which usually drives prisoners to madness or suicide—was so strong that Madame Sorgue escaped with two months' imprisonment. In personal appearance, Madame Sorgue is quite unlike the conventional agitator, being a woman of charming manners, youthful appearance, and attractive personality. She often wears a large red bow over her heart, in token of her devotion to the cause of Socialism. She speaks perfect English, a rare accomplishment for a Frenchwoman.

Madame Sorgue

EX-QUEEN MARIE AMÉLIE OF PORTUGAL

A Coincidence in Modern History—An Exiled Family—The Best Friends of Portugal—A Crime which Shocked Europe—Fascinated by a Portrait—Story of a Royal Romance—"Queen of Charity"—The Lady Bountiful of Portugal—Queen Amélie as a Medical Student and Nurse—Her Majesty's Life-Saving Feats—What Ex-King Manoel Thinks of His Mother

THAT the mother of the dethroned King Manoel II. of Portugal should be living in exile with her son in this country adds one more to the list of striking coincidences in modern history.

It was in England that her parents, the Comte and Comtesse de Paris, sought refuge when, in 1887, the French Republican Government passed an Expulsion Act which made the Comte and Comtesse as chiefs of the Orleans family, and therefore pretenders to the throne—and their children exiles from France And it was to this country, many years previously, that the Comte had been brought when his father, Louis Philippe, had been forced to abdicate on the declaration of the Second Republic.

As a matter of fact, Queen Amélie was born in England in 1865 at Orleans House, Twickenham, not far from where she and her son are now residing, and there she spent the greater part of her youth with her mother and sister, the present Duchess of Aosta, and her brother, the Duke of Orleans, who resides at the beauty spot in Worcestershire, Wood Norton, Evesham

Queen Amélie's Girlhood

Those were happy days for the unfortunate Queen, who has lived to see her husband and eldest son fall victims to the bullets of assassins, and her second son deprived of his throne, within the short space of two years. With her mother and sister she indulged in British sports and pastimes, taking part in "covert shoots," both at Wood Norton and Sandringham, and hunting frequently with the Grafton and other packs of hounds Her Majesty, too, was educated on thoroughly English lines, and as a girl displayed that broad practical-mindedness and charm of manner which have been characteristic of her later years. She always loved England, and there were tears of gratification in her eyes when, in November, 1904, she drove through the streets of London with her husband while paying a visit to the late King Edward. The public seemed to remember that if the Queen was not English by birth, she was English by education and breeding They were attracted, too, by the geniality of her husband—a thorough sportsman and a firm friend of England. And it was these things which led to a greeting, the enthusiasm and sincerity of which touched her Majesty so deeply.

In the past there had been serious differences between this country and Portugal, and the early years of Dom Carlos's reign were troubled with an unfortunate dispute with England which the King happily tided over. He is reported to have said :

King Carlos's Opinion of England

"The English are the best friends of Portugal, and therefore Portugal's king; but, unhappily, while I recognise that fact, my subjects cannot They are fine fellows, these subjects of mine, but they are excitable. and their sturdy patriotism makes them, perhaps, a little too sensitive and too ready to fancy themselves injured, and the national honour insulted, by the little rubs which are inseparable from international diplomacy. A great and masterful country like your England must unavoidably tread on the toes of its weaker neighbours now and then. You don't mean to be rude, perhaps, but our corns are tender, and John Bull's feet are heavy. It is a pity, because we remember the little slights and forget the great benefits."

These words were characteristic of the man who did more for his country than any other Portuguese monarch of modern times. Dom Carlos was a firm, wise, and tactful ruler He was a man of a somewhat similar type to the late King Edward, and the foul and horrible manner in which he was assassinated in February, 1908, sent a shock through Europe.

The fact that a determined effort was made by the regicides to exterminate the whole Royal family of Portugal aroused universal indignation It will probably be remembered that the King and Queen, Prince Luiz—the Crown Prince—and Prince Manoel, were returning from a drive when a group of Republicans, hidden among the trees and shrubs on the side of the road, fired a number of shots at the carriage with rifles and revolvers The Crown Prince was struck by a rifle-shot and killed instantly, while the King died shortly afterwards of several wounds. Prince Manoel was also wounded, but only slightly, while the Queen had her hat and clothing pierced by bullets.

The "Charity Queen"

It was a cruel deed, perpetrated against a family who had neglected no opportunity to add to the peace, prosperity, and happiness of Portugal; and the fact that even the Royal lady who had laboured indefatigably on behalf of the poor, and whose philan-

thropic work had earned for her the title of "Charity Queen," was not safe from the assassin's weapon caused people to wonder where the deeds of such revolutionaries were going to stop

Queen Amélie truly loved her husband. Her marriage was one of the greatest happiness It was, in fact, an ideal romance, Dom Carlos falling in love with his bride before he had seen her. Dom Carlos, then the Crown Prince, declared that nothing would ever induce him to marry any but a "fairy princess," who was pretty, rich, and good. None of the ladies of reigning families within his acquaintance seemed to fulfil these conditions One day the Comtesse de la Ferronaye, the wife of the French Ambassador at Lisbon, obtained a large photograph of Princess Amélie, and placed it in her drawing-room Fascinated with the portrait, the Prince is reported to have said, "Your friend must be very charming"

His hostess smiled, and replied, "As good as she is charming, your Highness That is the Princess Amélie of Orleans."

Charmed with the portrait, the Prince hastened to Paris, where the Princess was staying, to make the acquaintance of the original It was a case of immediate reciprocal affection, and shortly afterwards the engagement was announced The marriage took place with much splendour at Lisbon on May 22, 1886

The festivities recalled the ancient glories of Portugal, and magnificent processions filled the streets, and the beauty and charm of the Princess at once captured the hearts of her husband's subjects. It was not until three years later that Dom Carlos was called to the throne, but for some time previous he had been acting as regent, owing to his father's illness. And it was Queen Amélie who, by her great strength of character and distinguished intellectual gifts, helped her husband at a time when the affairs of Portugal were in a very troubled state.

She set to work to encourage and develop education, art, and science in Portugal. Hospitals, schools, and charitable institutions found in her Majesty not only a willing patron but also a practical-minded worker. She established hospitals and nursinghomes on business lines, and from her own purse supported a hospital for poor children which she personally superintended.

H.M. Queen Amélie of Portugal, who with her son, King Manoel, is an exile in this country, owing to the revolution in Portugal
Photo, C. Lansdyke

She has always had a great fondness for hospital and nursing work. Countess von Bothmer, in a biography of her Majesty, says "Subjects to which she has devoted a great deal of attention, and in which she has always taken an interest, are the science of nursing and the study of medicine Not only has she studied nursing theoretically, but she has also put her knowledge to practical proof, for during the last fatal illness of the Duchess de Montpensier (her Majesty's grandmother), and the illness of other relations, the Queen has come forward and shown herself a skilled and trustworthy nurse Indeed, nursing would seem to be her true vocation. She takes an affectionate interest in her patient, and a scientific view with regard to the progress of the malady.

She has no fear of infection, and shirks no unpleasant sight or risk if she thinks she can be of help to the sick."

In Queen Amélie, the needy and poor always found a ready friend and helper. She frequently visited the poorer districts of Lisbon, incognito, in order to alleviate distress. No one ever appealed in vain to her. She was, in fact, the Lady Bountiful of Portugal, and the Pope conferred upon her the Golden Rose as a signal mark of his favour in recognition of her personal services in the cause of charity.

Many stories are told of this Royal lady and her kindness. On one occasion, when walking with a Lady of Honour in the environments of Lisbon, the Queen heard cries of distress coming from a neighbouring wood. She went to see what was the matter, and found a wood-cutter had been injured by a branch of a tree falling on his head. Her Majesty attended to the man's injuries, then, with the help of her companion, assisted him to reach his cabin. Later on she called to see the patient, who asked for her address.

"I shall never be able to repay you," he said, "but as soon as I can go out, I'll bring you a basket of fresh eggs and butter by way of thanks."

A Naïve Petition

On another occasion, while motoring in the country, the chauffeur mistook the road, and the party were at a loss to know which way to take. A gentleman of the party asked a peasant to direct them, but the man, eyeing the magnificent car and the aristocratic occupants, imagined they were making fun of him.

"As if you don't know," he said.

The Queen laughed and assured him they were lost. After that the peasant condescended to act as cicerone.

"Give him this for his trouble," said the Queen to one of her escort, handing him a gold coin. The following day the peasant arrived at the palace and asked to see Queen Amélie.

"I know her," he said, quite seriously. "I saw her yesterday, and I want to see her again."

The attendant would have turned him away, had not one of the ladies-in-waiting recognised him.

"Yes, 'tis thou," he said with great satisfaction, when he was ushered into her Majesty's presence. "I did not tell thee yesterday, I have two little ones without a mother. Wilt thou be their mother?" With characteristic tenderness Queen Amélie accepted the trust, and had the children placed in a special institution under her patronage.

Among her other accomplishments, Queen Amélie possesses a gift for practical millinery and dressmaking. She was always distinguished as one of the most becoming and beautifully dressed Royal ladies in the world, possessing that gift which all women covet, of knowing exactly how to look her best. She is her own dressmaker and milliner, and her taste has always been the envy of Portuguese society. One of her most attractive photographs shows her in a clinging, scintillating robe, designed by herself, which shows the beautiful lines of her figure. She is the possessor of beautiful lace, including wonderful point d'Alençon and point de Venise. In the matter of morning dress for everyday wear, her Majesty patronises the sartorial experts, and wears beautifully cut coats and skirts of tweeds and cloth.

Practical Kindness

At one time it was her custom to have a room set apart in the palace at Lisbon where her hats were continually in the progress of construction under her supervision. This gift for millinery she also used in the cause of charity.

Once while driving in Lisbon she saw a young girl who had fainted from hunger in the street. Descending from her carriage, the Queen had the girl carried into a shop and personally attended her. Inquiries showed that the girl was a milliner and was struggling to support herself and her invalid mother. Her Majesty sent the little milliner enough for her immediate needs, and then commanded her presence in the workroom of the palace. Here the girl was given three bonnets made by the Royal hands, and told to take them as models, call them "Bonnets Amélie," and tell her customers that they were made in the Queen's own fashion. Her Majesty herself set the fashion by wearing one of the bonnets made by the girl, who thus, it is related, ultimately built up a valuable business.

Apropos of her Majesty's practical knowledge of medicine, it might be mentioned that years ago she came to the conclusion that corsets and tight-lacing were responsible for much illness among her sex, and when the Röntgen rays were first discovered, she pressed the invention into her service. A lady of the Court, who was in the habit of compressing her waist, was induced to be photographed by Röntgen rays, and the result showed the evil effects of the practice.

A Royal Life Saver.

Mention has already been made of the Queen's fondness for English pastimes, and it was while living in England during her father's exile that she learned to swim. As a matter of fact, few women can approach her Majesty as a swimmer, and she has turned her prowess in this direction to such practical use that she possesses not only a medal for life-saving given by the German Emperor, but also the medal of the Royal Humane Society. Some years ago a child fell into the Tagus while the Queen was near. She immediately sprang into the river and rescued the child, and for this she was awarded the medal of the Royal Humane Society.

Some time afterwards, one of her boatmen at Cascaes, the Brighton of Portugal, was in danger of drowning owing to the fact that

his boat had overturned and entangled him Queen Amélie, who had been bathing, swam to the rescue of the man and saved his life. For this act of heroism she received a commemorative gold medal from the Kaiser.

As a mother, however, as well as a wife, a queen and friend of the people, Queen Amélie has set the highest example. Her marriage with Dom Carlos resulted in the birth of two children—the Crown Prince Luiz, who was born in 1887, and was assassinated with his father, and the present King Manoel, who was born two years later. She was her sons' constant companion and mentor, and they both idolised their clever mother.

King Manoel as a Boy

Manoel, however, was always the "mother's boy," and between him and the Queen there has always been a close and loving comradeship. Among the ladies of the Court, and with the children of the Portuguese nobility, the two princes were brought up in a most simple manner, free from the oppressive etiquette which had tortured Royal children in Portugal. Under his mother's influence Manoel developed a serious and studious youth.

"My boy," she said to him, "it is not enough to be a prince. You must work and study to make people respect you for yourself and your good qualities"

"Well, thank goodness," said the lad, "I shall never be more than a prince. I don't envy Luiz his chance of the crown When I grow to be a man I mean to have a good time like a private gentleman, marry the girl I like best, and go in for a naval career"

Alas, his boyish ambitions have not been fulfilled; for Fate, who takes no account of human wishes, has ordained otherwise.

As illustrating the love which exists between Queen Amélie and her son, the story is told that, when during his training for the Navy, he was anxious to return to Lisbon to continue his studies, Queen Amélie asked him, somewhat piqued, why he was so eager to leave her.

"Because if I do not leave you at once, I shall be unable to leave you at all," he quoted prettily, from one of her favourite poets.

Her Son's Councillor

During the time Manoel occupied the throne of Portugal his mother was the councillor to whom he most appealed. He could not forget how her Majesty, on that terrible day when the shots of the assassins poured into the carriage, threw herself before him and his brother, as if to protect them from the bullets of the revolutionaries As a matter of fact, Manoel also would probably have been shot down had not Queen Amélie acted in this way, and thus to a certain extent disconcerted the assassins. The young King's admiration for his mother's heroic act can well be understood. He made public acknowledgment of her love and courage by bestowing upon her the Orders of San Bentos de Aviz, Christo, and Sao Thiago, decorations reserved for the doers of heroic deeds. These orders have never before been bestowed upon a woman, yet that they have never been more worthily awarded will be the universal verdict.

The Tragedy of a Crown

Queen Amélie has suffered as no other queen has suffered during the last three years. The tragedy which deprived her of her husband and son has aged her and caused her to lose much of that vivacity which led someone to describe her as "the most charming queen in Europe"; but she still lives in the hope that her son will come into his own again. Courageous to a degree, she seconded her son's desire, when the revolution broke out and he was obliged to flee from Lisbon, that he should endeavour to gather the Royalists together and win back his throne by force of arms. The task would have been a hopeless one, however; and whether events will so shape themselves as to enable King Manoel to win back his crown the future alone can tell. In the meantime the Queen and her son live quietly at Richmond, and it is doubtful if any of the Royal exiles who have found refuge in this country have aroused such widespread interest and sympathy as Queen Amélie and her son Manoel.

A Woman's Place

The late King of Portugal once said, "If I were ever put to the test, I should prove to Europe that though the King of a small nation could not hope to be victorious over a powerful enemy, I could be brave and loyal, and could die for the honour of the flag"

Queen Amélie immediately replied, "And I should not let the king go that way alone"

"A woman's place is not on the battlefield," remarked a courtier.

"A woman's place and a queen's is always at her husband's side in good report and ill, and I should go with him," said the Queen

And it is the same spirit which actuates her Majesty in remaining by the side of her dethroned son

To a true mother, as to a wife, the fact that danger threatens or fortune frowns, or, perchance, even death menaces, is one of sublime indifference The only thing that matters is that her beloved has need of her, for either protection or comfort, and her weakness becomes the strength of a lion, and her natural shrinking from violence and danger turns to the fearless courage of the heroes of old.

In such heroic mould has the character of Queen Amélie been cast, and she has indeed proved herself the worthy daughter of a noble line and the fitting spouse of a brave king, as well as the devoted mother of a devoted son. No tribute of mere words can be too eloquent for this noble wife and mother.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

Continued from page 3304, Part 27

THE GIRLS' FRIENDLY SOCIETY

The Emigration Department and Its Work—Lodges and Homes of Rest—Branches in Other Lands—Torch-bearers to Those in the Shadows

A GIRLS' Friendly Society member once remarked that it did not seem possible to get beyond the reach of the society. Many a young woman leaving her native land, and going into an unknown country, is strengthened for her journey by this thought. Working in conjunction with the Travellers' Aid Association and the British Women's Emigration Association, the Girls' Friendly Society is able to secure help and protection for its members travelling to almost any part of the world. Not only are members helped to reach a given destination, but, if they wish, their Associate can find out for them whether they are making a wise choice. For instance, the girl going out in the hope of obtaining professional or other work in the United States will probably be advised by her Associate to go to Canada instead. (During the last year over 50,000 persons have gone from the United States to Canada. It is far wiser to go to Canada direct from England than to pay custom to go into the States, and then again to go out of them.)

The Emigration Department

This is, of course, merely general advice. Many travellers need to go to the United States, and the care taken by the Girls' Friendly Society in meeting girls there, *when they apply in time*, is beyond all praise. The dangers young girls are exposed to, if they do not go through a society, on landing in New York are very terrible.

Girls are beginning to realise that their Associates are in a position to get expert knowledge for them on this subject, and they do not drift so easily as heretofore into the hands of professional agents, through whom, having paid a deposit, they felt bound to book their passage and go to the places advised by them—places which sometimes they would have given all they possessed never to have entered.

Many Associates are finding the Emigration Department an immense benefit to themselves. Special arrangements can be made for their comfort in travelling; and in addition to this, by booking through the society, the commission on their ticket, which would otherwise go to the ordinary shipping agent, will now go towards helping their poorer sisters to emigrate.

Lodges (where members can live or stay for a time), *Homes of Rest*, and *Training Homes* are to be found in various parts of the country, and also abroad. (A new lodge was opened in Allahabad, India, during 1909.)

Many lodges now have a *restaurant* attached, where well-cooked meals at reasonable prices are served. In some lodges members are allowed to bring a friend to tea on Sunday afternoons. One home of rest, that at Southsea, has a ward for convalescents who are not quite well enough for the ordinary home.

Some of these branches, and also individual members, often "adopt" a sick member, write to her, send her presents and flowers, and, if she is fit for it, provide the means for her to go and stay for a time at a seaside lodge or home of rest. Many touching instances can be given of the way in which lonely lives have been brightened and cheered by this means.

Branches in Distant Lands

This far-reaching and beneficent society is ever increasing the field of its work, and in almost all quarters of the civilised world it is now represented by flourishing branches. A list of the names of the chief of these is an interesting, and, considering the comparative youth of the society, a wonderful one. They comprise such widely distant places as Paris, Bucharest, Bordighera, Boulogne, Malta, Milan, Cannes, Constantinople, Antwerp, Florence, Marseilles, Palermo, St. Petersburg, Frankfort, San Remo, Smyrna, Madrid, Lyons, Karlsruhe, Lisbon, Oporto, Rouen, and Trieste. This list does not, of course, include many other cities where Associates may be found to whom girls can apply for assistance and kindness.

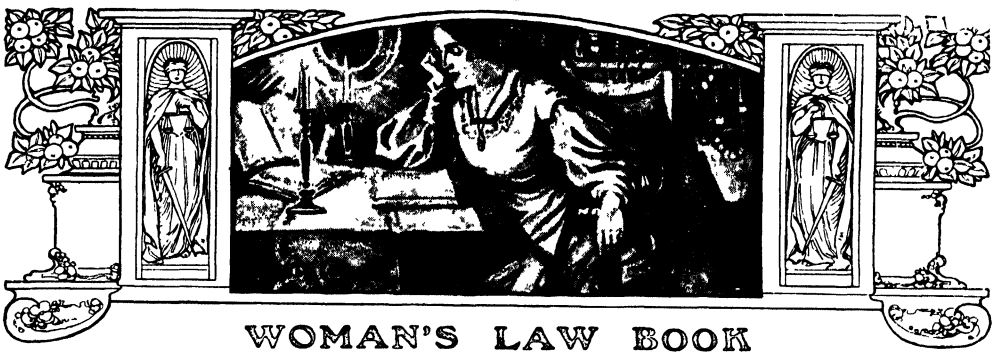
There are also branches in India and Burmah.

Sister societies are established in Scotland, Ireland, America, Canada, Australia, New Zealand, South Africa, and Newfoundland, and are yearly extending their spheres of usefulness. In such lands they are often the only link with home that the lonely and, perchance, friendless girl emigrant can possess.

The Torch-bearers

"Our organisation is a quiet one. It begins with prayer and devoutness; it has common-sense and a knowledge of needs. The older womanhood is a torch-bearer to those in the shadows, and stands on the stairs to give light to them that ascend. We must shape our lives so that others may follow them." These words, quoted from an address given at a Girls' Friendly Society Conference in Montreal, seem very accurately to sum up the aims and aspirations of the Girls' Friendly Society.

Further information can be obtained from the Secretary, Girls' Friendly Society Central Offices, 39, Victoria Street, S.W.



WOMAN'S LAW BOOK

By G. D. LYNCH
(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to :

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

LAW RELATING TO ANIMALS

Continued from page 3307, Part 27

Cruelty to Animals as Defined by Law—Regulations Affecting Slaughter-houses—Destroying Injured Animals—Laying Down Poison—The Disposal of Carcases—Cattle Traffic

Extensions

THE close time for birds may be varied or extended, and absolute protection for certain birds may, for special reasons, be obtained, and the Act extended within the county to any wild birds not included in the schedule Any person may demand the name and address of an offender, and a refusal to give the information, or the giving of incorrect information, is in itself a distinct offence, and punishable with an additional penalty of 10s.

Cruelty to Animals

The ill-treatment of domestic animals, and of captive wild animals, has been made a statutory offence The earlier Acts did not apply to wild animals reclaimed or in captivity, and a conviction could not be maintained for cruelty to parrots and caged lions, although it was decided that linnets, kept in captivity and trained to act as decoys, were domestic animals for this purpose And one judge of the High Court said that he was prepared to hold that leopards trained to hunt for their master, and otters trained to fish, were domestic animals However, the distinction is not now so important, on account of the amending Act, which does not even now extend to insects, as they cannot be classed as a domestic animal

What is Cruelty

The words of the principal Act are "cruelty, abuse, or torture," therefore there must be active ill-treatment amounting to the unnecessary abuse of the animal. The mere infliction of pain is not cruelty when reasonably necessary. The docking of horses, the spaying of sows, the branding of mountain lambs on the nose with a hot iron, although the cause of pain to the animals, have been held not to be cruelty within the meaning of the Act On the other hand, authorities differ. For instance, dishorning cattle by sawing off their horns close to their heads, in order to slightly increase their value and for convenience in feeding and packing, is an offence in England and Wales, but not in Scotland or Ireland, where the judges refused to regard it as unjustifiable or unnecessary.

Causing cows to be overstocked with milk, turning a mare into a field when its grazing must involve torture, and, in Scotland, allowing a horse to remain in a cart exposed and hungry, are examples of cruelty It is cruelty to begin to kill an animal and allow it to linger in pain, but no offence merely not to kill an animal in pain. To infuriate, tease, or terrify a captive wild animal is cruelty

Cock-Fighting

The keeping or use of any place for the purpose of fighting or baiting any bull, bear, badger, dog, cock, or other kind of animal, whether of domestic or wild nature, is prohibited. But cock-fighting has always been discouraged in this country, not out of consideration for the birds, but on account of the gambling which takes place, and was included in the Act against unlawful gaming in the time of Henry VIII Bull-baiting was made an offence in England in the reign of William IV., but only when it took place on or near a highway, where the bull might break away and injure the passing public. No humanitarian laws punishing cruelty to animals were passed until Queen Victoria had ascended the throne.

Slaughter-houses

The keeping of a slaughter-house without a licence is punishable by fine and imprisonment. The person who keeps the slaughter-house and the slaughter-house itself must be licensed, and the fact advertised by a notice painted over the door. The penalty of an infraction of this rule is a fine of £5 for every day on which the offence has been committed. Every person acting in the management of any place for the purpose of slaughtering horses or other cattle not intended for butchers' meat, must kill it within three days of its being brought there, and properly feed it until killed, and must not make use of it or allow it to be employed in any work under a penalty of forty shillings for every day it was employed, to which penalty the person who is actually working the animal is also liable A complete description of the colour, marks, and gender of the animal must be entered in a book, which must be produced when required. No person licensed to slaughter horses may exercise at the same time the business of a horse-dealer.

Animals in Vehicles

For improperly conveying animals in vehicles in such a way as to cause them suffering, the offender renders himself liable to a fine of £3 for a first offence, and an increased penalty of £5 for a subsequent offence Offenders may be apprehended by a constable, acting on his own observation, or on the complaint of any person who gives his name and address To obstruct the officer is an offence, and the vehicle and the animal may be detained.

Proprietors and Drivers

For offences committed by drivers of public vehicles the proprietor may be summoned to produce his servant, and, if he fails to do so, may be fined or be ordered to pay the penalty money or costs in which the driver may be convicted, subject to a right to recover from the defaulting driver or conductor. An appeal lies to quarter sessions for convictions in which imprisonment or a penalty of over £2 is awarded. Every complaint must be made within one calendar month.

Destruction of Injured Animals

Police-constables are empowered, upon the advice of a veterinary surgeon, to take measures for killing any horse, mule, or ass so severely injured that it cannot without cruelty be led away, if the owner is absent, or will not consent to the destruction of the animal. And reasonable expenses for the slaughter of the animal or for removing the carcase, if it is in a street or public place, may be recovered from the owner.

Poisoned Flesh

A penalty of £10 may be imposed on persons who wilfully place on any land any flesh or meat impregnated with poison, and thereby rendered poisonous and calculated to destroy life. The penalty is not incurred by putting poison for rats, mice, or small vermin in a dwelling-house and its enclosed garden, or in drains, if protected so as to keep out dogs.

But in Ireland occupiers of land may lay poisoned meat on their land after posting a notice in a conspicuous place, and leaving notice in writing at the nearest police-station.

Drugging of Animals

It has been made an offence punishable with fine or imprisonment for any person unlawfully to administer to any horse, cattle, or other domestic animal any poisonous or injurious drug, unless he has some reasonable cause or excuse, or is the owner of the animal or has his authority. The Act was passed to put a stop to the practice of grooms giving arsenic to horses to improve their coats, and does not apply to Scotland or Ireland.

Carcases Washed Ashore

Local authorities must pay the expenses of the burial or destruction of carcases washed ashore when carried out under the direction of a receiver of wrecks, but may recover such expenses from the owner of the vessel in the same manner as salvage is recoverable.

But in the case of a man who was in the habit of frequenting the seashore for the purpose of collecting anything that was thrown up by the sea, and who removed the carcase of a bullock which was washed ashore and sold it for his own benefit, it did not appear, in the absence of the owner of the bullock, the animal not being wreck, that the man was doing any wrong.

Cattle Traffic

Where the excessive cattle traffic at a railway station, caused by the company having bought land to extend their stations and cattle-pens, made the cattle-yard a nuisance to adjoining occupiers on account of the amount of business done, although there was no negligence in the mode of carrying it on, it was held that the adjoining occupiers were not entitled to an injunction to restrain the company from using the land for the cattle traffic.

Sent by Rail

Where a bullock was sent from Wales to Northampton, and duly loaded in one of the Great Western Railway Company's trucks, but on the journey managed to escape and got killed on the line, the railway company was held not liable on the grounds that the disaster was due to the "inherent vice" of the thing carried, and not to any negligence on the part of the railway company. But in another instance a cow was being taken by train from Doncaster to Sheffield, and on her arrival was let out by the porter in charge while the owner of the cow was signing the ticket for her delivery, the porter being warned not to let the cow out until the owner returned. The result of the porter's conduct being that the stupid animal ran into a tunnel and was killed, the railway company was held responsible for their servant.

THE LAW OF BANKING

Continued from page 3306, Part 27

When Deposit Accounts are Attachable—Current Accounts of Married Women and Infants—Cheques need not be Drawn upon the Usual Forms—How to Draw a Cheque—How to Alter a Cheque

WHETHER a particular deposit account is attachable by a garnishee order depends on the terms on which it is held. A deposit account repayable only on production of the receipt is not attachable, because the customer has only to retain the receipt and no one except herself can touch her money. Nor is a deposit account repayable on fixed notice which has not been given, because if she refuses to give the notice, her creditor cannot give it for her. But where a deposit account is repayable on demand or on fixed notice, which has been given, or at a fixed future date, or after the lapse of a specified time, the account is attachable And when the account is attached the whole amount is impounded, irrespective of the sum recovered by the judgment.

Current Account

A current account is the ordinary drawing account which stands to the customer's credit, for which she never receives any interest, and which she draws upon by cheque Money may be paid into a customer's account by a third person Money on current account falls within a bequest of "ready money," and passes under a bequest of "moneys owing to me at the time of my decease." It is payable to the legal representatives of a deceased customer on production of probate or letters of administration On the bankruptcy of the customer any balance to her credit passes to her trustee in bankruptcy, and on the service of a garnishee order the whole credit balance or current account is impounded. The Statute of Limitations applies to a balance left untouched for six years without payment of interest or sufficient acknowledgment

A banker is not entitled arbitrarily to close a current account in credit He must give the customer reasonable notice and make satisfactory provision for outstanding cheques.

Married Women

A current account may be opened with a married woman in her own name, and constitutes a binding contract with her, whether she have separate property at the time or not She has power to draw cheques and bonâ-fide dealings with the account cannot subsequently be questioned.

Infants

A current account may be opened with an infant so long as it is not allowed to be overdrawn. A cheque drawn by an infant entitles the holder to receive payment, and so constitutes a discharge. An infant cannot claim again money paid out to him or others on his cheques. Current accounts may be opened with corporations, whether trading or non-trading.

A married woman may have an account in her own name, or a joint account standing in the names of her husband and herself, to be drawn upon by a cheque, signed by both of them or by either of them, as the case may be.

Cheque Forms

When drawing a cheque, the customer should always use the forms provided by the bankers, but if she has not got her cheque-book with her and calls at the bank, she can there be supplied with a form for which a charge of one penny is made for the stamp. There is generally, however, no particular virtue in the forms, nor any necessity to draw a cheque upon a form taken from a cheque-book; a blank sheet of paper will do equally well, provided that it is signed and endorsed, and stamped with a penny or two halfpenny stamps, which must be cancelled by the drawer. The Bank of England, however, refuses to honour—*i.e.*, pay and cash—cheques which are not drawn on the forms provided for their customers.

How to Draw Cheques

The date must be placed in figures in the right-hand top corner, bankers usually refuse payment of an undated cheque, or in one which the date is incomplete—*e.g.*, January 1, 191—. On the first line should be written the name of the person or firm to whom the cheque is payable, ending with the word "Bearer," or "Order," and if the customer is drawing money for her own account she should make the payment to "Self." The amount payable should be written in letters on the line below, and in the lower left-hand corner the amount in figures, with the signature of the drawer in the right-hand corner opposite

A cheque of this description, if it has the word "Bearer," can be cashed across the counter of the bank on which it is drawn by anyone who presents it, or if the word is "Order," when endorsed by the person to whose order it is made out.

If the word "Bearer" is printed on the cheque and the customer wishes to make the cheque payable to "Order," she should draw a line through "Bearer," and write "Order", and if she desires to alter "Order" into "Bearer," the reverse process should be repeated, taking care to initial the alteration The above is what is called an open cheque, but if she has crossed a cheque which she wishes to convert into an open one, she has merely to write the words "pay cash" across the face of the cheque, adding her signature.

To be continued.

FAMOUS LOVE SCENES IN PICTURES

OVERTAKEN

A dramatic incident, common in an age when there were neither trains nor motors to make elopements easy and prosaic

From the painting by John A. Lomax

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WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

By J. A. BRENDON

Continued from page 3312, Part 27

No. 24. KING MILAN AND QUEEN NATALIE OF SERVIA—*continued*

OCTOBER 17, 1875. Vienna awoke very early in the morning. Sightseers flocked into the city incessantly. A great day was this, the wedding day of Prince Milan of Servia, the story of whose romantic betrothal had roused interest not only in Paris, but throughout all Europe. And everybody longed to see his chosen bride, Natalie Ketschko, for the fame of her beauty and charm of manner had spread broadcast.

By nine o'clock in the morning the streets were packed with a dense throng of people. In the Leopold Strasse—at any rate in the neighbourhood of the hotel at which the bridal pair had arranged to receive their guests—it was impossible to move.

Preparations had been made on the most lavish, sumptuous scale imaginable, and throughout the long morning the crowd waited, eager and expectant.

At last the clocks of the city boomed the hour of twelve. The great moment had come. Thousands of anxious necks craned forward. Thousands of eyes riveted their gaze upon the doorway of the hotel. But they were not kept in suspense for long. Indeed, the clocks had barely finished their chimes before the carriages, punctual to the minute, came bowling down the street.

In the first, by the side of her aunt, Princess Mussuri, sat Natalie, a vision of loveliness in her simple wedding dress of satin. Even rumour, it seemed, had not done justice to her beauty. Her face was radiant with happiness, as, indeed, it should have been, for she was driving to the altar not merely to meet the husband of her choice and the idol of her dreams, but to be made a princess, to become Princess Natalie; she, the daughter of a Russian colonel. And she was only sixteen years of age.

In the second carriage drove Prince Milan with his mother, Marie Obrenovitch. That she should have been present is perhaps remarkable, for but little affection existed between mother and son, and there was but little reason for affection.

But, in asking his mother to attend the wedding, Milan acted wisely. It was one of those little acts of statesmanship which marked him early as a prince of promise, and which render his subsequent failure utterly incomprehensible. A true respect for the Fifth Commandment is a national characteristic of the Servian people. Anything, therefore, in the shape of a public reconciliation with his mother, Milan saw, would do much to win for himself the favour of his subjects.

But perhaps also he sincerely desired a reconciliation, for at this time countless good resolutions inspired him. This was his wedding day, the first day of a new and glorious life. No discordant note must be struck.

And indeed there was not. The ceremony was all that it could have been, and should have been; impressive but simple, sincere but dignified. And the reception accorded in the streets—was it not a splendid augury for the future?

Milan could not conceal his emotion. "I wish," he said, when thanking his guests for their congratulations, "that every one of my subjects, as well as everybody I know, could be as happy as I am at this moment." That was all. Then he drove away with Natalie

Surely never have a bridal pair set forth under fairer auspices. They were both young, both popular, and they loved each other dearly. The subsequent and awful *débâcle* not even the most inveterate cynic could have dared predict. Of the honeymoon, therefore, there are no stories to be told. Comment would be sacrilege, for these were idealic days.

But even the return to Belgrade was not without its compensations. Vienna had cheered, Belgrade went mad, and during the drive to the palace through the streets of his capital Milan lived the proudest moments in his life, and Natalie both the proudest and the happiest

Then the palace doors closed upon them. The new life really had begun And perhaps it was well that neither Natalie nor Milan could read the future, for already, in the far, far distance, barely perceptible above the horizon, appeared that cloud, at present no bigger than a man's hand, which ultimately was destined to darken the sky of their happiness, and, indeed, to wreck their lives.

"You will rule; Natalie will rule," the bride's old nurse had said to Milan a few days before the wedding. "I implore you not to marry her" At the time the Prince had laughed. What did this old woman know of love? "Nothing but misery can result from the union," she had said Why—the mere thought of such a catastrophe had seemed ridiculous.

But now—he did not know what to think. His wife seemed to be a woman strangely different from the girl whom he had learned to love. He could not understand the change; it puzzled him He had hoped to look to Natalie for help, advice, and sympathy, but instead he found only determined opposition And between two opposing wills even love can be stifled

It would seem that the position of consort soon lost its attractiveness for Natalie Born a Russian, trained in an autocratic school, she thirsted for power, for the power which right had invested in her husband, and, what is more, she was determined to have it. At first, perhaps, Milan may have admired her pluck and spirit Indeed, while under the spell of a new, absorbing passion, he did his utmost to humour her little whims and fancies, for he loved her dearly. But the end was inevitable. Sovereignty is not a power that can be divided.

Tact, the strongest of human virtues, was a power unknown to Natalie. Self-willed and impulsive, she tried to ride rough-shod over opposition. Quarrels, therefore, between herself and Milan became events of daily occurrence, and, moreover, as time wore on, became increasingly violent. And these quarrels not only jeopardised her own happiness and the Prince's, but also were a real menace to the country.

In the first place, there were at Court many persons, especially women, who hated Natalie. Her presence, and Milan's devotion to her, robbed them directly of favours with which formerly he had honoured them. Thus they delighted in trying to poison her mind against him by telling exaggerated stories of what Court life once had been. And she listened to these stories, even believed them. Her idol, too, had feet of clay; to this bitter fact she awoke from the sweet illusion of her childish dreams. And so a new barrier sprang up between husband and wife. Now jealousy, like ivy, when once planted, grows apace. Nothing can stay it.

But, secondly, from a political point of view also, these quarrels were of grave importance. With the Prince ruling at the head of one faction, and his consort at the head of another, the machinery of State needed constant adjustment.

Nearer and nearer rolled the cloud. Not yet, however, did it burst. The sun of triumph still shone brightly above the palace. These were the halcyon days of Milan's reign, the most glorious perhaps in all the history of Servia. They mark an era of organisation, progress, and reform. Plenty and prosperity flourished everywhere. Belgrade grew apace, and became a city worthy of taking rank among the towns of Europe. And then, in 1882, came the crowning triumph. The Powers recognised Servia as a kingdom. This was Milan's reward for the consummate skill with which he conducted his great war against the Turks. And it was the very reward he wanted, the epitome of his aims.

To Natalie, also, this came as the sweetest of triumphs. Now she was a queen, and, amid the joys of the present, readily forgot the disappointments of the past. The future once again seemed rich with promises of hope. And, in the happy moments of a new found greatness, she strove hard to blot out her former errors, promising henceforth to work in one accord with Milan to prepare a heritage for her son, Alexander (Sacha, she called him), the little prince whom she and her husband both adored

Alas, however, the ship of love, like the ship of friendship, in spite of gay rigging, may prove totally unseaworthy. Not fair weather, but foul, is the test for its stability But even in a calm sea, the ship which carried Natalie and Milan had given anxious moments to the pilot. Surely, therefore, it could never ride a storm, especially a storm such as now burst over it with an awful suddenness.

Just as the Empress Eugénie is sometimes said to have been the cause of the great war of 1870 which wrecked the power of Napoleon III. in the heyday of its splendour, so Natalie is sometimes said to have provoked the war of 1885 between Servia and Bulgaria. Be this as it may, that war also ended

in disaster. The noble edifice which Milan had laboriously constructed crumbled, like a pack of cards, in an instant to the ground.

And now when he needed it most—this was the bitterest blow of all—Natalie withheld from him her sympathy. Indeed, the old quarrels between the King and Queen again broke forth, and with renewed vigour. And Milan, under the influence of defeat and disappointment, made no endeavour to conceal them. They became the talk of Servia, and upon the King reacted in the inevitable manner. Weary of fruitless effort, weary of domestic misery, he plunged wildly into his former reckless mode of living. Domestic troubles had rendered life at the palace unendurable.

"The Castle," wrote a Servian officer, in a letter to his family, "is in a state of utter confusion; one scandalous scene succeeds another, the King looks ill, as if he never slept. Poor fellow! he flies for refuge to us in the guard-house and plays cards with the officers. Sometimes he speaks bitterly about his unhappiness at home. . . . Card playing, however, is his worst enemy; it will work his total ruin."

And so he drifted aimlessly along, while Natalie, or rather conspiracy and disorder, ruled the land. No king could have found himself in a more invidious position. But Milan, who once had been ambitious, still had pride. It was his pride which at length roused him from his lethargy, and forced him to make one more effort to retrieve his fallen fortunes—just one more. Once again, however, bad luck attended him.

Nikola Christitch, whom he chose as his adviser, was, it is true, a man of great ability, but, unfortunately, merely his wife's catspaw. And Artemesia Christitch was perhaps the cleverest woman in the Balkans, totally unscrupulous, and, moreover, Natalie's most bitter enemy. To ruin her, moreover, she was prepared to sacrifice even the King. In the hands of such a woman Milan was powerless. He allowed himself to become entangled helplessly in the meshes of her fascination. Then he saw what he had done, and tried to escape. But it was too late. Already he had lost the respect of his subjects; already Natalie was cognisant of the plot against her.

But she, instead of trying to save Milan from himself, instead of allowing him to come to her and plead forgiveness, proceeded to counterplot with ruthless cunning. The fever of ambition had seized her firmly. And she longed now to drive her husband from his throne, and to establish herself as regent until her son should come of age.

A crisis obviously was imminent, and in 1887 it reached a climax. At the Easter reception, held at the palace, it was customary for the Queen to kiss the wives of

The romance of Ex-Queen Natalie of Servia is one of the most remarkable examples of the struggle between love and ambition in a human heart which modern history can afford

Photo, Dinham, Torquay

State officials and foreign representatives. On this occasion, however, as the wife of a certain Greek diplomat advanced to receive the honour, Natalie turned her head aside contemptuously; she refused even to look at the woman. In vain the chamberlain remonstrated with her, imploring her to consider the consequences of her action. In vain Milan himself interceded. Natalie was obdurate. Why, she asked, should she be gracious to the latest recipient of her husband's favours?

Nothing could hush up a scandal of this sort, and it became very clear that henceforth Servia would not be big enough to hold both Natalie and Milan. One of them must go But which?

The King, infuriated by his wife's indiscreet behaviour, wished for an immediate divorce. The Emperor Francis Joseph, however, dissuaded him from taking so extreme a course. Such action, he pointed out, would be a crowning act of folly, and spell ruin both to Milan and the House of Obrenovitch, for Natalie, in spite of all her faults, was the idol of the people, and, in the *rôle* of the injured wife, would receive a full measure of their sympathy.

Accordingly, until a reconciliation or some permanent arrangement could be agreed upon, it was decided that she should leave the kingdom and live abroad with her son in whatever town the King might choose for the latter's education, but that during the Crown Prince's annual visits to his father she should be free to travel where she liked

On April 6, 1887, husband and wife parted It was a sorry day, this. Both felt the situation keenly. Instinctively their thoughts travelled back, over years gone beyond recall, to their wedding morning. They remembered the cheers, their joy, their happiness, and how, with a perfect trust in one another, they had set out together down the unknown road of life. And this was to be the end. How different that journey might have been if only ambition had not warred with love.

The thought of separation had delighted Milan, but the reality pained him even more than had domestic discord, and a great sorrow filled his heart. But had his dream of happiness faded irrevocably? Was it too late for himself and Natalie to forgive mutually and forget? He still had hope. And there is an infinite tenderness in the letters which he sent to her during the early months of their separation.

"I would be much obliged," he wrote from Gleichenberg, in September, "if you will let me know what are your wishes as to our future relations towards one another. As on my homeward journey I must pass Baden, it would be, I think, proper for me to stop there in order to pay you a short visit before I continue my visit to Vienna. If this proposal should not please you, then perhaps you would spare Sacha to me. I would only take him as far as Vienna, and bring him back the next afternoon." And later, when writing to implore her to keep her compact and not to return to Belgrade merely in order to further her ambitions, the reason which he gave was this: "Our son is now old enough to notice the estrangement between us."

And did Natalie still love Milan? Yes, surely she did; a woman's love dies very hard. "You might," she remarked in one of her letters, "have chosen a more experienced consort, but not one more devoted"

If only, therefore, during this period of separation, she had been tactful and unselfish all might have been well. But plotting had become a mania with Natalie; it was the very essence of her life. Instead of quietly seeking a reconciliation, she boldly struggled to regain what she regarded as her rights, and thereby forced her husband's hand until ultimately he had no alternative other than to take the Crown Prince from her keeping.

To be robbed of her son! Natalie had suffered much: this she could not endure, and would not. Arguments were of no avail; threats were of no avail, nor were entreaties. The Queen was obdurate In despair, therefore, Milan sent General Protitsch to Wiesbaden to remove the boy by force.

But not yet did Natalie yield. When the General burst into the room where she, with the Prince by her side, awaited him, he found a pistol levelled at his head, and the hand which held it did not swerve the fraction of an inch.

"Advance," said the Queen, with deliberate firmness, "and I fire"

"Madam, you cannot be in earnest," replied the soldier courteously. "I have my orders. Your Majesty knows an officer must obey his orders."

Then Natalie yielded But in that one minute all her love for Milan turned to hatred. Without giving another thought to reconciliation, she resolved that henceforth there should be war between her husband and herself, war to the death. He may have scored the first success; she would score the last, for his was but a Pyrrhic victory. This she saw clearly. The King, of necessity, must now pursue a fatal course of action. He had no alternative other than to sever utterly his marriage tie. And, for divorce proceedings, no time could have been less propitious than the present.

Indeed, to Natalie, first robbed of her son, and then renounced by the man who had robbed her, the sympathies of the Servian people went out whole-heartedly, and the King became to them an object of suspicion and scorn. Under such circumstances, could he continue as their ruler? Surely not. And, moreover, he had no desire to. Fruitless strivings had quelled his ambitions and his hopes. He had grown weary, struggling with the heavy burden of

kingship, whilst from afar the voice of pleasure cooed to him promises of peace and happiness. Besides, were he to stay in Servia longer, he would undoubtedly lose all. By abdicating, however, he might still perhaps be able to save something for his son.

In March, 1889, therefore, he laid down his crown and retired to Paris, leaving regents to govern the country until Prince Alexander should come of age. Thus ends the sorrowful story of Milan's reign. And henceforth he plays but a small part on the stage of life. In Paris he soon ceased even to be notorious, and passed unnoticed among the reckless throng of aimless pleasure-seekers, so that before long even restaurant proprietors forgot to remind their guests that "the gentleman with a dark moustache sitting over there" was the ex-King of Servia.

But Natalie—her thirst for power remained still unabated. Nothing could quench it, not even the awful experience of being driven from the country by force of arms. And in the end she triumphed, for later, as her son's adviser, she became, in fact if not in name, ruler of Servia.

After the divorce, however, her path and Milan's only once converged. In August, 1895, King Alexander decided to bring to an end the Regency, and to seize with his own hands the reins of government. It was a daring move, this great *coup d'état*, and brilliantly executed. But it deserves mention here only because Milan was chosen as the emissary to convey to Natalie the news of her son's intentions.

And Milan went. Thus, after many long years of separation, the wife and husband met. And a terrible and trying ordeal that meeting proved to be. Emotion overcame them both, for the room seemed to be filled with the ghosts of the past, and now a new and unexpected bond of unity had sprung up between them—the triumph of their son.

In him, at any rate, each could see the other. Indeed, he was all that was left to them of their love, and they watched his career with proud and anxious eyes, for Alexander, too, was a prince of promise. But just as marriage once had wrecked the greatness of the father, so now it wrecked the greatness of the son.

Which particular fiend of folly persuaded the King to marry one of his mother's ladies-in-waiting it is impossible to say. Clever and fascinating Draga Maschin may have been, but she was not the woman for the boy King of Servia to take to wife. In the first place, she was old enough to be her husband's mother, and, secondly, the people hated her. Indeed, they never forgave Alexander for imposing Draga upon them as their Queen, and Milan never forgave him for marrying her.

But the father did not live to see the awful consequences of his son's infatuation. His heart had long been weak—some say that it was broken—and he died at Vienna on February 11, 1901.

More than two years, therefore, elapsed before that memorable morning dawned when Europe awoke to hear the ghastly tidings that the King of Servia and his Queen had been foully murdered in the night. Thus faded the last of Natalie's dreams. And there was no one to console her in her sorrow.

LONG ENGAGEMENTS

By "MADGE" (MRS. HUMPHRY)

Why Parents Oppose Long Engagements—When an Honourable Course Leads to Unhappiness—The Nature that Retains Youth and Looks—What is a Long Engagement?

PRUDENT parents are opposed—and for very good reason—to long engagements for their daughters.

The girl may be very much in love, the man equally so. Perhaps he is too much in love to observe what ought to be the rule in such circumstances—*viz.*, that he should not propose to any girl until he is earning a sufficient income to enable him to marry and make her fairly comfortable. The reason for this is that by engaging her to himself, with the prospect of many years intervening before they can marry, he is keeping away some other suitor who could offer her all that she requires without delay.

This is the common-sense view of such cases, but a girl in love scorns any such idea. She cherishes the belief that she has found her twin soul, and that no other man could make her happy. In fact, she thinks that she could not love any other man in the way that makes marriage tolerable. It is quite true that some girls, even some men, can love but one particular woman. For them even a long engagement does not destroy the true affection that they feel, and such marriages, when they take place, are as happy as the average. But these are the exceptional souls.

Constancy is not a common virtue, but some of us are gifted with it to a greater extent than others. As a rule, women are more constant than men, though perhaps only because they have fewer opportunities of seeing and liking other young people.

A man goes about more than a girl, and, though one regrets to acknowledge the fact, he is usually more run after by the other sex than are girls, unless the latter happen to be very pretty, very fascinating, or very rich. The chief reason for this is our numerical superiority. Someone has written that there

are five girls to every marriageable man in Great Britain. This accounts for much that one would wish altered—even for a sense of superiority in the ordinary man, which he could not possibly entertain if it were not for the homage he receives from members of our sex. He regards this homage as due to his personal attractions when it really is only owing to the very natural anxiety of the girl to possess a home of her own, to find the woman's goal of life.

Honour versus Reason

When a girl has been engaged for five years to a fiancé, perhaps absent in India or some far-away land, she begins to wonder if she is not losing her freshness and her looks in this long period of waiting. The letters she receives may be as full of affection and as caressingly warm as they were in the very beginning of the engagement, but she knows very well that he has in his mind's eye a portrait of her as she was five years before, and she wonders with a kind of anguish if she is not really deteriorating in good looks.

A man of honour, even should he be disappointed in the appearance of the girl to whom he engaged himself with such delighted enthusiasm five years before, will keep his word and marry her. But happiness does not always follow upon such unions. It would be almost better, though against the code of manly honour, if he were to tell her frankly that his feelings have changed, and ask her to release him. This would be a very difficult thing for a man to do, but when the happiness of two lives is at stake it would be almost justifiable. What he feels is this—that she has given to him five of the best years of her life, with all she possesses of good looks and the charm that youth lends to her attractions. He cannot face the moment of suggesting to her that marriage with her is repugnant to him. It would be almost impossible for any man, save a cad, to make any such suggestion. And yet there would be almost inevitably home unhappiness to face during all the rest of their mutual life together.

The Too Long Engagement

Much depends upon the disposition of the girl. If she is one of those unfortunate young women who worry over everything, she will certainly lose her charm during a long engagement, and may become acid of temper, nervous, and irritable in manner. If the engaged couple meet constantly, he becomes only too well aware of the deterioration which she is suffering. A quarrel very often comes to the rescue, and breaks the narrow bond between them. In the lower classes of society a breach of promise case possibly follows. A great dignitary has said that he wished there were no such law as that which gives damages in a well-proved case of the kind. But perhaps it is a safeguard for girls against the approaches of unscrupulous men.

However this may be, long engagements are often broken, and it is not always that the girl succeeds in finding a second *parti*. But there is an undisputable injustice in breaking an engagement by the man, much more so than in the case of her breaking her engagement with him. A girl's youth is much more evanescent than that of a man—she is young enough to marry until, say, thirty-two. He remains young enough to marry until somewhere about fifty, or even more. He has the world at his feet. She, poor girl, has but comparatively limited opportunities for finding a mate.

It is very bitter for a girl to feel that the years are slipping away, and that she is losing her freshness, while other and younger girls around her are growing up fascinating and perhaps beautiful. In the depths of her heart she acknowledges that there must be a great temptation on the part of her lover to be inconstant to her, and to be attracted by the charms of some younger girl. This feeling renders her apt to be overwatchful and over-anxious, to misinterpret the smallest ordinary attention paid by the man to other girls, and consequently to betray signs of jealousy for which there may be no foundation whatever.

It is a fatal mistake to exhibit any such emotion. A man is always influenced for the worse by it. He loses his temper whether he knows himself faithful or otherwise. Scenes of recrimination follow, and the case usually becomes hopeless.

The Proper Length: Three to Twelve Months

There are, however, sweet-natured girls who have every faith in their lovers' constancy, and these in their happiness grow handsomer and more attractive with every year, rejoicing in the devotion of the man they hope to marry, and preparing themselves in every way for the duties of a wife and the mistress of a household. The couple enjoy making their plans for the future, and remain devoted until the time arrives when they can be married and begin to realise some of the happiness they expected.

But, though a long engagement occasionally ends in happy marriage, there is none the less a serious objection to such as a rule, and parents are well justified in opposing an arrangement of the kind for their daughters, as the girls themselves will probably acknowledge as the years go by. Their disappointment may be bitter at the time, but eventually they will acknowledge the justice and the wisdom of their parents.

It may be asked, What is the length of an engagement that can fairly be called long.? Perhaps the best answer to the question would be anything over two years, and even that period is stretching the point somewhat. Usually an interval of three or four months occurs between engagement and marriage in well-to-do circles. A year is not by any means too long, but after that length of time further delay is to be avoided if possible.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday-School

WOMEN AND PRACTICAL CHRISTIANITY

THE WORK OF ADELINE, DUCHESS OF BEDFORD, LADY BATTERSEA, AND THE DUCHESS OF MARLBOROUGH

Among Female Convicts—Lady Visitors to Prisons—Pathetic Stories—The Duchess of Bedford and Mrs. Maybrick—Prison Reforms—What the Duchess of Marlborough is Doing—A Splendid Scheme

ON a certain day in February, close upon one hundred years ago, there was a dramatic scene in Newgate Prison

Three hundred tried and untried wretched women—drunkards, thieves, pickpockets, and others who were innocent of any crime but poverty, with their numerous children, crowded together in rags and filth, with no bedding, and nothing but the floor to sleep upon—stopped their brawling and quarrelling for a moment to gaze upon one of the noblest of England's daughters, Mrs Elizabeth Fry, a member of the Society of Friends.

The incident has been strikingly depicted by Mrs. Henrietta Ward in her admirable picture, "Mrs. Fry Visiting the Prisoners in Newgate," and it was the appalling sight she witnessed which led Mrs. Fry to devote the rest of her life to prison reform. And, thanks to the indefatigable efforts of this true-hearted woman, not many years elapsed before she had the satisfaction of seeing many improvements carried out in regard to the management and discipline of prisons in this country, and methods adopted for the reformation of prisoners themselves.

The first efforts in the latter direction were also due to Mrs. Fry, who at Newgate introduced a school and a manufactory, while a Ladies' Association was formed for "the improvement of the female prisoners." In addition, religious instruction was regularly given to them, a matron was appointed, and the women willingly submitted to rules for their well-being

Since then many excellent movements and institutions for the reclamation of prisoners, both male and female, have been inaugurated. It is, however, a curious fact that Mrs Fry's original idea of an association formed by ladies for visiting female prisoners and endeavouring to lead them back to a better life is still being carried out with remarkable success, although for some time after her death, in 1845, the movement languished

To-day the Association of Lady Visitors to Prisons, the members of which are authorised to visit the women detained in the fifty-one prisons of England and Wales, is a very important organisation, which, led by such ladies as Adeline, Duchess of Bedford, and Lady Battersea, is doing incalculable good among female convicts in this country. As a matter of fact, the revival of this Association was really due to these two ladies, although they prefer to bestow the credit upon Miss Felicia Skene, who some thirty years ago was a powerful influence for good in prisons, and was freely permitted to visit the men as well as the women

The Duchess, who, by the way, is a sister of Lady Henry Somerset, came into contact with Miss Skene; and it was the latter's experiences which led her Grace, who had already been identified with many philanthropic

movements, to take steps, in 1895, for the enlargement and consolidation of prison visitation by ladies. In this work she was largely assisted by Lady Battersea, one of the most energetic of social reformers, who has closely studied the conditions of prison life, with a view to reforming the hard lot of women convicts, and to whose energetic efforts it is due that the lives of female convicts have been brightened by the introduction of many comforts

It was in consequence of Lady Battersea's work that the Home Office appointed her a member of the Board of the Female Convict Prison at Aylesbury She was instrumental in causing the prison libraries to be furnished with story books in the place of dry, scientific volumes, and such little luxuries as slippers and materials for recreative employments are now allowed Another humane concession, due principally to Lady Battersea, is the privilege women prisoners now enjoy of having portraits of members of their families in the cells

Adeline, Duchess of Bedford, who, in her noble work among female prisoners, is a worthy successor of Elizabeth Fry
Photo, Lallie Charles

A touching incident of prison loyalty, by the way, is recalled by Lady Battersea Entering a prison a few days after the death of Queen Victoria, she noticed several of the prisoners wearing little black bows in their dresses, and on inquiry was told that they were in memory of the Queen The bows had been furnished out of scraps of material that the women had pulled out of their shoe-laces.

Many, too, are the pathetic stories told by the Duchess, who pays visits to Aylesbury Prison almost every week, of her experiences with female prisoners "Here," she wrote in some of her reminiscences in the "Nineteenth Century," "in a little room, warm and well lighted, you may find on a winter's afternoon a group of women sewing peaceably (or apparently so), watched by a silent matron, and as you stand among them you recall their names and histories. Some have excited a nine days' wonder ; the question of the guilt or innocence of others has rent families and imperilled friendships. The fingers ply their tasks nimbly, but here and there you may note a meaning glance —a swift, covert smile. How gladly we have seen them go, one by one , others, alas, have succeeded them, but the old faces have gradually disappeared. The handgrip of the prisoner who says 'Good-bye' after a long sentence is a thing to be remembered"

It is an impressive picture which the Duchess draws, but not more pathetic than the following verses, culled from her Grace's diary, after the following entry "Said good-bye to R— on conclusion of a long sentence. She recited some verses written by herself, and afterwards presented me with a copy, of which the following lines are an extract :

When sitting in my silent cell,
A thousand thoughts in my mind do dwell :
How my young life has passed away
Like twilight of an autumn day

For months and years has past and gone,
I never seem to have noticed one,
'Twas then in sorrow, grief and pain
My heart it ached and burned with shame.

To wish a wish is all in vain,
I can't recall those days again,
But if God spares me to remain,
A happier life I hope to gain."

We may find fault with the grammar and rhythm of these lines, but they are the outpouring of a contrite heart, and of one who, her Grace tells us, not long after she was liberated, passed into a world "where, perchance, her true personality will be unfolded at last"

Many touching letters has the Duchess received from the relatives and friends of prisoners entreating her help. One mother pathetically wrote .

"Your Honourable Duchess,—I hope you will be as moderate as you can, and do all you can for my ever-loving daughter, and help her on her way home to God"

It is, perhaps, necessary to explain here that the lady visitors are in no sense inspectors. They have nothing whatever to do with regard to the general treatment of prisoners. Their task is the more important one of seeking, by quiet, intimate conversations with the prisoners themselves, and by friendly counsel and help, to show the

convicts the way to a better life, to interest them in some form of work, to show them a way out of their troubles, and to teach them what comfort there is to be found in religion.

Of course, they are not always successful. There are times when these poor women, who, perhaps, have lived a life of lawlessness, merely scoff at the visitor's words They listen, perhaps, because they are obliged to be quiet in the presence of the matron, but they neglect no opportunity of telling their visitor that they are quite capable of attending to their own affairs. And the manner in which the lady visitors persevere in such cases, and endeavour, by patience, tact and womanly charm, to lead such prisoners into a better way of thinking, provides a remarkable illustration of their earnestness of purpose.

These lady visitors are allowed to see all types of prisoners, and the Duchess of Bedford had many long talks at Aylesbury with that unfortunate woman, Mrs. Maybrick The latter owes much to her Grace, and it was largely owing to the Duchess's advocacy of her case that Mrs Maybrick was eventually set at liberty instead of being compelled to spend the remainder of her days behind prison walls. Furthermore, it was through the instrumentality of the Duchess and Lady Battersea that a number of aged female prisoners were released, for her Grace holds that no good can come of keeping a woman of seventy-five or eighty years of age in prison, providing that a home can be found for her.

Unlike many other prison reformers, however, the Duchess of Bedford believes that the three months' solitary confinement which all women convicts have to do, but which is alleviated by the privilege known as the " open door," when they are allowed to sit working for two hours a day at the door of the cell, but are forbidden to associate with the other prisoners, is very beneficial.

The Duchess is an advocate of extending the Borstal system to women and young girls, and she has become the chairman of the Borstal Committee which is carrying out this extension Under this system offenders of either sex, of not less than sixteen and not more than twenty-one years of age, who may be convicted of an offence rendering them liable to penal servitude or imprisonment, may receive such industrial and other instruction, and be subjected to such disciplinary and moral influences, as will conduce to their reformation and the prevention of crime In such cases the Court, instead of passing a sentence of penal servitude or imprisonment, may order the detention of the offender under penal discipline for a period of not less than one year nor more than three years.

Lady Battersea, who is so intimately associated with Adeline, Duchess of Bedford, in her work, the Association of Lady Visitors to Prisons

Photo, Elliott & Fry

To be continued.

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world, how she may study, and how attain success there. Authoritative writers are contributing articles on

Art	Music	Literature
Art Education in England	*Musical Education*	*Famous Books by Women*
Art Education Abroad	*Studying Abroad*	*Famous Poems by Women*
Scholarships Exhibitions	*Musical Scholarships*	*Tales from the Classics*
Modern Illustration	*Practical Notes on the Choice of Instruments*	*Stories of Famous Women Writers*
The Amateur Artist	*The Musical Education of Children, etc.*	*The Lives of Women Poets, etc., etc.*
Decorative Art		
Applied Arts, etc.		

THE STAGE AS A PROFESSION

By IRENE VANBRUGH

A Profession or an Art—The Folly of the "Stage-Struck" Girl—The Road to Success—How Opportunities Occur—Some Useful Hints

IT always seems to me that acting can be divided under two heads—Art and Profession—more clearly than any other art, for the simple reason that it is quite possible to adopt acting as a profession without actually possessing the soul, or should I say the "inward demon," which is, to a great extent, essential in the making of those who realise acting as a great art.

To such, it must be obvious that acting as a profession is largely a secondary consideration. By this I do not for an instant wish to suggest that to be a great artist you must necessarily be, at the same time, a great financial failure. I merely wish to point out that the combination of being able consistently to secure substantial commercial profits as a result of high artistic achievements is one which rarely happens.

A Word of Warning

However, the subject on which I have been asked to express my views is, "The Stage as a Profession," and to grapple with it at once, I may give it as my honest conviction that acting is a calling which, provided women have talent, and are prepared to work hard, should prove as satisfactory from a financial point of view as any other walk in life. I admit at once that, in a measure, it is precarious and uncertain, but it possesses compensatory qualities in that it gives a woman an equal chance with a man, and, better still, it is a calling in which her personality has as much freedom as a man's. In fine, to no small extent the woman who takes up acting as a profession will find that she will be largely dependent on her personality for the market value she attains.

But, unfortunately, many ambitious would-be stars seem to regard the stage as a profession in which apprenticeship—the learning of the essentials of acting—is not necessary. In other words, they would appear to look upon acting as a means of earning a livelihood, which is always open to them, should Fate prove unkind to them in other spheres of life.

But was ever notion more erroneous? Literature, the law, the Bar, commerce, secretarial work, any professions that you will, demand from their devotees a period—and sometimes a very long period—of apprenticeship before any reasonable meed of success can be anticipated. In other branches of art also one seldom hears of beginners expecting to make a lasting success all of a sudden.

Experience is Essential

Few people can hope to have pictures hung in the Academy unless they go through the drudgery of painting. And yet there are hundreds and thousands of educated men and women who would seem to cherish the comforting, but, from the point of view of eventual results, very unconvincing, belief that of all existing professions the stage is the one in which fame and fortune is to be won with almost lightning rapidity.

But, alas, such is not the case at all. To those who adopt acting as a profession the

battle is never over; the victories are only tiny advantages in a lifelong war. Always must they strive, fight, and struggle on, sometimes gaining ground, at others losing grip. Yes, acting is a calling which seems to me to compel its exponents to live on tiptoe—always on tiptoe—every nerve strung up to concert pitch, the whole of one's being kept at such a tension that one is sensitive to everything done and said, and even thought.

And yet, as I have said, many members of both sexes—more particularly women, perhaps—seem inclined to "burn their boats," as far as other callings in which they are assured of a small income are concerned, in order to launch out on the troublous seas of a theatrical career, confident that they only need opportunity to prove to an expectant world that they possess all the ingredients which must go to the making of a great histrionic artist.

Let me quote from communications I have received from theatrical aspirants to prove my contention. Here is a typical letter:

Miss Irene Vanbrugh, one of the most versatile and talented of modern British actresses. In these pages she gives aspirants to the stage some practical advice
Photo, Dover Street Studios

"Dear Miss Vanbrugh," it runs, "I am writing to ask your advice on how I can best secure a part at a West End theatre. I have been to see you time after time, and what strikes me most about your acting is the wonderful way in which you portray the human emotions. I am a governess by profession, but, to tell you the honest truth, I am just sick and tired of teaching, and, therefore, I have decided to go on the stage at the earliest possible moment, because the pay is so much better and the life is so much less irksome."

Space prevents me from quoting this letter at length, but this is how my correspondent concluded:

"I should be very grateful, therefore, if you would give me a letter of introduction, and would just put in a note of recommendation on your part to some well-known manager in the West End of London. I should live in a small flat in Kensington, or some other handy locality, as I dislike touring, because travelling by train always upsets me. Thanking you in anticipation, etc."

What can one write in reply to a letter of this sort? It is impossible to give encouragement to a correspondent who confesses at once to possessing no knowledge at all of acting. The mere confession disarms one. And yet if one replies in a discouraging strain, the writer probably merely pities one's lack of discrimination. Silence, I suppose, is the best course in which to take refuge, though one's heart prompts one to try to dissuade the stage-struck from bringing trouble on themselves. For trouble must assuredly await the ignorant and incompetent in any walk of life.

Now, so far as acting as a profession is concerned, it seems to me a thousand pities that so many members of both sexes are prevented by the glamour of the stage from recognising the art of the actor who by art,

and art alone, can make acting appear easy—so easy, in fact, that the lay mind is often apt to form the impression that no one can be so incompetent as not to find work in the theatre

But, for the moment, let us assume that you have launched out on the stage Let me, then, point out some temptations which will beset you One of the most fatal mistakes in a theatrical career is to lose your head And yet how many young artists have made this mistake consequent on a success early in their career. A success on the stage is a particularly dangerous thing in that it is so instantaneous in its immediate result Everybody in the theatre, from the manager to the call-boy, beams on you, except the two or three exceptions (which go to prove this rule), who show their appreciation more clearly by disliking you

Outside the theatre, too, you feel you have achieved some sort of a triumph. The public is pleased, and claps its hands The Press is more or less unanimous in its praise. You are probably surprised certainly delighted, and you feel that your name is made -for ever. When you feel that, then the time has arrived for you to call into use your better judgment, so that you may be able to keep your head If you do not do this, the awakening will be a bitter one As Rose Trelawney says "My mother knew how fickle Fortune could be to us gipsies"

Fickle Fortune

But let me qualify that remark. Fickle, Fortune may not be, because the public, our present-day public, is a warm-hearted, kindly, appreciative, loyal public, but it is also an uncertain public It looks to its children, or, to use a term which appeals to me more strongly than "children," its "servants," to prove themselves worthy of its appreciation

My advice, therefore, to those who adopt acting as a profession, and who have, happily, made a first success, is to let that initial success stimulate them to make their second, and to let their second success surprise them into making their third; and last, but not least, never to lose their heads. Those who adopt the stage as a profession have selected the most intangible of the arts, and they will find that they cannot "stand on tiptoe" unless they succeed in learning the art of keeping their heads.

Again, another important quality to cultivate in acting as a profession is to make quick but, if possible, never hurried decisions. First, have clearly in your mind what you want most. Is it a good part, or is it a good engagement? Sometimes the two go together, but if, perchance, they do not, and you are in a position to make a choice, pause before making it. But, once having paused, see to it that you do not look back and regret.

Let me give you a personal experience to exemplify my meaning. This experience actually happened to me some years ago, after I had done a good deal of that "ground work" which is so essential to success in acting in the provinces and the Colonies By chance I was offered in London a character part in which, I believe, I made a small hit, and from that time character parts only were offered to me—bookworms, ladies of uncertain age, ladies with pasts, and one in particular, a lady chaperon of over forty years of age. With a mighty effort I refused this crowning injustice, and, after a sleepless night, I decided to call and see the author of the play. He saw me, and proved to be a human being who sympathised with my difficulties, and the result was a beautiful part in his next play, with no past, no years to add, and—happiness.

On one point I cannot be too emphatic in advice to those who propose to adopt the stage as a profession, and that point is the importance of beginning early. Unless you have started at a younger age in children's parts, sixteen is certainly not too soon to commence work, for the sooner you commence, the sooner you will gain experience when you are looking your freshest and best.

Experience gained under those circumstances will help you to add still another asset to your value as an actress, for, as far as stage work is concerned, appearance is an important thing, and thus must be taken seriously Again, let me counsel the ambitious never to shirk any work or rehearsals, for that opportunity in which you will be able to show your ability may crop up when least expected

How Opportunities Occur

An example in point Once when I was playing at the St. James's Theatre, the understudy of my part was given to three girls One night, as luck would have it, I was unable to play. All three of the girls, therefore, were sent for; but two of them, having deemed it most unlikely that I should ever be off, and, at the same time, being far from disposed to take what they chose to regard as "useless and unnecessary trouble," had made no attempt at all even to learn the part The result was that the management realised that it was no earthly use expecting either of them to come to the rescue. The third girl, however, had learned her part most conscientiously. She played it, did well, and afterwards secured engagements regularly.

In conclusion, let me counsel followers of the stage as a profession to be careful at all times to be very punctual, and to bring a concentrated and clear mind into the theatre, so that they may be mentally prepared to receive all impressions, and to grasp any opportunities that may come their way. They would do well, too, to keep clear their sense of humour, and also to keep clear the imagination. Let them also cultivate a control of their own nerves, and, at all times, bear in mind the value of tact. The stage is not an easy life, but, if an actress's heart is really in her work, it is a very fascinating life.

HOW TO BECOME A USEFUL MUSICIAN

By MRS. WEGUELIN GREENE

Aims for the Pianist—Help to be Derived from Musician's Meetings—The Popular Amateur Musician on Tour—The Musical Mother and Her Children

THERE would be less of a musical deadlock in our social life were there fewer showy soloists and more real desire for the *rôle* of "useful" musician.

The tendency is a growing one for talent to develop itself in set directions, as though solo playing were the only possible outcome of all our musical instincts

The type of pianist who toils to produce display pieces might soon become the useful musician were her aims those of a good accompanist. Moderate but equal work for the head and hands would come into this, in place of the grind that deadens healthy brains.

A practical way of setting about this change is to arrange one afternoon a week with a singer, violinist, or 'cello player, and to practise with each in turn. In between the meetings a good practice could be put in of such works as require separate study.

By mutual arrangement, each meeting could include one quite simple piece played at sight, so that by degrees reading accompaniments could be done with ease A few inquiries generally result in the discovery of a young professional open to this arrangement at quite a moderate fee.

When a Musician is "Useful"

Downpours that lock tourists up in lonely mountain hotels soon prove the value of the useful musician. To be ready for this feature of the holiday season, it is invaluable to learn the banjo and guitar A performer on either can set songs going of the kind known wherever Britain's tongue is heard

Acquainted with the writer is a woman who not only carries about with her her banjo and a large collection of accompaniments, but also some single sheets of words to be given to any friends with ear enough to sing As she goes abroad a good deal, her collection includes Swiss and German national songs, Neapolitan airs, too, of enchanting melody and rhythm As a soloist of any kind she would not have made her mark, but as the useful musician she brings all nationalities into a mutual musical scheme.

For picnic and houseboat parties the guitar and banjo player is of matchless value. Both are ideal instruments for such occasions. The timbre of each has a kind of pathetic affinity with the open air, which is very appealing even to those of no special musical bent. Men's voices, too, in unison over plantation songs have great charm when mingled with the thrum of the banjo.

Yet another way of becoming the useful musician is a little self-training in part-singing. How often an impromptu glee could be started but for the want of someone able to take the alto or sing treble against the pull of the other parts. Study in reading glee scores is important here, study which brings a great deal of pleasure in itself, even without any immediate chance of *ensemble* singing. Yet another idea in this connection is to be ready with the second parts of vocal duets, those of Rubinstein in particular. Soloists acquainted with the treble parts often take such music with them to At-homes, on the off chance of finding some contralto who can sing the alto line.

Coming back to the instrumental side of our subject, how superlatively useful is the musician who takes up the viola. All players capable of great executive display neglect this lovely instrument, hence the difficulty of starting quartettes in many musical neighbourhoods. It is to inform some readers, as it is to remind others, perhaps, that the viola holds the same place amongst strings as the tenor does in regard to vocal parts

It is not expensive to buy, and the parts assigned to it in chamber music are mostly quiet ones Very touching solos of calm, melodious character have been written for it. To have a few of these ready makes a player exceedingly welcome at musical gatherings, where all turns too monotonously on piano, violin, and vocal solos.

The Mother as Musician

If children are to profit by their music courses, the mother must always be the useful musician She can double the value of the outside lessons if she has the power to tune a violin and violoncello, and can set up bridges and screw a bow to its needful resilience Unaided violin or 'cello practice more frequently than not disgusts children for ever with music. When mother helps, the difference is magical

As the useful musician, too, the mother might take up a little practical harmony, just enough to play light children's songs in keys possible to sing. These are always set ridiculously high, and strain young voices past all recovery. Even the speaking voice gets spoiled by the high levels of nursery songs and hymns.

As a last suggestion, to have dances at her fingers' ends is perhaps any woman's best claim to the title of useful musician. Bright, sparkling airs that bring all ages to their feet, and tune all spirits to a festive key, need no strenuous practice, no particular talent to do them fullest justice.

Mothers, wives, and aunts who keep up their music in this one direction have always a place in the hearts of the young. It is they, too, who keep the home spirit bright, and are sure of a welcome wherever they go.

THE ART OF ELOCUTION

By MURIEL PEDLEY, L.R.A.M., A.R.C.M.

Professor of Elocution at the Kensington School of Music

Continued from page 3321, Part 27

5. TONE AND RESONANCE

Tone and Resonance—The Cultivation of a Good Voice—Voice Sounds—Consonants

Now come two of the most important points, tone and resonance.

A naturally good voice has a full, rich sound, but, unfortunately, as is the case with other natural beauties, a really good voice is rare, and is rather a thing to be cultivated than to be found existing on every side.

A reciter starting with a beautiful voice is happy indeed, for she at least possesses an instrument calculated to produce sweet sounds, whilst one who has first to improve and well nigh make her instrument is heavily handicapped in the race. However, she can find comfort in the old fable of the hare and the tortoise, which still holds a large proportion of truth.

One finds constantly that those people who are gifted beyond the ordinary with appliances for work lack application and perseverance, and thereby let their brothers poorer in possession of instruments, but richer in the virtue of "plodding," slip past them and reach the goal first.

Now there is the question of improving the voice that is poor in quality. Is this possible? Assuredly yes, if the student will be willing to tread the difficult path of drudgery, but the desired effect will not come with miraculous speed, but only after strenuous exertions on the part of the student. The master or mistress can point out the way, and guide the pupil, but the actual work must necessarily be accomplished by the pupil herself.

How to Achieve Beauty of Voice

As in the case of the butterfly, its beautiful hues are due to its own struggles to escape from the chrysalis, so must beauty of voice be achieved by the student through her own individual efforts after the desired effect. By listening to the best speakers, by hearing music and then practising to attain the sounds she has heard, by especial attention to breathing, and by singing softly one or two notes well within the compass of her voice, so will she gradually develop her instrument, and as it is said "to him that hath shall be given," so the student will find that as she gradually overcomes her difficulties, her power will grow, and in time she will find that she has mastered her weakness, and become strong.

If a bell is cracked, its sound will not travel as far as it would if it were whole. The reason is that the crack takes from it its resonant quality, and it is resonance that makes sound carry. Many speakers and reciters lack this attribute, and their voices therefore sound flat and uninteresting. It will also be found that they have difficulty in making their words heard all over a big hall or church.

Too much stress cannot be laid on the necessity of cultivating a resonant tone, that brightens and vivifies the whole speech, which, without it, would but be like a lamp without a flame.

How to Practise

In order to gain resonance it is well to practise a few notes, singing them on the sound E, which should ring well up into the head—this sound is full of brightness, and, if properly practised, a slight vibration will be felt at the bridge of the nose. After this has been repeated several times, it is a good plan to speak some passage with as much of the E sound in the voice as possible. After the E the pupil can pass on to A, the ordinary A sound as it is in the word "fate," and can practise keeping that sound bright and ringing. She must then pass on to the sound Aw, as in the word "awful," and she will have coupled with the bright tone a rich, deep quality.

It will be found that the cultivation of resonance will relieve the throat of much strain when speaking or reciting in public, for without it the speaker has to battle in order to be heard, whereas with it a natural and easy delivery is all that is required.

A Parable

When looking at a design, one sees how each little line in it is dependent on another, all being necessary for the making of the whole, some lines delicate and fairylike, others strong and bold, but each the outcome of the other, and each imperative for the perfection of the whole.

A reciter stands, as it were, in the position of one who is to copy a design in order to send it forth to the world. The design she has given to her in the shape of the matter she is to recite, but it rests with her to give it fully and beautifully, or to misuse her power by neglecting to give a faithful copy. The strong lines in the design stand in this case for the consonants, the fairylike lines for delicacy of tone. Without the strong, bold consonant the design will be but weak, and only a tepid interpretation will be given. The greater the care exercised over consonants, the less will be the strain that will fall to the vocal cords. Just as a builder must look to the foundations to see that they are well laid before he erects the building, so must the reciter look to her consonants, if her words are to express their fullest meaning.

To be continued.

WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture	*The Vegetable Garden*	*Conservatories*
Flower Growing for Profit	*Nature Gardens*	*Frames*
Violet Farms	*Water Gardens*	*Bell Glasses*
French Gardens	*The Window Garden*	*Greenhouses*
	Famous Gardens of England	*Vineries, etc., etc.*

PLANTING SPRING FLOWER-BEDS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Gardening in the Grass—A Few Colour Suggestions—May-Flowering Tulips—Old-Fashioned Flowers—Wallflower Beds—The Right Way to Plant Bulbs

SPRING flowers are delightful after the long, dreary season of winter, but if beautiful results are to be obtained with bulbs and other plants, a firm foundation must be laid before autumn is over

The first bulbs which we associate with spring are aconites and snowdrops, and these are charming where planted in thick masses in some shady corner, or on a grassy bank, where, if they thrive, they may be left undisturbed for years Other bulbs which can be treated in this way with great success are the daffodil and pheasant's eye narcissus, also jonquils, and some of the wilder sorts of tulips and tulip species.

Bulb-planting in the Grass

"Gardening in the grass" has become a recognised feature of late years, and among the other early bulbs which can be used most effectively in this way are crocuses, white, purple, and yellow, grape hyacinths, Siberian squills, and the mauve-hued scilla campanulata, which is so especially beautiful in evening light.

In planting bulbs in the grass, neatness is required in removing the sods, unless a special tool (Barr's bulb-planter) is used for the purpose. The hole made should be not less than three inches deep for bulbs larger than crocuses. Anemones, ranunculi, and the beautiful blue chionodoxa (Glory of the Snow) are other pretty bulbs to grow in the grass.

In arranging beds of bulbs for the spring, definite colour schemes should be thought out. For instance, blue crocuses can form the centre of a round bed, encircled by a band of snowy white, and an edging of reticulated iris can repeat the colour of the purple crocus The pale blue of grape hyacinths makes a charming set-off to the yellow of early narcissi Tulips also can be arranged in colour schemes, using several grades of colour in pink, crimson, and white, or in white, yellow, orange, and terra-cotta.

A Few Colour Suggestions

Pink hyacinths look best where combined with white varieties, and deep purple looks well at the centre of a bed, where it can be shaded off through porcelain blue to white, with perhaps a suggestion of buff introduced. A mass of the silky rose-crimson tulip called Proserpine makes a beautiful feature by itself, but if the relief of an edging of pink and white double daisies can be afforded, the effect is more beautiful still.

Some of the very best effects for bedding in the late spring however, are to be created by using the Parrot, Darwin, Cottage, and other May-flowering tulips which have lately become so fashionable, and these can be combined with spring-flowering herbaceous plants, either in separate beds or in a mixed border. A snow-white tulip such as Cygnet looks beautiful where the flowers arise from among masses of purple or lilac-coloured aubretia; and yellow May tulips can be used in the same way. Other cottage tulips in lilac or pale rose should be arranged with a stronger tint of rose or with yellow alyssum (appropriately called Gold Dust), while deep rose-pink tulips may have a groundwork of forget-me-nots.

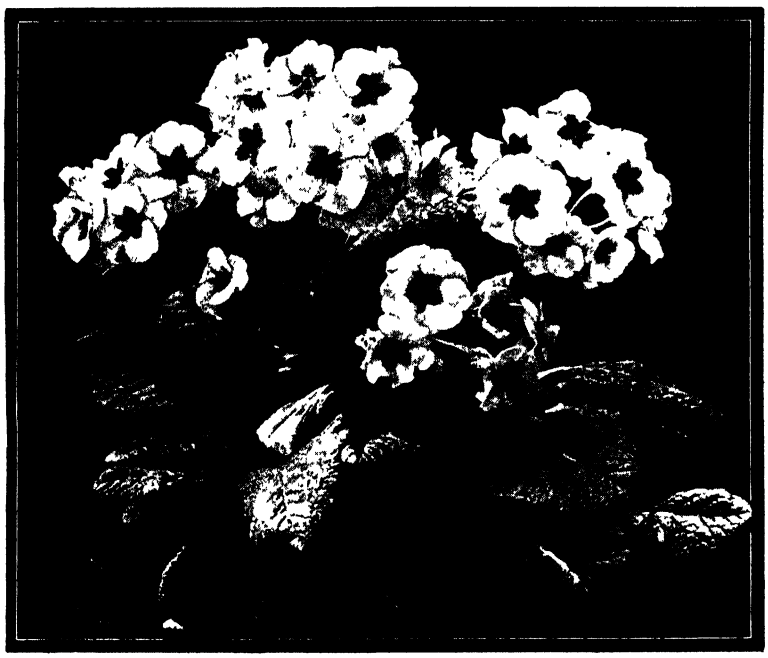
The bright scarlet, crimson and orange of Gesneriana varieties make splendid splashes

of colour in herbaceous borders, and two other attractive tulips—namely, Clara Butt, a beautiful pink, and La Merveille, a gorgeous terra-cotta, whose shape recalls a Grecian vase—are valuable for this purpose.

Tulip Planting

May-flowering tulips also should be grown in combination with wallflowers, putting dark crimson or maroon with the paler yellow wallflower, while dark wallflowers make a splendid foil to clear yellow tulips such as Golden Crown or Bouton d'Or. Pink, white, and scarlet double daisies make a quaint, old-fashioned border to formal beds, but, like forget-me-nots, they are best put in among the bulbs when spring comes, if the soil happens to be wet and heavy In warm, light soils the middle of October will be an excellent time for planting forget-me-nots, and dividing daisies

Comparatively few people know the



The polyanthus is a charming plant for spring bedding, and one which will grow well in a town garden

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variegated arabis, yet it is more attractive in foliage than the green. The best way to increase a supply of arabis is by pulling the old plants to pieces in autumn and replanting the tufts, each with a piece of root. If this is done, a splendid mass of edging will be produced for the following spring. Aubretia should divide well in the same way. Cuttings of arabis may be struck from the tufts of foliage immediately after the flowering season is past. Golden-leaved thyme and golden balm are other pretty foliage plants for edging spring flower-beds.

Old-fashioned Spring Flowers

Primroses are a beautiful feature in the shady part of the spring flower-garden, and can be divided with advantage in spring or autumn. Dog-tooth violets also can be put in. Polyanthuses are charming plants for spring bedding, and can be planted at the present time, either where they are to flower, or in nursery beds until spring, when they can be lifted, each with a good ball of soil, and be planted where they are to remain. It is necessary to stretch cotton across the little plants, as birds are very fond of their succulent tips, and peck at them unmercifully. The auricula is another charming, old-fashioned plant which might be seen oftener in the spring garden. The commoner sorts may be grown with great success in town and will increase with remarkable rapidity.

Other plants to brighten the herbaceous border in spring are the old-fashioned honesty, and perennial candytuft, the latter making a splendid show in shade as well as sun Hepaticas, also, are charming little flowers which are not grown often enough, and the beautiful fritillaria in many colours should be planted more frequently Pansies and violas are a host in themselves, and if divided and planted out in light soils at the present time, they will make a charming background to May tulips or other bulbs, especially the pale yellow, mauve, and white varieties for the darker tulips, and the deeper yellows and purples as a setting to paler tints. Many of the saxifrages and other rock plants will be at their best in spring; and in every garden, town or country, large or small, the little saxifraga umbrosa, or London Pride, should be found, with its neat tufts of foliage and misty effect of flowers

If further plants are required for carpeting beds beneath the bulbs, ajuga reptans, large and small-leaved periwinkle, sedum acre and sedum glaucum will provide a good choice. Whenever conditions are possible, some hardy annuals should be sown in autumn, as by this means they will come into bloom early in the year. Among these should be mentioned annual candytufts, white, pink, and purple, soapwort, collinsia, golden bartonia, limnanthes, blue and white nemophila, and Virginian stock. Alpine phloxes and the silene, or catchfly, are other plants for putting in at the present time.

A Garden of Wallflowers

But the paramount features of the spring garden will be its wallflower beds—in pale sulphur and gold, blood-red and bronze, the varieties being planted either separately or together, or, again, combined with such flowers as the poet's narcissus, and set in a framework of blue forget-me-nots, yellow alyssum, or the double arabis

Unless the soil of the garden is a heavy clay, or the atmosphere specially cold and wet, wallflowers, which should have been sown in June and become sturdy plants by the autumn, will be planted out in October. Be careful that they are put in firmly, and let the beds chosen be as open and well-drained as possible. If these conditions cannot be secured, it is better to defer planting the wallflowers until February

The subject of flowering shrubs is dealt with elsewhere in EVERY WOMAN'S ENCYCLOPÆDIA (page 1043, Vol 2), so that the charms of spring-flowering trees need not be dwelt upon here Some of the earliest to flower are the pretty little native heath (erica carnea), rhododendron præcox, and the sweet-scented mezereum. Among yellow-flowered shrubs for very early effect in spring are corylopsis, winter jasmine, and forsythia suspensa, while the almonds and cherries will follow a little later, and be succeeded in their turn by a wealth of shrubs, laden with beautiful flowers, and making a splendid background to spring flower-beds.

The Right Way to Plant Bulbs

A word should be said in conclusion as to the right method of bulb planting. The ground having been previously prepared by trenching and manuring, bulbs should be set out in the design intended for planting. Holes should be made with a trowel, and the bulb should usually be put in at least double its own depth Thus, daffodils will be planted four inches deep, and crocuses two inches only, while grape hyacinths will be put only an inch below the surface It is not good to use a dibble for bulb-planting, unless the soil is really light, as this tool is inclined otherwise to cake the soil around the bulb and interfere with free rooting It is advisable to put a little sand at the base of bulbs when planting, to assist free drainage and hinder decay. In covering the bulbs, make the soil firm with the handle of the trowel Bulb-planting should be started from the front of the bed, working backwards, and using boards for the feet if necessary Delicate bulbs may be protected from frost by placing straw, bracken-leaves or fir-branches over the bed, this protecting material being removed as soon as it is safe to do so

FRUIT FARMING FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Continued from page 3326, Part 27

The Gathering and Storing of Fruit—Disposing of the "Seconds"—When Trees Fail—Shelter—Moss on Bark—Fruit it Pays to Grow

THE tenderness of fruit as the ripening period is arrived at is most noticeable, and it is surprising how quickly badly gathered specimens will become mildewed and rotten. Apples, for instance, that are bruised in the slightest degree will often become blackened with decay in a single week, and fruit of all kinds must be handled with the care one would bestow upon fancy china

From the end of July till the close of the season windfall fruit is unavoidable Most of it will be found to be infected with grubs, and the insect pests are usually the cause of its leaving the parent tree so long before the appointed time. Occasionally, too, windfalls are Nature's way of thinning the crop from an overloaded tree, and in reality they are not always the loss to the grower one might imagine.

Selling the Windfalls

As for the disposal of windfall fruit, in a rough and ready Saturday market in a small township it will sometimes find a buyer, but the prices seldom pay for packing and carriage. To find a pig-keeper who will give a trifle to fetch away the stuff is perhaps the best method.

The gathering of fruit is a serious undertaking Pick a few days too soon, and the fruit will not keep, delay, and it will become over-ripe. The precise time is when the stems come away easily, and if you cannot lift an apple or pear in the hand without its becoming detached, it is not fully ripe. In any case, it is better to be a day or so before time than a week late. Never pick fruit when it is wet nor whilst the morning dew still rests upon it.

The Storing of Fruit

The majority of fruit will be sold outright at the earliest possible moment, partly to get rid of the responsibility, and to realise on one's assets, and also to catch the market. A certain amount, however, will have to be stored till it matures, and too much care cannot be exercised in this direction.

The ideal place is a cosy, frost-proof storehouse containing a number of shelves suitable for the purpose. On these shelves the fruit is laid, the apples with their eyes upwards (the eye is the opposite end to the stem), and pears on their side. So far as possible, each individual specimen should not actually touch another, and if the fruit can be placed on two or three thicknesses of newspaper, so much the better. Straw is not advisable for

use with fruit that has to be kept some time, because it causes a tainted flavour, and hay should only be used with fruit that has to be stored for a short period, such as mid-season pears.

It is not a good plan to store fruit in large quantities in one's dwelling-house. The sickly aroma emitted from ripening apples and pears is most objectionable, and a store-house specially provided becomes a necessity. In the Wisley Gardens of the Royal Horticultural Society there is a fruit storage shed constructed of wood thatched both on the sides and roof with brushwood; it is not only extremely serviceable, but most picturesque into the bargain. Certainly the warehouse should be strongly and cosily built, so that frost may be rigorously excluded.

Picking apples Great care must be observed in handling fruit, and no bruised specimens should be stored

On the shelves of the storage place the varieties of fruit should be kept quite separate. As soon as the fruit is picked it should be taken to the shed, and at once laid upon the shelves, being wiped over with a dry cloth if at all damp There are special fruit-picking baskets, which hold half a bushel, and which are sold by all dealers at about half-a-crown apiece. When picked, fruit should not be moved from one receptacle to another if it can possibly be avoided. The picking-baskets in question are equipped with a long handle, and are taken into the tree by the person gathering; attached to the handle of the basket is a piece of bent iron like an overgrown meat-hook, which is placed over a suitable bough to hold the basket where it is required at the moment.

Pears, such as Williams's Bon Crétien, that have to be picked a few days before they ripen, on account of the wasps, may be brought into condition in a few days by storing them carefully in new hay. The fruit must be set out in a single layer on a good pad of the hay in a cool, airy place, and when carefully picked and looked after it will come to splendid condition in a very short time.

Naturally, it is only profitable to the fruit-grower to store and care for the fruit of the first grade. The stuff of poorer quality—"seconds," as it is professionally known—should be disposed of without delay. The jam-makers will take sound fruit that only lacks size, and there is usually a market to be found for the produce that is slightly inferior to the best. In the case of plums—particularly in a sparse season—the jam manufacturers are eager for fruit, and it is a fact that one season a grower in Kent, only twenty-three miles from the metropolis, despatched plums to Cork, in Ireland, for the purposes of jam-making, the capital prices more than remunerating him for the increased carriage. Incidentally, it may be mentioned that when plums were only making one penny a pound in Covent Garden Market, London, they were being sold wholesale for sixpence a pound in the Emerald Isle! So much for the present system of distribution!

Sickly Trees.

Even in the best-regulated orchards there are certain to be young trees that fail in their first or second seasons. The stems may be green enough, but they shed their leaves at midsummer, and the wood of the top branches blackens and shrivels. It is true that there is life in the trunk, and in time the tree will ultimately recover, but it is usually so long getting over this initial dying-back that it would be far more profitable to replace it with a new specimen.

Every September the grower should make a point of going round a newly planted orchard noting any trees that are failing in this manner At the time a piece of bast may be tied to the trunk, or a gash be cut in the bark with a knife as the signal of condemnation. The weakling can then be dug up and destroyed

In an early article in this series, the writer advised fruit-growers to select sites that were genially situated, away from cutting winds, and open only to the south. In some cases, however, it must be inevitable that the only spot available is one with a weak side from which northerly or easterly winds may wreak their damage.

In such circumstances, a sheltering belt of trees should be planted as a wind-break or shield to guard the fruit-trees. Larch is a good subject for this purpose, and so is beech. It should, however, only be planted on the north or east.

How often one notices a kind of green moss on the trunks and main stems of fruit-trees, particularly on apples! It is unhealthy in appearance and in effect, and should not be tolerated on any account. One remedy is to mix ordinary garden lime with water, and to apply it to the tree by the simple expedient of a whitewasher's brush. This plan is, however, regarded as rather old-fashioned nowadays, when every fruit-grower possesses a spraying machine, and a better plan is to syringe the trees with a caustic soda solution such as is sold by all sundriesmen in canisters varying in size according to one's requirements.

Fruit it Pays to Grow

APRICOTS. This is, of course, a delightful fruit, but it can hardly be regarded as a profitable outdoor class. Except in most favoured spots, it is not grown as a standard in this country, but it frequently succeeds on a south wall that is completely sheltered.

A dwarf-trained tree for a wall costs from 3s. to 5s., and should be planted in soil with which mortar rubble has been liberally mingled.

Breda is a hardy variety and a good grower. Moorpark is large, and the most adaptable for all soils. Blenheim is a good bearer.

BLACKBERRY. Of recent years the raising of blackberries as a cultivated crop has been on the increase, and there is always a demand for first-class fruit.

To grow blackberries to perfection, an open, sunny spot should be selected, and the soil should be deeply dug and thoroughly enriched with manure. A very good plan is to erect stout poles six feet in height and ten feet apart, and to strain along them lengths of galvanised wire, allowing two feet between each tier.

The stools—as the roots are termed—should be planted five feet apart, and the strands as they appear should be tied to the wires. In habit the blackberry is much like the raspberry—that is to say, it fruits upon the wood of the previous year's growth. For this reason the fruiting wood of the present season should be cut out directly harvesting is over, and the new year's wood carefully tied in. In the autumn a top-dressing of short manure is highly beneficial.

When planting, the canes should be shortened to force new growth from below, and in course of time, as the stools become overgrown, they should be renewed with fresh specimens. The best varieties of blackberry stools are stocked by all nurserymen at from sixpence to a shilling per root, and it is highly advisable to purchase the best.

BULLACE. (See DAMSON.)

CHERRY. A cherry orchard is a perfect delight. The livid mass of pink blossom, the fine, upstanding trees, with their bright green leaves and showy bark, the lusciousness of the hanging fruit—it carries one away in imagination.

As a practical proposition, a cherry orchard is most remunerative—after many years. When once established, it will yield as much per acre as any other fruit, but the tree is of somewhat slow-growing habit, and one has to wait a considerable time for returns. When planting an orchard, the trees should be set twenty-four feet apart, and at this distance seventy-five specimens will be required to the acre. If they are well-grown trees at the time of delivery from the nurseryman, they should require but little subsequent pruning, the cherry being pruned less than any other orchard tree.

To obtain quicker profits than large standards would yield, the writer recommends trained wall trees. Growing flat against the wall, it is an easy matter to suspend a piece of archangel matting in front of them to protect blossom from frost, and one must bear in mind that the cherry is the first fruit to

Mid-season pears likely to be affected by wasps are picked shortly before ripening and brought into condition in a bed of new hay

blossom. Then, again, thinning can be practised on wall fruit with ease, thus ensuring far finer individual clusters, and later, when ripening begins, netting can be brought into use to keep away birds.

The soil in which cherry-trees are planted should be well worked to a goodly depth, and where it is deficient in that property, some lime must be added, not *en masse*, but in reasonable proportion, carefully intermingled with the subsoil. From time to time, as the tree matures, more lime should be provided, even if it is only placed on the surface and lightly hoed in.

To be continued.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

BASKET-BALL

A Game that May be Played Indoors or Outdoors—Number and Position of Players—The Field or Court—Passing—Guards—Rules—General Hints—Suitable Dress

BASKET BALL originated in the United States, where it is, perhaps, the most popular of women's games, but it enjoys a well deserved and growing popularity in this country

Not only is it gaining ground as a recreation particularly suitable for gymnasia which have lady members, but it has been adopted by a large number of schools, private and high schools, as well as those under the direct control of the state educational authorities The fact that it may be played indoors, when climatic conditions are against the holding of hockey and lacrosse matches, is a strong point in its favour. Indeed, to these games it threatens to become in the near future a serious rival

As a game it is deserving of the greatest encouragement, calling as it does for a considerable measure of physical activity, though this is in no way exaggerated. It requires, too, no slight amount of skill, and provides for a sufficiency of that bodily exercise which is necessary for the retaining of good health in combination with that "game" spirit, without which there can be no true recreation,

The game, which may be played both indoors and out of doors, is emphatically one that lends itself to general enjoyment, for no very extensive space is necessary for its playing. The fact, moreover, that the game is possible with a variable number of players is distinctly in its favour. In addition, it is not encumbered by an overwhelming list of rules

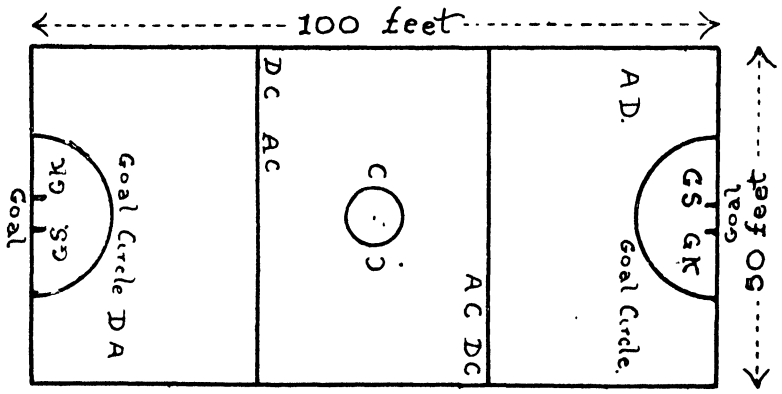


Fig. 1. Diagram showing the plan of a basket-ball ground with the position of players (both teams), seven a-side. C, Centre. A C, Attack Centre. D C, Defence Centre: A, Attack; D, Defence; G K, Goal-keeper. G S, Goal Shooter

The proper size of a playing-field is 100 feet by 50 feet. When the game is played

within a gymnasium, these dimensions may be reduced, according to the area at disposal, but the relative proportions should be unaltered.

When played in a gymnasium, the side boundary lines are, as a rule, dispensed with, it having been found that these (three feet from the wall in the American game) tend to reduce the playing space too greatly, and at the same time to make the game slower, and thus less attractive, than when the walls of the building are used as the boundaries. In the indoor game "out of bounds" is a state of affairs which does not exist.

The teams may consist of five, seven, or nine players, including the captain on either side. Most players are agreed that, for the indoor game, seven is the best number; but when playing out of doors, more space being available, nine gives the best play. The game is controlled by a single referee or umpire.

The marking out of the field or court is shown in the annexed diagram, together with the position of players in a seven a-side game. (Fig. 1.)

The net or basket into which it is the object of the players to throw, lob, or strike the ball is hung at a height of 12 feet from the ground, and should be of a diameter of 22 inches. The ball used is almost invariably an ordinary Association football.

The diagram given here explains clearly the position of the several players. The ground is divided by chalk lines into three equal sections, and an equal number of players of either team stand in each. Those belonging to any one section are permitted to cross one line during the course of play. Thus, those in the goal sections may cross into the centre section, and those in the centre into either of the goal sections, but a goal section player may not cross into the other goal section.

Each player is marked by a member of the opposing team. Thus the goalkeeper has beside her the goal shooter of the opposing team, the attack is marked by the defence, the attacking centres by the defending centres, and the centre by the opposing centre

In the middle of the intermediate section is the centre circle—six feet in diameter—on either side of which, and outside at the commencement of the game, stand the centres, facing inwards The game is started by the referee bouncing the ball in the middle of the circle, when the centres rush to seize it. (Fig 2) Both hands on the ball gives possession. If a player have both hands on the ball, and an opponent but one, the ball belongs to the one who is holding with both hands, and she is at liberty at once to transfer it to a fellow player. Striking the ball out of a player's hands is forbidden, and, being a foul, is punished by a free throw to the opposing side.

A free throw must be at the basket; the ball must not be passed to a fellow player. When a free throw is taken, no opponent shall be within nine feet of the thrower.

In the event of two players each having both hands on the ball together, Held Ball results, and the referee bounces the ball

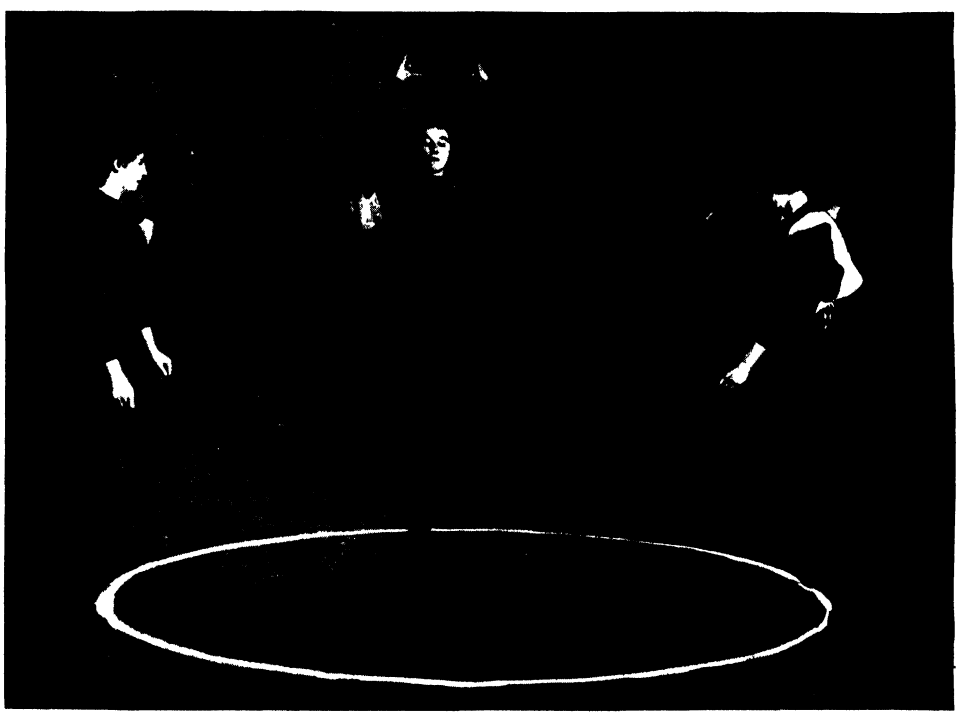


Fig 2. The referee starts the game by bouncing the ball in the middle of the circle, when the centres rush at once to seize it

between them, they standing three feet apart. (Fig. 3)

The ball may be thrown overhead, along the ground, lobbed, or struck with the open palm; it may also be bounced so that it rebounds towards a friendly player, but bouncing and catching the ball by the same player is forbidden. But the player with the ball must not run with it or retain it for longer than five seconds. Kicking or fisting the ball, or striking with the knee, is a foul, and punished as such, as is also a direct physical interference with a player who has the ball. The foul allowed by the umpire, a free throw is given against the offending side. If a goal result, it counts for two points. A goal scored in the ordinary way from the centre section counts three points; one made from between the centre and end lines counts two points.

Although full of vigour and movement the game is anything but a violent one, all roughness being rigorously prohibited. Charging and tripping are not permitted, nor is it lawful to catch hold of an opponent. Unintentional colliding with an opponent is not considered a foul.

The ball progresses from player to player by means of passing, and care is required that the pass is not made into an opponent's hands. Interception of the ball during a pass is quite legal, as is guarding the ball against being passed when in an opponent's possession, always providing the guard is not of the foul kind illustrated in Fig. 4. The guard depicted in Fig. 5 is a fair guard. This frequently comes into use by the goal-keeper when the ball has reached the hands of the goal shooter and she attempts a throw at the basket.

When the game is played out of doors, and the ball goes out of bounds, the players following it, the one who first handles it after the line is crossed must throw it back into play without loss of time, and in a straight line from where she is standing.

Usually a game lasts about half an hour, the teams changing ends when the first half is completed. For indoor playing a gymnastic costume is most suitable, for out of doors, ordinary hockey dress is desirable.

It might be thought that a game presents a scene of almost chaotic confusion, but such is not actually so. A definite place is assigned to every player, and she is expected to retain it so far as the exigencies of the game will permit. Except this be carried out, a hopeless muddle results, unattractive to players and spectators alike.

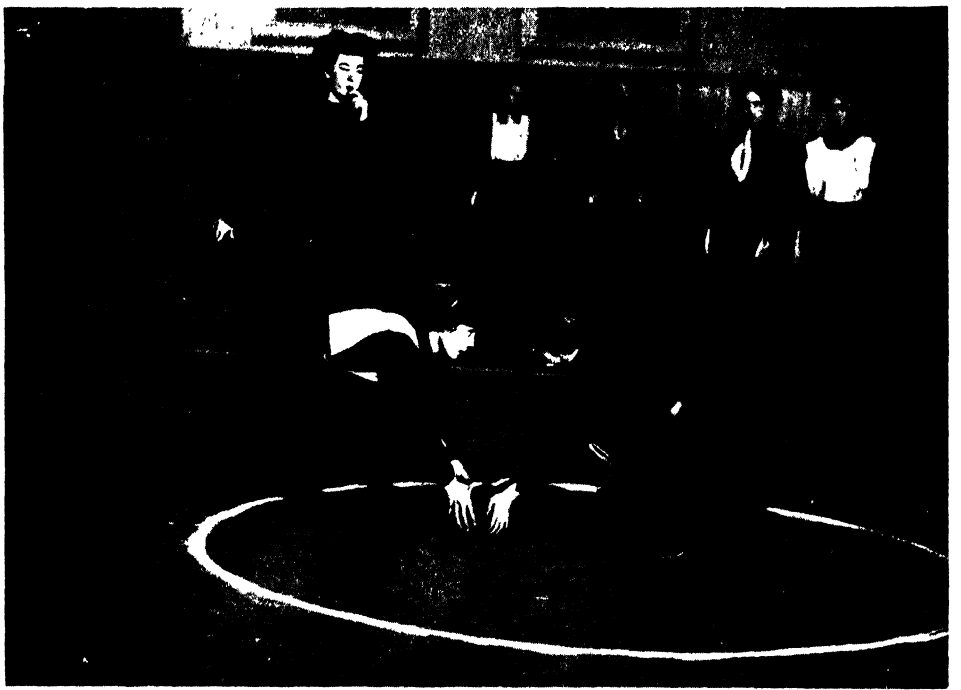


Fig. 3. Held ball. Two players each have both hands on the ball. In this case, the referee bounces the ball between them, they standing three feet apart.

The whole essence of the game is the passing of the ball to some player most favourably situated for throwing it into the basket (and this, by the way, is an accomplishment requiring a considerable amount of practice, coolness as well as accuracy of hand and eye being requisite), and, except a fellow player be in her proper place, passing with this object is useless, and the game degenerates into a vague tossing of the ball hither and thither.

Rules

1. The referee opens the game by bouncing the ball in the centre of the court or

Fig 4. Foul guard or intercepting the ball while still in the hands of the "chucker"

field, where it must be first touched by one of the centre players

2. The ball may be caught or held in any way, or be thrown or struck in any direction, by one or both hands, the fist not being clenched, but no player must attempt to pull or snatch or remove the ball from the hands of one of the opposing team.

3 It is the player's duty to do her utmost to intercept the ball when it has left an opponent's hands, but she must not run with it or retain it more than five seconds

4 A goal is made when the ball is thrown or struck into the net or basket. If it be made between the centre lines it counts three points, while one made from the field between the centre and end lines counts two points.

5 Kicking or striking the ball, except with the open palm, running with the ball, wrenching it from an opponent's grasp, or any interference with an opponent while handling a ball, is reckoned a foul, and upon such being allowed by the referee, the opponents may claim one point, or accept a free throw for a goal from any point at least twenty feet from the opponent's ring or basket Should a goal result, it scores two points, but if it fail, the ball remains in play and the one point cannot be claimed

6 When the ball goes out of bounds, the player who first handles it must throw it back into the field in a straight line from where she stands.

7. When two players are holding the ball, and its possession is disputed, the referee must bounce the ball at that spot, if within the field, or just within the boundary if it be out of bounds.

8 If either side wilfully obstruct or delay the game, the referee may order a free throw for goal to the opponents.

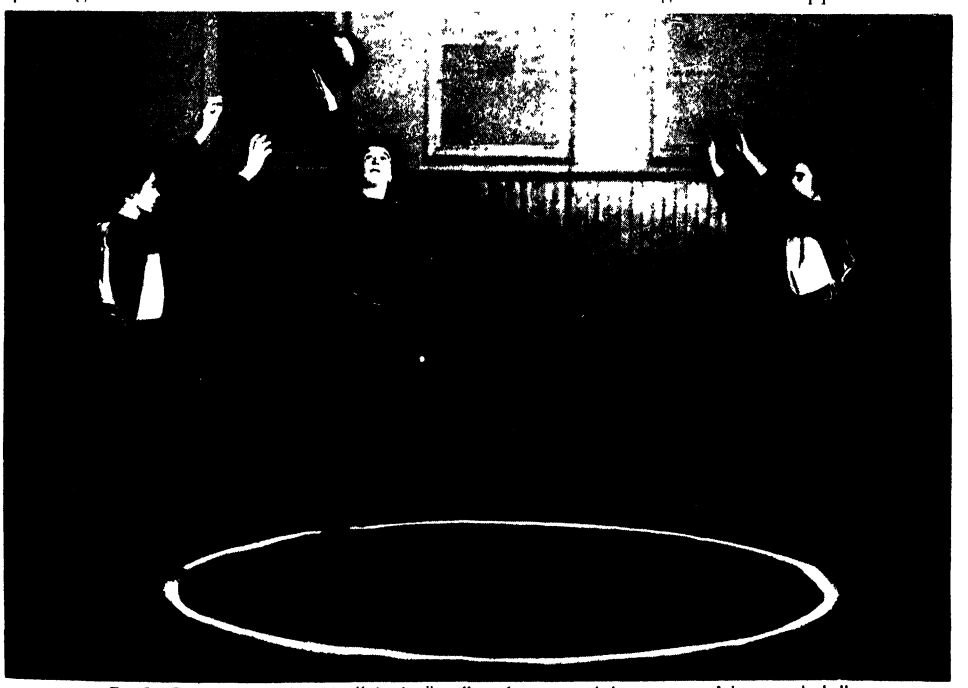


Fig. 5. Fair guard, in which the "chucker" is allowed an unimpeded opportunity of throwing the ball

ORIGINAL PENWIPERS

A Use for Small Scraps of Velvet or Velveteen—Brushes and Paint—Where to Look for Designs—Making Up the Penwipers

THESE quaint and novel penwipers are so simple and fascinating to make that they will be the delight of the children (boys as well as girls), who like making something to give for Christmas and birthday presents; and will prove equally popular with the grown-ups, to make for small presents, or for sale at bazaars, at which they sell very readily.

To begin with, will be required a few odd scraps of velvet, or velveteen, which, if not already among pieces put by by yourself, it will not be difficult to obtain from friends. Scraps from fancy-work or dressmaking which are apparently of no use for anything, and would probably be consigned to the waste-paper basket, are quite sufficient for these trifles. Anyone who does poker work on velvet will have any amount of such scraps.

The other materials necessary are a lead pencil, a few cheap oil paints, one or two cheap brushes (the best kind to use for this work are stiff ones made of lion hair, costing 1d. each), a poker point, such as is used for poker work, or if one does not possess such a thing, what will do equally well for this purpose, two or three metal meat skewers. By placing the points of these skewers in a clear fire, they will, in a few seconds, become red-hot, and can be used alternately as soon as each cools.

Having first drawn, or traced, the selected design upon the velvet, outline and mark, with the heated point of the poker or skewer. Quaint designs suitable for the purpose may be found in many children's picture-books; Buster Brown's "Tige" looks well, as does also the well-known lucky black cat, and many others, such as jesters, clowns' faces, etc.

Having marked the design, the next thing to be done is the colouring, and when this is done, there only remains to wait a day or so until the paint has dried, and then again to hunt for odd pieces, but this time, of scraps of dark cloth for the penwiper itself. Having obtained some, cut out several pieces the exact size and shape of the design, and after sewing neatly and strongly through the centre, get a little seccotine or glue, and having put some on the topmost piece of cloth, carefully place the velvet on to it and the penwiper is then completed.

Anyone can make these penwipers, even if they have no knowledge of painting, as the colour requires little more than rubbing on, and as to the cost, it is practically nothing, the paints and brushes being the only materials which have to be bought.

Those who wish to work for bazaars are often deterred from so doing by the fact that, their purses being limited, expense becomes a serious factor in buying necessary materials or tools. Here is a way in which they can fulfil their desire and help to contribute what every bazaar stallholder so earnestly desires—a truly original article which will sell like the proverbial hot cakes. Many sales of work have a stall devoted to the sale of one article only, and the pincushion and penwiper stall is no new feature, but the contents of such a stall is always open to new ideas, especially if they can be sold at a popular price. These little oddities comply with both conditions, and are sure to be a success. Of course, as they are such simple trifles, the aim of the worker should be to produce good workmanship, and as quaint an effect as possible. If this latter, particularly, is achieved, there will be no "left-overs" to discourage the stallholder.

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats. Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

FANCY PIGEONS AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds. Judge at the Grand International Show, Crystal Palace. Member Société des Aviculteurs Français. Vice President Poultry Club. Hon. Sec. Yokohama Club, on the Committee of Middlesex Columbarian Society. Indian Game Club, etc.

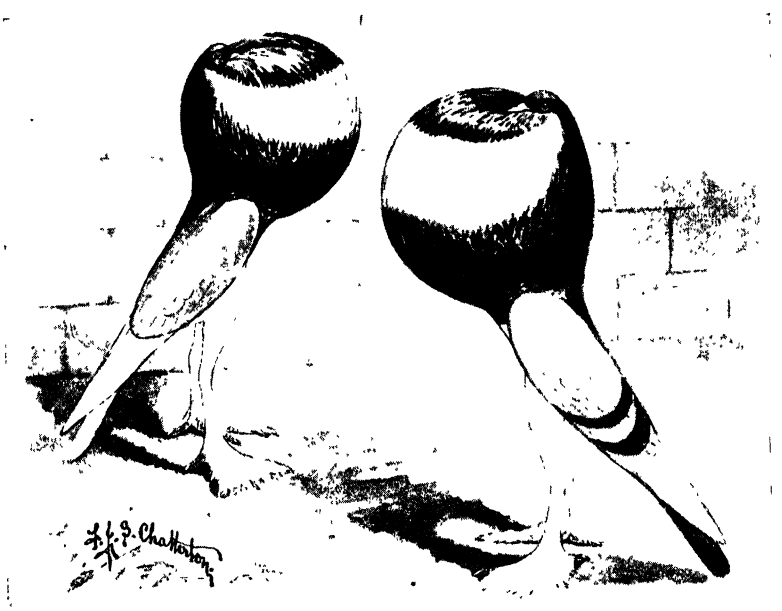
Pigeons that Like to be Petted—Good Points of Pouters—How to Keep Them and Feed Them—Origin of Pouters—The Different Varieties

THE Pouter pigeon is considered one of the aristocracy of the pigeon world, and has been greatly admired for very many years in all parts of the world where it is known.

It is one of the most suitable breeds of fancy pigeons for a lady to keep, as it is easily tamed, and soon gets to know its owner, and allows her to handle and stroke it. In fact, it likes being noticed and spoken to, and will fly on to her arm when called, and feed from her hand without any sign of fear or nervousness.

This, however, depends on the way it is treated. For instance, when starting in the Pouter fancy, it is advisable to take one of the birds and put it into a pen about three feet square for an hour or two each day, and gradually get it to take some food from the hand, such as hemp seed, of which Pouters are very fond.

Occasionally the owner may take the bird up gently in the hand and stroke it, and then place it back in the pen again, repeating the



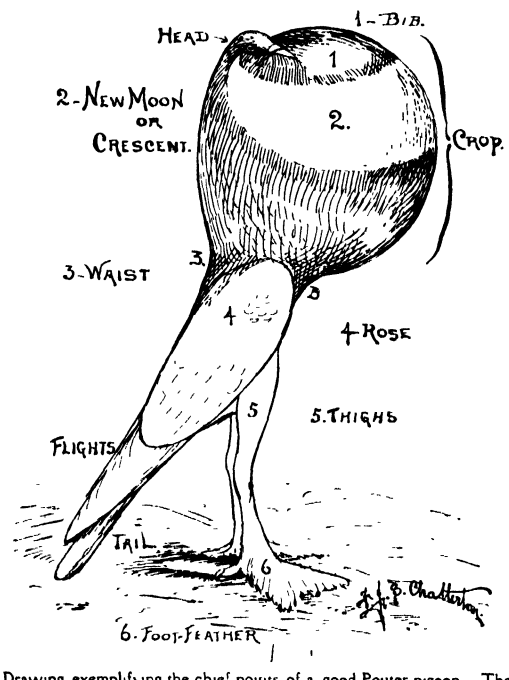
Red pied Pouter pigeon and blue pied of the same variety. Of these, the latter is the more popular. It should have two black bars on each wing and a bar on the tail. Pouter pigeons make charming pets

process after a short time, not forgetting to talk to it while doing so, to accustom it to the voice.

After a few days of this training it will know its new owner, and come forward at once for the hemp seed, and to be talked to and petted.

It is this confidence and the ease with which they can be tamed that makes Pouters such favourites with a great many people, especially lady fanciers. There is a considerable amount of doubt in regard to the origin of the Pouter pigeon, but it is generally considered that the bird was, to some extent, bred from the old Dutch Cropper pigeon. Pouter pigeons were great favourites and largely bred by fanciers in London many years ago, but now (1911) a considerable number of the best specimens are bred in Scotland, where they are most popular, and are kept by very keen and enthusiastic fanciers. The chief characteristics of the Pouter are: a large crop, which extends in the shape of a ball, long thighs and legs, long and slender bodies, with great length of flight feathers and tail

The description of the English Pouter given by John Moore in the "Columbarium," which was published in 1735, is perhaps worthy of consideration, and although written so many years ago, is a very fair description of a well-bred Pouter pigeon of to-day This is more than can be said of other breeds of fancy pigeons, for some of them have altered very considerably, so that a winning bird of some years ago would be useless except to eat, according to the present-day type.



Drawing exemplifying the chief points of a good Pouter pigeon The markings on the crop and shoulder are difficult to obtain in perfection

The Pouter of a Bygone Age

Referring to the pouter pigeon, Moore writes "This pigeon was first bred in England, and therefore called the English Pouter, is originally a mixed breed between a Horseman and a Cropper, experience teaches us, it will add a wonderful beauty to this bird, and raise in it the five following properties: (1) Length of body, (2) length of legs; (3) neatness of crop; (4) slenderness of girth, (5) beauty of feather.

"As to the length of the body, the longer the birds are from the apex of the beak to the end of the tail, the more the pigeon is esteemed. The writer has seen one that measured nearly twenty inches, although seventeen or eighteen is reckoned a very good length The length of the leg is the next thing to be examined in a Pouter—*i.e.*, from the upper joint of the thigh in sight to the end of the toe-nail, and in this property some pigeons have excelled wonderfully.

"The next property to be considered is the crop, which ought to be large and round, especially towards the beak, filling behind the neck, so as to cover the shoulders, and tie neatly off at the shoulders, and form a perfect globe.

"The smaller the girth (or waist) the better, because by this means a contrast of beautiful shape is given to the whole bird."

A Bad but Common Fault

In addition to the above remarks on the Pouter pigeon, carriage and style are two important properties to be considered A bird, when standing in position, should be upright, so that a straight line drawn from the eye to the foot should be perfectly perpendicular; some birds lean too far forward, with legs bent, others are what is called in-kneed or cow-hocked - that is, the joints between the thighs and legs touch each other, giving the legs the appearance of a V turned upside down, thus, Λ, which is a bad fault

The white marking on the crop spoken of as the new moon or crescent marking, should be sharp and distinct at the edges This is rather a difficult point to get perfect in a Pouter, most birds being a little bit broken in the marking The marking on the shoulder, known as the rose, is also only rarely perfect.

The flight feathers should be long and carried close, the points meeting over the tail The tail feathers also should be long, and carried close together, and not spread out, which is a fault found in some birds

The feathering on the thighs and legs should fit closely, with neat foot feathering, giving the bird a smart appearance, and should be pure white Those birds having any coloured feathers on the thighs are spoken of as being foul-thighed

There are several varieties of Pouters as regards colour, the most popular being the blue-pied, black-pied, red-pied, yellow-pied, and the pure whites.

THE DACHSHUND

By E. D. FARRAR

Breeder and Exhibitor

The Dachshund as a Sporting Dog—As a House Dog—History—Good Points—Weight—Puppies and Prices—How to Rear and How to Feed—Famous Dachshunds

THE position held in the British dog world by the fox-terrier is in Germany held by the dachshund. He is either a pet, or, strange as it may seem to us, a sporting dog.

It might never occur to the English sportsman to go "pig-sticking" with some unusually diminutive dachshunds, yet Mr. Walter Winans recently gave a vivid account in the canine press of the prowess of his four-year-old little bitch Hexie and some of her sons and daughters

He says, "Before she was a year old she had tackled a badger; ever since I have used her for hunting wild boar to the rifle, and she has been in at the death of some forty or fifty boars."

The editor's comment—"it must surely constitute a record of unflinching courage for six small dachshunds, two of which weighed but 9 lb. each, to hold a wild boar, weighing some 250 lb., fighting for two hours"—will be endorsed by every sportsman.

Of course, as the name implies, the little dog is pre-eminently the badger dog, and a "brock" is a tough customer to tackle. It needs the stoutest-hearted terrier to go to earth and hold Master Grey Dog at bay until he is dug out, for his teeth and claws are of the most formidable, and his fighting weight is far greater than that of his foe. So, instead of foolish pleasantries as to the shape and gait of the "dachsie," let us respect him for his lion-hearted pluck and study him seriously.

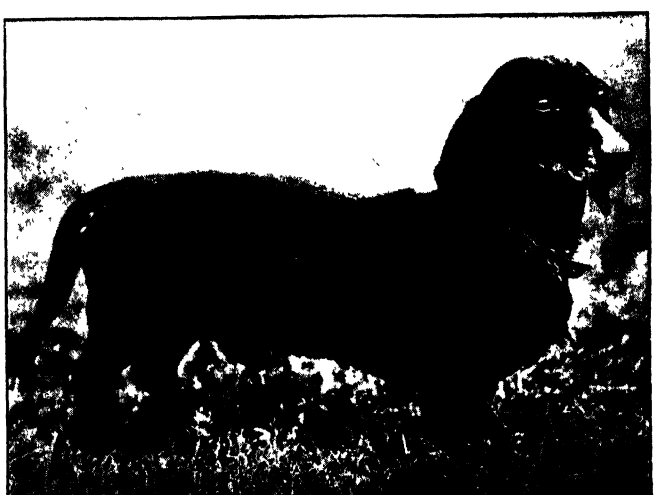
As a house dog he has few peers, for he is peculiarly cleanly in his coat and manners, sensitive to rebuke, and a first-rate watch. His voice is deep, and he discriminates between friend and foe in a way that makes him valuable. If properly brought up, he is safe with children, and he is the quaintest of dogs; indeed, George Meredith, in an immitable poem, terms him a "wagging humorist." A sound, well-bred specimen, though susceptible to cold, is also a hardy animal.

As regards his history, the "dachs" is of ancient race, and representations of him may be found in old books and on old monuments; but as his exact descent is a vexed question, it cannot be discussed here fully. Probably the Turnspit of the Middle Ages is his ancestor, but the present-day animal is more or less a manufactured breed, an evolution from the combined hound and the terrier, characteristics of both of which he possesses strongly Witness his marvellous scent, long ears, heavy bone (which speak the hound), and gameness and small size (which speak the terrier).

He appeared first, in any real sense, in this country in the "sixties," and soon rose into favour. Two of the race who have done most for the breed should be mentioned, Champions Jackdaw and Pterodactyl, the former black and tan, the latter red Unfortunately, the craze for red dogs like Pterodactyl did much harm to the breed, by inducing a vast amount of inbreeding of red to red, with its attendant evils

However, despite the difficulties of quarantine law, fresh blood from Germany is now helping towards a better state of things.

Before briefly summarising the chief points as laid down by the English clubs, it will be well to mention that there are several varieties of dachshunds—smooth-coated, dappled, rough-haired, and long-haired. Of these that most familiar in England is the smooth-coated, either red, chocolate, or black and tan. White is seldom seen.



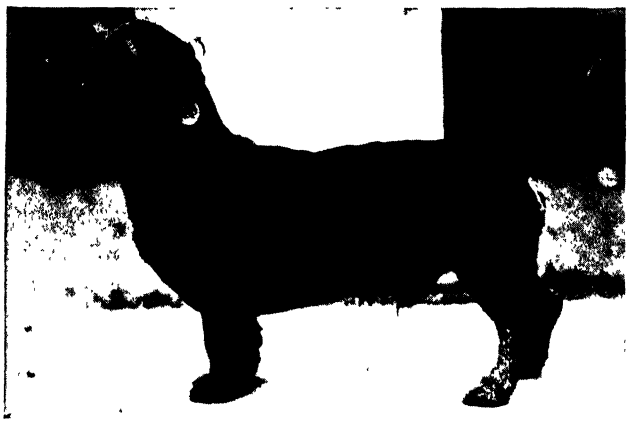
Miss M. W. S. Hawkins's famous winning dachshund "Earl Satin," a dog of excellent type and correct character *Photos, Sport and General*

Points

In general appearance the dog should be long and low, but not cloddy.

Head. Should be long and narrow, without stop, and the skull should have a well-developed peak. The eyes should be somewhat small, show great intelligence, and should follow the body as to colour. The jaws should be strong and level, and the muzzle square in form.

Ears. Should be soft in texture, carried close to the head, set on low, and be long and broad.



Herr Edgar Schues' rough-coated dachshund "Deutscher Michel" This variety of the breed is less popular in England than the smooth-coated, but is a hardier and equally intelligent animal

Chest. Should be deep and narrow, with prominent breastbone.

Body. Should be in length, from the back of the head to the root of the tail, about two and a half times the height at shoulder. The quarters should be very muscular, with short back ribs, well-sprung fore ribs, and well-arched, muscular loins.

Legs. Should be short and strong in front, crooked, but not knuckling over, with muscular elbows that do not turn in or out. The hind legs are smaller in bone and higher.

Feet. Should be large, round, and strong, the hind ones smaller than the front ones. The nails must be strong, and the pads thick. Good feet are essential in a working terrier of any sort.

Stern (or Tail). Should be long and strong, tapering to the tip, and carried low, except when the dog is excited. The hair underneath the tail is coarse.

Coat. Should be dense, strong, and short. Skin abundant, loose, and supple.

Colour. Any colour allowed, though white markings to any extent are objectionable. The nose should follow the body colour. Self colours are usually more popular, also black and tan.

Weight. Dogs about 21 lb., and bitches about 18 lb. The German "Teckel Klub" divides the breed into three weight classes—light weights, medium weights, and heavy weights (over 22 lb). On the whole, the standards of points for the two nations are very similar, though controversy rages at times as to type, and it is a fact that n of the German fanciers' strictures on dogs have been well deserved. Howeve dint of care and good imported blood, th are righting themselves.

Puppies and Prices

Though it is wiser to ask an expert fr to help choose a puppy, yet if that is possible these hints may help the no faced with the problem of selecting a pu of two or three months old. Look for a l level head little eyes, a low, long body a nice arch of loin, strong b and short legs. Take the that most conforms to this t Prices will vary, but for a v bred dog puppy four or guineas will be asked by a putable dealer or breeder.

Give the puppy his freed plenty of sound meat—raw chopped is best—and, if possi a digging-place. You will a beautiful and most deligh dog, with ordinary care luck.

Training will be a ma requiring care, for by natur pure-bred "dachs" is wil Indeed, this trait is a w worn theme for joking in C man comic papers.

Mrs Scarlett, one of his olc and most successful protect says of him, "The dachshund is an excell all-round dog and companion, but he is everybody's dog, as he has a temper, an obstinate. It is not everyone that can man him, a fact not generally known in t country. To persons of indecision, dac hunds are not to be recommended." much so, that she recommends to such a by preference Still, it is possible to trai "dachs," and he is worth the troul whether he is to be a sportsman (when education is better left to a sportsman), merely as a faithful house-friend.

If it is intended to breed dachshunds, c should be taken to fix firmly in the mind type desired, and breed to it, and no oth In any case, unsoundness must be avoided healthy game dog should be the aim of breeder.

There is a toy variety of this dog, thou it is seldom seen in this country.

Some Dogs and their Breeders

The Duke of Hamilton, Mr. Theo. Marpl Captain and Mrs. Barry, Captain Don Shaw, Mrs. Dewar (owner of Champ Lenchen), Mr. Woodiwiss, Mr. Sayer (ow of the beautiful Racker von der Ecke), M de Boinville (owner of the famous Snal Prince), Mr. Claude Woodhead (owner Champion Brandesburton Mimosa), a many, many others whom it is not possi to mention here, are fanciers to whom t breed and its many lovers are most hig indebted.

BEAUTIFUL WOMEN OF ALL NATIONS

A SCOTTISH BEAUTY

Photo, Rita Martin

WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

THE STORY OF THE PATCH

By Mrs. A. P. BUSH

Commencement of the Fashion—A Romantic Origin—Patchboxes in Pompeii—References to the Patch by Pepys—Variety of Designs—Patches to Hide Scars—The Art of the Barber

THE patch, which played so important a part in the fashionable world of the eighteenth century, began, as many other fashions began, in the previous century at the Court of Louis XIV

We know that it was sometimes used by the fair dames and gallants of the Court of Charles I., and possibly when that unfortunate monarch went upon his romantic quest to France, which ended in his betrothal to Henrietta Maria, he saw examples of this "tache noir" embellishment upon the fair faces of the ladies of Henry IV.'s Court.

That the patch came to England in Charles's reign, and had some vogue here was doubtless due to its importation from France along with the King's delicately beautiful bride, but whether it was of earlier use as an adornment seems doubtful in spite of Boccaccio's merry tale, which is probably as apocryphal as many of these "contes romanesques"

The story is, however, worth telling, and, like many of the fairy stories told by the gifted Italian, the scene is laid in the palace of "King Pepin"—a locality about as authentic geographically as "once upon a time" is reliable as a date.

Briefly we are told of a certain sad knight, whose devotion to books and to contemplation made him a figure of sober note at the Court where love and gallantries were the rule. This knight, Ser Arnoldo, being cut by his barber, appeared in the presence with a patch of black plaster upon his lip, which all noted for that it assorted well with his grim looks and sober mien. At supper the king observed that a black patch appeared upon the cheek of the gay and beautiful Countess of Perpignan, and, looking carefully, found that the lip of Ser Arnoldo, the sober knight, was bare. Of this he made much sport, rallying the countess upon her ill-barber, and commanding her to grow her beard, with much more pleasantries, which put her into some confusion, until, discovering the plaster, she tore it off and flung it down amidst great laughter, and never after did Ser Arnoldo hide his passion under a cloak of philosophy.

A patch applied near the eye enhanced its beauty in the opinion of the woman of fashion

After this, adds the

story-teller, many were wont for that reason to appear with strange hurts, needing plaster upon brow and neck and chin, to the great mirth of the merry king and all his goodly companions

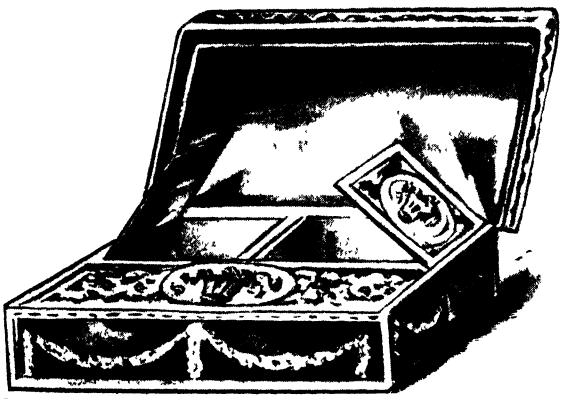
Possibly this well-known story set the fashion at the gallant Court of the Roi Soleil, where Boccaccio's novels were in high favour, and it is quite credible that the fashion was really a revival of a more ancient use

Round tortoiseshell patchbox with miniature of lady

Patchboxes and Pompeii

In Pompeii are preserved certain little boxes which might well have been patchboxes, and some of the houris of the frescoes which still adorn the walls of the exhumed interiors appear with black marks which may have been patches But although the theory of their use by the decadent Roman beauties has been advanced upon the authority of apparent references to patches in some of the Latin poets, it is not generally accepted by antiquarians, although every other form of artificial adornment was practised Ptolemy says that the Queen of Egypta bore a black mark between her eyes shaped like a triangle, but this was probably a ceremonial marking akin to the Brahminical stigma, indeed, the custom of branding and marring the faces of malefactors throughout history makes the adoption of a black spot upon the face highly improbable, whilst this brutal use or its memory survived

So we may assume that the fashion came in with the use of powder and rouge and white periwig, which a sycophantic Court adopted to keep the ancient and beraddled Louis XIV. in countenance Since Shakespeare makes no allusion to "patching" in all the frequent comments upon the vanities of his time with which his plays abound, we can conclude that this fashion had not come to England in the reign of Elizabeth, or during the early part of the reign of James I., although it is fairly conclusive that whilst James was still upon the throne the fashion had begun, for in the "Comedie of Pasquil and Katherine," dated 1616, one of the characters says "even as black patches are worne, some for pride, some to stay the rheume," etc.



Eighteenth century patchbox These dainty boxes are beautiful specimens of the craftsman's art. Several divisions were provided, the interior being as richly decorated as the exterior

An early engraving (1646) shows a gallant of the time of Charles I. wearing these adornments. This plate appears upon a broadsheet entitled "The practise of an English Anticke, with a list of his ridiculous habits and apish gestures" A few years later, when Puritanism was in the ascendant in 1650, the much-quoted "artificial changeling" of Bulwer's appeared with the classic example, so frequently reproduced, of the lady with the coach-and-four patch, and other figures obviously exaggerated in size for the sake of visibility.

The author says, "Our ladies have entertained a vague custom of spotting their faces out of affectation of a mole to set off their beauty, such as Venus had, and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes and figures"

In this year a Bill was actually read once in Parliament, entitled "A Bill against painting, black patches, and immodest dress."

The Pulpit and the Patch

After the Restoration the practice became again so prevalent as to lead to adverse literature and sermons. The "Morbus Satanaeus," or "Sin of Pride," sermon in 1666 reached its fifteenth edition, but still the patch was worn. A wood-cut of this period from the "Roxburghe Ballads" shows a mercer in his shop with fan, mask, scarf, and laces displayed, and upon his face several patches shown "as worn this season"

The observant Mr. Pepys has several allusions to the patch in his remarkable Diary—allusions which throw a good deal of light upon the practice of patching in his day. He first mentions patches early in his records upon August 30, 1660, when he concludes his day's entry with the observation, "This, the first day that ever I saw my wife wear black patches since we were married." He leaves it there, and one can only surmise whether he was pleased or pained at the appearance

No doubt, it was a rather daring thing to do, for the patch made certain pretentions to social distinction, as his next allusion shows, for upon October 20, in the same year, when he "dined with my Lord and

Lady," his Lordship "was very merry, and did talk very high how he would have a French cook and master of the horse, and his lady and child wear black patches," all, no

A belle of the period considered the patch added to her attractiveness, and gave piquancy to the expression

doubt, in anticipation of the King's return. Next month we find Mr. Pepys saying, "My wife seemed very pretty to-day, it being the first time I had given her leave to wear a black patch," from which we may gather that this exclusive fashion shed a certain glamour, and that the Pepys establishment was in the movement. Upon the 22nd of the same month we find Mr and Mrs Pepys in the Queen's presence-chamber, and the still admiring husband compares his wife's appearance with the boasted beauty of the Princess Henrietta. After describing the august lady without enthusiasm, he adds, "but my wife standing near her with two or three black patches on, and well-dressed, did seem to me much handsomer than she."

Mr. Pepys and Patches

Seven years later Mr Pepys' enthusiasm for the patch has waned, and we find him alluding to the patches worn by Lady Newcastle as a disguise for "pimples about her mouth," and her naked neck quite shocked his propriety, but for all that, he adds, "she seemed to me a very comely woman," and he looks forward to seeing her again

This is all the light shed by the immortal diarist upon the subject, but from these brief allusions it is fairly clear that the anti-Puritan wave brought back the patch, and that for a time it was rather prevalent amongst ladies with pretensions to style. That patches were not worn much by men is pretty clear, or Mr. Pepys would have had an outfit and told us all about how it felt to wear a patch for the first time.

The story about Lady Newcastle's pimples may or may not be true, but there is little doubt that a high-living race such as that epoch produced might often find black sticking-plaster a convenient disguise for little eruptions.

It is said that the Elizabethan gallants wore patches—if so, it is probable that their use was akin to the plaster which adorns the faces of German students after their duels, and not as beautifiers.

Often black patches were worn to conceal battle scars upon the face, and worn for a very considerable period after the wound might have been considered healed, and sometimes for the rest of the hero's life.

The Patch of the Duellist

There are several notable portraits showing this practice One by Lely of the Earl of Arlington, who was wounded at Naseby, shows this nobleman with a transverse strip of plaster crossing the nose and prettily tapered at either end. Another famous portrait by Sir Joshua Reynolds represents Viscount Cathcart wearing a large crescent-shaped patch of black plaster beneath one eye, worn to hide the scar of a wound taken at Fontenoy. These honourable scars were not related to the purely decorative patch, but may have been less conspicuous in a patchwork age

At first the patch was worn as an accent of black in a dainty scheme of rose and white to give the contrasting note to heighten the effect. They were then small pieces, circular or square, and in their placing the art of the barber was shown—with what deliberation this functionary

The fashion of wearing patches came in with the use of powder and rouge and curled wigs

considered his work of paint and powder before adding the completing touch may be guessed.

To be continued.

THE ART OF HAIR-DRESSING

By DAVID NICOL

Diploma of Honour at the Paris Exhibition, Coiffeur by Appointment to H.M. the Queen

Continued from page 3353, Part 28

Combs and Pins: Their Use and How to Fix Them Correctly—The Parting and How to Make It—Several Different Styles of Dressing the Front Hair—Pompadour—Centre Parting—Side Parting

AMONG the millions of women who "do up" their hair every morning and "undo" it at night there is not one who has not—at some time or another—endured agonising hours of discomfort from a comb or a pin misplaced. With a hat pinned on, or an elaborate coiffure laboriously erected, no woman has the patience to destroy the edifice and find the seat of the trouble. It is a

Side combs should always be placed, as shown here with the teeth facing outwards, towards the face of the wearer

remarkable fact that if the tooth of a comb is pressing against the head, or a pin is dragging several hairs crosswise, those offending objects are always invisible or immovable. The comb cannot be reached to be shifted, and the identical pin cannot be found without taking out all the others. So a day's torture is the result, and probably a bad headache.

If women only knew a little more about the art of hairdressing and *how to place combs and pins correctly in their hair*, these miseries would never have to be endured. To start with, when the hair is properly divided into the foundation, front, side, and back portions, and tied or coiled correctly, it is hard for a comb—however placed—to do much damage. Under any circumstances, the better the pins and combs are placed the better the ultimate result. But with hair grabbed up anyhow, from left and right, and hairs pulling every way at once, the teeth of combs and prongs of pins, inserted haphazard into the tangle, either fail to answer their purpose and quickly fall out, or stick in and hurt abominably. With care this may be avoided.

Combs

Combs are not absolutely imperative to any style of dressing; but they are of the greatest use, and a decided improvement. The usual and best number is three—two side combs and one back. For a Pompadour dressing, four is the best number—three across the front puff and one to lift the back hair into position. Many ladies only use two side combs, which are certainly efficacious; but, personally, I am very much in favour of a back comb in addition, for all kinds of coiffures. A back comb need not always come *below the ornamental part*

The correct way of placing hairpins in a coil of hair. They should always follow the line of the hair. Inset is a diagram showing the wrong way of inserting hairpins

of the coiffure, as so many ladies seem to believe. It can be placed *above* or *in the centre* of a bunch of curls or several coils of hair. In that position, besides giving great stability and security to the dressing, a pretty back comb becomes a charming adjunct to the coiffure. Ladies need never be afraid of using a third comb with a medium or low dressing. When the curls, or other ornamentations, are finished, take the back comb and place it firmly above the bunch; or divide the curls gently, and insert it right in the centre, either straight or in a slanting position. Side combs must be fixed, of course, while the front and side hair is being dressed. Some people like to *pin back* their front hair to the foundation, and complete the entire dressing before putting in the side combs. To my mind this is a great mistake, as the combs are likely to get in the wrong place, and never feel really secure. The idea is that, put in last, they form a decoration. Now, combs are *not* for decoration, but for use; it is only the back comb that is intended for "show" purposes, and that not always.

A charming coiffure that is becoming to most women, being neither severely classic nor exaggeratedly elaborate. The general effect of this style is that of softness and lightness and also of restraint and good taste

The side combs, in nine cases out of ten, are covered by the hair, and should therefore be placed in the hair before the curls are made. It is not *wrong* to show side combs; but in a really artistic coiffure, especially on heads dressed with a side or centre parting, the side combs are quite hidden.

The combs must be placed in the hair with the teeth turned towards the wearer's face. It may seem quite unnecessary to mention such an obvious fact, but scores of ladies who pass through the hairdresser's hands arrive with the teeth of their combs pointing towards the back of their heads. It is quite easy to insert them in that way, but absolutely futile. Such ladies often wonder why they can never get any permanent fulness in the front and sides of their hair. It is because the combs are dragging the hair backwards all the time! So the combs must always face forwards. Side combs should never be placed bolt upright. Always try to follow the curve of the head with the comb, and that uncomfortable *pressing* feeling will disappear. The part of the comb nearest the crown of the head should be nearer the face than the lower end. Never try to put a comb in at right angles to the centre parting—*i.e.*, straight across the head for that is quite useless from a point of security, and very uncomfortable. The natural way for the hair to fall, and the comb to lie, is following the curve of the head. If ladies would always follow natural laws in hairdressing, they would obtain far better results, without torturing themselves.

All partings should begin, as shown, from the crown of the head, thus avoiding any possibility of exposing to view a large bald place

If a comb is dragging against a hair, take it out at once. The hair will not move itself, nor will the pain go of its own accord. Move the comb while it is still uncovered, and place it, a dozen times, if necessary, until it feels naturally comfortable and secure.

Pins are quite easy to fix. But it is no good simply to drive them through the hair, and expect them to stop where they are placed. Each pin must be worked in and out of the coil, plait, or knot it is securing at least once or twice. Holding it firmly at the end, insert it, and move it up and down with a see-saw effect, driving it deeper with every movement. When finally pushed in, it has something to hold to as well as hold.

When pinning a coil, try to put the pins into the hair *lengthways*. That is, let them follow the line of the hair, and do not push them roughly across a thick coil, allowing one pin to catch and tear at half a dozen different hairs. By following the downward line of the hair all chance of cross-connection is abolished, and the result is perfect security and comfort. A good hairdresser knows exactly how the pins and combs he fixes are feeling to the wearer, and can often go back and pick out a certain pin that is said to be pulling, knowing he placed it in carelessly. When arranged with care, there is no excuse for combs or pins hurting or causing headaches.

The very vital point of style in coiffures is now reached. When dressing the front and side hair, how shall it be arranged? There are four separate styles, each of them owning many possible variations: 1, Pompadour; 2, Centre parting, *à la Vierge*; 3, Centre parting, Louis XV.; 4, Side parting.

The Pompadour style is always popular, and suits most faces, except long or exceptionally broad ones. This is a very easy way to dress the hair quickly and effectively, and consequently useful to business women, provided it suits them. The hair is divided, the foundation made, the pads, if any, inserted. The front and side hair is then French combed, held up in one hand, and brushed smoothly back to the foundation, where it is secured with three combs. The remainder of the tail part of the foundation is then French combed, brushed, and twisted into an eight or coil, the back comb fixed below it, and the coiffure is complete. The simple Pompadour dressing always looks nice, and is very easily made.

To be continued.

BEAUTIFUL WOMEN IN HISTORY

ANNE OF AUSTRIA

By PEARL ADAM

The Influence of Beautiful Women on the World—Two Child Brides—A Pathetic Embrace—A Sulky Bridegroom and a Lovely Bride—A Rebuke that was never Forgiven—The Irresistible Buckingham—A Cardinal's Revenge—Childish Chivalry—The Fickle Favour of the People—The Last Days of a Great Queen

If someone would write a history dealing with the influence of beautiful women upon the world, it would be one of the most amazing, enthralling, and extraordinary books which has ever been published.

The world was already comparatively old when, for love of Helen of Troy, two nations spent ten years flying at each other's throats

Many another instance can be cited. The million readers of "The Three Musketeers" will remember that the Duke of Buckingham, the favourite of two kings, made war between France and England, sacrificed the Protestants of La Rochelle, and committed a dozen extravagances that might almost be termed crimes, merely for love of the beautiful face of Anne of Austria. Dumas does not tell us much of Anne in "The Three Musketeers," for his fertile imagination could not spend too much time on fact when the creatures of his fancy lured him to portray their adventures

Anne was really one of the great figures in the history of beauty. She was by birth half Spanish, half Austrian At the age of fifteen she came to France as the bride of Louis XIII. on the same day that Elisabeth of France entered Spain on her way to marry the Infante.

An Unloving Husband

On the river boundary of the two kingdoms a magnificent sight was seen Down the mountain-side of France and down the mountain-side of Spain there came two processions, glittering with gold, rich with banners, arrayed with all the stateliness that in 1615 was a matter of course where kings and princes were concerned

At the same moment little Elisabeth, aged eleven, and beautiful Anne stepped into a barge in readiness on either side of the river. The greatest care was taken that they were to pass each other in exactly midstream. It was arranged that they were to clasp hands as they did so When, however, the two barges drew near, and the child-brides stepped out, each from her pavilion with the golden crown and the silver and gold embroideries hung from its massive pillars, they were not content merely to clasp hands, but very touchingly they leant forward and embraced each other, as they passed the boundary between girlhood and womanhood, between their native home and their adopted country.

Anne was married at Bordeaux Louis, who was then a sulky boy of about her own age, had ridden out disguised to take a look at her, but her beauty apparently had no power over him He was a sulky bridegroom and a suspicious husband always

On the other hand, Anne was much attracted by Louis He was good-looking, and could be agreeable when he liked. She wanted nothing better than to be an affectionate wife to him, but there are few things more difficult than to continue being affectionate to a husband who persists in regarding you as the source of innumerable plots against his country, and innumerable love affairs with his subjects.

The Queen and Richelieu

Louis himself was fond of hunting and fond of flirting The one he did with the gentlemen of his Court, and the other with the ladies. Anne, meanwhile, grew more and more beautiful, more and more beloved. She had quantities of thick, long, beautiful, chestnut hair, which became darker in later years Her skin was extremely fair, and she had very lovely eyes, with a greenish tinge in them, a small, rosy mouth, and hands and arms of a beauty which has become historical In her look there was a mingling of gentleness and majesty She was tall enough to have a commanding presence, but the nobility of her appearance never degenerated into mere haughtiness

She was devout, charitable, and kind to all who would let her be kind to them Everyone loved her, and although she inspired all with respect, she was occasionally surprised by a passionate declaration from some gentleman who had been moved beyond control by her loveliness and her sweetness Some say that the great Cardinal Richelieu was among these lovers, and that the Queen, by rebuking him as a man, as a gentleman, and as a vowed priest of the Church, thereby incurred the lasting enmity which he showed to her from that time on

The People's Friend

There was not much prospect of happiness for her Richelieu was the most powerful person in the kingdom, Louis the most careless, and her mother-in-law, Mary de Medici, the most intriguing Anne lived very quietly, now and then making a weak little attempt at intrigue against the Cardinal The Cardinal laughed at her efforts, but did not fail to make the most of them to the king

The greater part of Anne's time, however, was taken up with relieving the needs of the poor She had a waiting-maid whose sole duty it was to find out the destitute, and tell

the Queen how they could best be relieved. Once, when she had no money, during a time of war, she sold some of her jewels, in order that her charities might not have to cease

Her great friend was the Duchesse de Luynes, although the Duc was her enemy She was also devoted to the only Spanish lady who had been permitted to remain in her *entourage*. Moreover, she was no more insensible to the charms of the great game of flirtation than any other pretty young woman who is slighted by her husband, but it must be said that she played that game with a discretion very unlike the recklessness with which the society of that day entered into it Not one of her flirtations touched her heart, or made any impression on her, until Buckingham appeared

An Ardent, Infatuated Englishman

Buckingham was the curled darling of England Indeed, he was practically king and government and exchequer of England By writing a single line, he could fix every ship in the harbours of the entire coast, so that not one of them might hoist its anchor By refraining from writing another line, he could doom struggling human creatures to death Steenie, as King Charles called him, could do no wrong, and many a lady found him irresistible

When he came to Paris on this special embassy, he saw the Queen, and her wonderful emerald eyes never afterwards left his remembrance He had gone originally for a week, but such was his speed in affairs of the heart, that before that week was over, he had drawn from Anne, under cover of music at a State concert, the avowal that if she had not loved her husband she might have loved Buckingham

She made no secret of the fact that she considered him fascinating, she spoke of him openly, as was the habit at Court in those days when one had made a conquest At the end of the week, when Henrietta Maria, her sister-in-law, started for England, under Buckingham's care, to be the bride of Charles, Anne quite frankly said that she was going as far as possible with the cavalcade Her candour was that of innocence, but innocence was the thing most incomprehensible to the French Court at that time

The Queen's Indiscretion

The cavalcade stopped at Amiens, where they all walked in the gardens as the afternoon darkened into evening Anne and Buckingham were talking together in one of the alleys, and the queen failed to notice that insensibly the duke had drawn her away from her ladies Then Buckingham, in the summer dusk, broke out into a passionate avowal of love

Anne, for all her rank and dignity, had lived a quiet life, and was nothing but a lovely girl of twenty-two, with an innocent heart and a mind that could never take in the treachery and evil-mindedness of those about her. Frightened by his ardour, she called for help, as would have any innocent young girl.

That cry was her undoing. The incident could not be kept secret An equerry came running, and the story spread over France with a rapidity that nothing but scandal ever obtained until the invention of the telegraph In all history we find that kingdoms might fall and kings might die, and the news would take weeks before it was spread, but when a pretty woman flirted, everyone in the realm knew about it immediately

From that time the King was provided with a peg on which to hang his dislike and distrust of the Queen He never let her forget this incident, nor the talk it caused He tortured a woman who was very proud by reminding her that no one knew the truth of the affair but Buckingham He accused her of plots against his own life, of plots against France, he even goaded her into really entering into a mildly seditious correspondence with Spain He neglected her openly, and when, five years later, there came the news of Buckingham's assassination, he used it as a further means of taunting her.

Happy Days

Anne's life became outwardly gay Brilliant balls and banquets succeeded each other at Court, and about the time of Buckingham's death, Anne and the Queen-mother patched up some kind of friendship Immediately Richelieu secured the disgrace of the Queen-mother, his former ally, with the King Mary had to flee, and Anne was forbidden to have any communication with her at all Richelieu was certainly an awkward gentleman to offend He spied upon Anne in her own household, he induced the King to leave the custody of his little son by will to a council, and he rejoiced in petty acts of torture, such as when he introduced Mazarin to Anne, and said "Madam, you will like him He has an air of Buckingham" He banished her great friend, the Duchesse of Chevreuse, but after a while the duchess came back, disguised as a man, and paid many visits to the Queen This was discovered, and the duchess was banished again

The Cardinal and Louis died within a few months of one another, and Cardinal Mazarin stepped into Richelieu's shoes All was now changed Anne was made supreme guardian of the six-year-old king, in defiance of her husband's will Mazarin became her slave, and there was an open affection between them which caused great scandal, although there was no ground for it

The Queen's life was one of great delight She ruled her household wisely and well; she looked after her poor When she awoke in the morning, the little king and his brother would come to play in her room while she had breakfast, and when she dressed, little Louis would hand her her clothes, kissing them tenderly as he did so She always dressed her hair herself, perhaps because her lovely arms and hands showed to such advantage during the performance. In the hot

summer she removed the Court to Reuil, and spent her evenings on the starlit terrace

If it had not been for the scandal about Mazarin, everything would have gone smoothly, but after a time he grew bold, then despotic. He was greedy, and the taxes he imposed caused a civil war. The people murmured against Anne, who implored the great Condé to help her His victories reinstated her in the minds of the people, after the strange manner of nations who take military successes as personal compliments

When the civil war was over, Anne became even more pious than before, but Mazarin's unpopularity increased to such an extent that he was obliged to resign, and there was another of those sorrowful partings with which the Queen's life was set at intervals like pearls upon a string

"Oh, what shall I do without you?" she lamented

She felt lonely and deserted after Mazarin's departure, and rumours that she designed to follow him grew so loud that she and the King were made prisoners She was not allowed to leave the Palais Royal for a month, and every woman who tried to do so was unmasked at the gate, lest she should be the Queen

Mazarin corresponded with her, and they had signs and symbols for certain people and places, and for terms of affection At last Mazarin decided on a bold step, which was nothing less than an open return to Paris He was triumphantly acclaimed by a people which in all its history has never known its own mind, and probably never will Scandal died down; Anne became a heroine, Mazarin a hero, the little king an idol. The woman who had not been allowed to leave her own house could now go everywhere, and when Mazarin fell ill there was no one found to cavil at her nursing him till his death.

The little boy whom she had presented to her people that day was married, and already the splendours of *le grand monarque* began to blossom forth.

And when Anne died, in 1666, a link was broken with a vanished age. Young Louis was creating a new era in France. The unhappy master of gallant Buckingham had long been miserably dead, a new king reigned in England Henrietta, the little sister-in-law whom Buckingham had come to France to fetch, was a helpless widow

Anne of Austria, the beautiful and misunderstood consort of Louis XIII of France Her fatal beauty which was said to have been the innocent cause of a fierce war between England and France and a massacre of Huguenots, was a stronger factor in making history than the power of kings or statesmen

Anne herself had been the centre of radiation for a wonderful circle Her beauty had been the gentle light which shone steadily amidst all the intrigues and wars of France. And from a long life of many troubles and many sorrows, she had preserved one jewel which few beautiful queens have retained to their death Lovely Anne of Austria died, as she had lived with a clear conscience.

RECONCILIATION

The happy ending which at times characterised a runaway match See companion picture, page 3428 Vol 5

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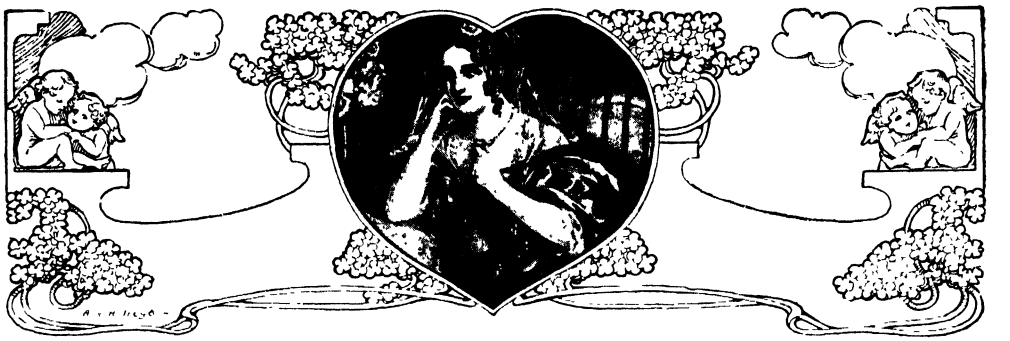


WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other subjects—

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

FRITTERING AWAY THE AFFECTIONS

By NORA H. WALKER

The Modern Girl's Love Affairs—The "Good-Time" Ideal—Disinclination to Marry—Passing of Romance—A Little Recklessness May be Preferable to Too Much Calculation

ANY person who keeps in touch with modern fiction will notice that the age for the serious love adventure of the heroine has shifted from under twenty to under thirty.

The spirit of the novel reflects the spirit of the age, and it does not need a very profound knowledge of the social world to realise that the age at which a girl begins to think seriously about getting married has advanced almost by a decade over that which was her mother's. Then, when her thoughts turn husbandwards, can it be denied that she puts a degree of calculation and worldly foresight into the choosing which does credit to her head rather than her heart?

The Spirit of the Age

"And a good thing, too!" one is, perhaps, inclined to exclaim, remembering how often the imprudent love-match glorified by old-time romancers ended in disaster and misery. "Love doesn't give bread-and-butter; love doesn't furnish a house, love doesn't provide for children."

The outlook is wise and sane, though it might be more welcome were it supplied by the lips of the mother of Miss Twenty instead of those of Miss Twenty herself.

But our maiden of to-day has moved far away from this mere preservative standpoint. The standard of her demands has risen considerably where love is concerned, and her answer, were she asked why she no longer makes it an immutable element in her marriage prospects would be something like this: "Love doesn't give sponge-cake and jam; love doesn't furnish in real Sheraton and Chippendale; love doesn't provide head and under nurses!"

It is not suggested, of course, that if inclination can go to the provider of luxuries the girl will not be more content, but that proviso admitted, it may, I think, be resolutely asserted that the girl of to-day will, as a general rule, prefer to marry for money without love to the other way about. There is a curious selfishness at the root of the callousness. It does not do to apportion blame for it. The girl, after all, is a product of her environment. And is it not true that if we were to search for a motto which would to-day concentrate the whole aims and objects of society, might it not be, "Let us have a good time"—the good time meaning pleasure that money can give?

Now, the girl of to-day has this "good time." If we compare her with the house-attached, house-making, parent-ridden girl of a generation or two ago, what a change do we see! She lives in a house run entirely by servants; she has perfect liberty of egress and ingress; she gets an advanced education, reads books, and discusses subjects formerly confined to medical schools, she is as much at home in the playing-fields as are her brothers; she chooses her chums, and entertains them at her parents' expense; she gives dances in the winter and goes for holidays abroad in the summer. Smart clothes are provided for every occasion, and if she wishes to go in for a career, money is supplied for her lectures and her terms. In a

word, she is having a "jolly good time" all round, and the question of marriage troubles her not at all. If the possibility of it comes into her life in a way that assures a continuance of her "good time," she may think of it; but, on the whole, she considers it a matter best left to later on.

The Craze for a Good Time

And the modern girl's mother, strange to say, has become an accessory to a great extent of this attitude towards life. "Let them have a good time. I don't want them to marry unless a good match comes along," is a commonplace of the middle-class mother.

In less well-to-do homes we have the same spirit prevailing. The girls go to business, and snatch all the "good time" they can out of their leisure. "It is better to be working for myself than for another," is a remark frequently made by the working-girl, or, "Catch me marrying! I'm having too good a time!" "Let us eat, drink, and be merry, for to-morrow we marry," seems to be epicureanism as practised by the twentieth century girl.

The old happy-ever-after curtain rung down invariably on the newly married may have been wanting in truth and sincerity, still, we have not a very exhilarating substitute in the new "All hope abandon you who enter here." For what else does this advancing of the age of marriage to the thirties, and the growing disinclination of young girls to settle down in circumstances which may mean some degree of struggle tell, except that married life is being more and more regarded as a house of bondage—as something to be resorted to only when the freshness of life is beginning to fade, when the joy of freedom shows the shadow of loneliness, and when youth has passed its zenith and faces the valley of decline?

Here let it be remarked that this waiting attitude of the modern girl in regard to marriage does not at all mean that her affections are kept in cloistered reserve until a husband comes to demand them. Quite the contrary. She starts experimental sentimentalising before she is out of her teens. The conversation of any group of schoolgirls will supply the names of numerous Toms, Dicks, and Harrys to whom they believe they are objects of interest. True, it is the fashion for the girls to pose as superior, and to vote their admirers "duffers", but that does not prevent their giving them the gentle encouragement which is the cream of flirtation.

And when the school is left behind, and the tennis club and the skating rink and the ballroom takes its place, the girl still keeps the same independent, critical air towards the other sex; but it does not prevent her having one preferred partner, for whom her smile is sweet when he helps her to win or lose a game; on whose shoulder she confidently leans while he fastens on her skate, and who has first and largest share in the gifts of her dance programme. He is a "dear boy," she admits to all, and she sighs at the thought that he has no money, and must go to Canada to make a living.

Never does the thought enter her brain that she might go with him and help in the fortune-seeking. Should the "dear boy" propose such a thing, she would frankly tell him "he must be mad." Probably she will write him chummy letters, and feel a touch of heart hunger for a time after his departure, but vain regrets have no part in the modern girl's emotional equipment, and another "dear boy" is soon caparisoned for duty.

How Affection is Frittered Away

Often this sampling process goes on for years. It may even include an engagement or two if the girl is very attractive (recently notices of the cancelling of eleven engagements appeared in one month in a society paper), and with each affair, whether big or small, affection is frittered away, and the capacity for loving is weakened. All this time the growth of an arid, calculating spirit widens, and the desire for an horizon whereon nothing matters except to have "a good time" goes on apace. Such a girl only lives for self-gratification, and, whether she marries at twenty-five or thirty, can have no spontaneity of sentiment, no full sincerity of feeling.

We hear a great deal of talk on all sides of the strenuous life; and streams of words flow about the moral, mental, and physical training of girls. Yet if we pause and take just a little glance backward, if we think for a moment of those women who were not afraid to get married at eighteen and twenty years of age to the man they cared for, though he had still his way to make, who boldly, capably, and cheerfully faced years of struggle, and who personally superintended the rearing and training of families ranging from any number to twenty children—may we not ask if emancipation is proceeding on the best lines?

Of course, there is much that can be said in favour of marriage at twenty-eight or thirty instead of eighteen or twenty. A woman will have greater judgment in selection and wider knowledge of life. But there is the other side. With the passing of youth the range of selection becomes more limited. How often do we see women of over thirty marrying men that at twenty-five they would, rightly, have rejected. Again, it is doubtful if the knowledge of life which comes through having a "good time" is of the right brand for a happy marriage.

It is not necessary to go back to the bread-and-cheese and kisses ideal, yet the modern girl, for her own sake, might ponder over the suggestion that she change her present standard as to what a "good time" means. A little less concern about money and pleasure, a little more appreciation of sincere affection, and the joy of service might bring her to the understanding that the "good time" may begin instead of ending with marriage.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 25. BEETHOVEN AND MENDELSSOHN. A STUDY IN CONTRASTS

By J. A. BRENDON

THE story of a man's life is really only the reflection of his character The lives of the great majority, it is true, are shaped in a common mould. But this does not disprove the theory; it merely proves that the great majority of men have characters which naturally adapt themselves to such a treatment

The mind of the true artist, however, refuses to be confined within any mould either of convention or of orthodoxy It is essentially individual; and the creations of that mind are the direct expressions of its distinctive individuality. To understand an artist's greatness, therefore, be he a poet, painter, or musician, one must study his temperament as closely as his works, for there, buried in the depths of his nature, will be found the secret of his genius. Were this not so, art would cease to be art; it would become a science.

Now, as musicians, Beethoven and Mendelssohn stand almost without peers But this is the only distinction they have in common, their respective compositions are as different as is day from night The music of the one is like the cry of a soul in pain, a soul fettered in the midst of a land of love and happiness But the music of the other is innocent, like the mind of a child, a blend of perfect harmonies which soothe and pacify the senses

And surely the reason of this difference lies merely in the fact that, through the medium of his art, each man has told the story of his life. Like a beautiful lily on a woodland pool, where even the sun's scorching rays are softened by thick foliage, so Mendelssohn floated through life His parents named him Felix, and, from the hour of his birth to the hour of his death, he remained surrounded by an atmosphere of blissful tranquillity.

But Beethoven rushed to his doom like an angry mountain torrent, which fights its way through masses of tumbled rock, gradually widening, gradually growing calm, until at last its restless activity is merged in the illimitable ocean

An incomparable genius—with this and this alone was he endowed. All those other gifts, which make the world a sweet place for men to live in, Nature denied him. Sorrow and disappointment pursued him from his birth, and he lived sighing ever for the unattainable.

His childhood was a slavery, for his father, an idle pleasure-seeker, worked the boy mercilessly, trading on his precocious talents. And his mother, the one being who loved and understood him, died when most he needed her.

And so, through a miserable infancy, Beethoven passed to a still more wretched manhood. Embittered, ugly, pock-marked, and diseased, thus he arrived at man's estate He had only one real friend in all the world—his piano And even of this Nature soon sought to rob him, for, gradually but with an awful insistence, deafness fastened a hold upon him Day by day communion with his fellow-men and with his beloved instrument became more difficult, and then at last, when he was but thirty years of age, he found the world a place of silence.

His failings as a man, therefore, his fiery temper, his uncouth ways, perhaps, are pardonable Besides, to be found by those who cared to look for it, there was within him a heart of sterling gold But surely his genius was in itself virtue enough Irresistible and all-compelling, it was able to win for him friendship and even love.

But what a man to love! Is it conceivable that any woman could have surrendered herself before the altar of his greatness? And yet many women longed to, many tried to, but not one could bring herself to make the supreme sacrifice. Thus, Beethoven died a bachelor, denied of the one thing for which he lived And it is this impossible desire, the wail of a hopeless love, which pervades and haunts his music

"Love, and love alone"—he was forty-five years of age when he wrote these words—"can give me a happy life. O God! let me find her who will keep me in the path of virtue, the one I may rightly call my own"

But he never found her. Love delighted in tantalising him, but the fickle little god never gave him happiness; occasionally he allowed the victim to escape his clutches, but only in order that he might seize him again immediately, and with a firmer hold.

In the story of Beethoven's life, therefore, "affair" follows "affair" in astonishing succession. But they all end alike. Invariably at the eleventh hour the woman turns aside, and marries some other man.

First, there was Eleonore von Breuning, the object of his calf love. She made him a

waistcoat, and he kept her silhouette until his death. Then there was Barbara Koch. Beethoven loved her dearly, and she him, but none the less she married Count von Bilderbusch, just as, later, Jeanette d'Honrath renounced his love in favour of that of a captain in the army. Even the Countess Marie Erdody, who ultimately raised a temple to his honour in the park of her Hungarian estate, could not bring herself to marry him Nor could Amalie Sebald, "a nut-brown maid of Berlin," whom he loved with all his soul.

"Two affectionate words for a farewell," he wrote when all was over with her, "would have sufficed me; alas! not even one was said to me. It is a frightful thing to make the acquaintance of such a sweet creature, and to lose her immediately"

But he did not surrender her without a struggle Indeed, he wanted, nay, longed for her to marry him, for his love now was "not so much the warm, effervescent passion of youth, as the deep, quieter sentiment of personal esteem and affection which comes later in life, and, in consequence, is much more lasting"

"What are you dreaming about," he asked, in one of his letters, "saying that you can be nothing to me? We will talk this over by word of mouth I am ever wishing that my presence may bring rest and peace to you, and that you could have confidence in me" But he pleaded in vain. Amalie did not marry him, she became the wife of Justice-councillor Krause, and left Beethoven to write songs "To a Far-away Love."

Disappointments, however, did not kill the composer's ardour That nothing could restrain; until the very end, love loomed before him as the great goal of life. "What a fearful state to be in," he wrote in 1813, when he was fifty-three years old, "not to be able to trample down all my longings for a home, to be always revelling in those longings O God! O God! look down on poor, unhappy Beethoven, and put an end to this soon, let it not last much longer."

But even at this time his ideals still stood untarnished If he married, he told his friend Gleichenstein, it would only be for love The woman, therefore, must be beautiful, very beautiful, for, he said, he could never love anything which was not beautiful "If I could," he added, with grim humour, "I should fall in love with myself"

And these words were written long after the great romance of his life, a tragedy which might well have hardened the heart of the most susceptible Adonis.

In 1801 Beethoven met and fell in love with the Countess Giulietta Guicciardi, a beautiful Italian lady to whom he dedicated his "Moonlight Sonata" She became one of his pupils, and the master's wondrous talents enslaved her so utterly that she learned to regard him as the most splendid man alive. And Beethoven, for his part, idolised her; she was his queen, his goddess.

"Life has been a little brighter to me of late," he wrote to a friend, "since I have mingled more with my fellows. I think you can have no idea how sad, how intensely desolate, my life has been during the last two years. My deafness, like a spectre, appears before me everywhere, so that I flee from society, and am obliged to play the part of a misanthrope, though you know I am not one by nature This change has been wrought by a dear, fascinating girl, whom I love, and who loves me. After two years, I bask again in the sunshine of happiness, and now, for the first time, I feel what a truly happy state marriage might be"

But, none the less, he tried to turn his thoughts from matrimony. Experience had taught him a very bitter lesson. Besides, the Countess already was betrothed, and, if this alone were not enough to render it impossible for him to marry her, his deafness and humble station in life seemed likely to prove insuperable obstacles.

And perhaps he acted wisely in preparing himself for the worst, for the Countess, after a long, fierce struggle with herself, followed the example of those who had gone before her and married another man, Count Gallenberg, the suitor to whom her parents had betrothed her. But Beethoven did not give way to idle recrimination. He sincerely wished her happiness, and even lent money to his lucky rival

But the Countess did not find happiness. Indeed, twenty-three years later, she came again to Beethoven, imploring for his love. But bravely he turned her away. "If I had parted thus with my strength as well as my life," he wrote, "what would have remained to me for nobler and better things?" But they were some consolation to him, these entreaties of an old enchantress He could die now, knowing that one woman, at any rate, had required his love.

But there was also another, a cousin, strange to relate, of Giulietta Guicciardi. Beethoven met her, too, in 1801, and became her music master. But Thérèse von Brunswick learned to love the composer as never her cousin had done Not merely his genius fascinated her, but also personality, and, for his sake, she would gladly have renounced everything else that the world might have to offer her

But, Beethoven, at this time madly in love with Giulietta, was blind to her devotion, impervious to her charm and exquisite beauty And on his account she suffered greatly. It is a hard trial to stand by in helpless silence and watch the being one adores grow daily more infatuated with another But Thérèse endured the torture patiently. She allowed no one to suspect her secret. Only in her diary did she confide "Mon maître," "Mon maître chéri," the words often figure there, and she dared not ever hope that he could be more to her than this.

And one day—this was the hardest trial of all—Giulietta came to her and sought

advice. Could she break off her engagement to Count Gallenberg, she asked, and marry "that beautiful, horrible Beethoven"? Would the reward be worth the sacrifice? Had she the strength to face the consequences? It was not an easy question for Thérèse to answer. She suggested, therefore, that her cousin should obey the dictates of her heart. But Giulietta listened to the voice of wisdom.

And then it was, when she had deserted him, that Beethoven's eyes were opened, and he realised the truth, that a woman loved him for himself, not merely for what his genius made him.

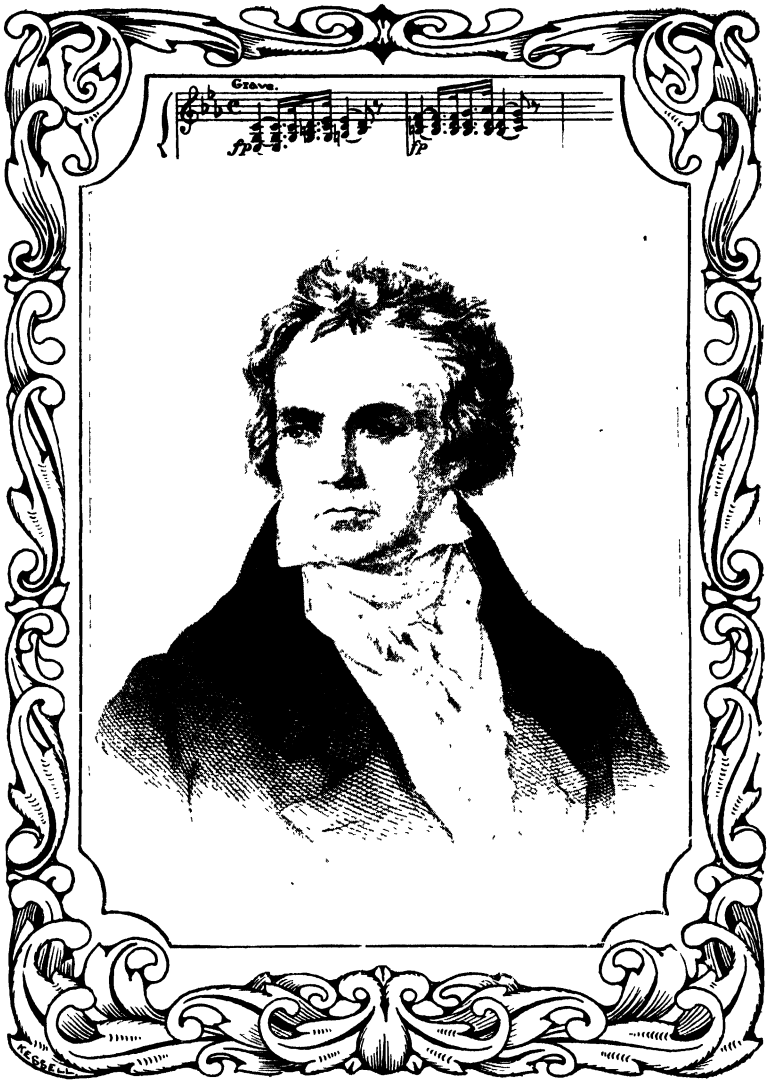
Some time later, in the spring of 1806, during the course of a music lesson, he began to extemporise a love song to that woman in his own inimitable manner. But, suddenly, he broke off in the middle of a bar, and gazed at her curiously. "I have been like a foolish boy," he said at length, "who gathered stones, and did not observe the flowers growing by the way."

And there was no need for Thérèse to ask him for an explanation; there was no need for him to hear her question, for the voice of love can speak without the aid of words. Thérèse at last had found her happiness. That is all she knew; she cared for nothing else. The great dream of her longings had now been realised.

Of course, the engagement had to be kept a secret. The girl's parents never would have sanctioned it. Only her brother, therefore, was admitted to the lovers' confidence, and he did all he could to help them. Beethoven, meanwhile, set to work to prepare a home. But it would be a hard task; he was very, very poor, and was now no longer young and active.

For four long years he worked, the happiest years in all his life. And then, when the goal already was in sight, in a sudden fit of frenzy, he broke his troth, wildly renouncing the very thing for which he had been striving all his life.

And Thérèse made no endeavour to turn him from his purpose. A wife, she thought, in spite of all, might prove a burden to him, might interfere with and handicap his work. Yes, perhaps he would be happier alone in his misery. And so she left him, returned the letters which he had written to her, and with a heavy, sorrowing heart, went her own way.



"That beautiful, horrible Beethoven, whom many women loved, but who, none the less, died a bachelor. Deaf and quick tempered, not even his all-compelling genius could induce any woman to make the supreme sacrifice of marrying him
From a drawing by A. Hizer

But Thérèse kept one letter.

"I have read it so often," she declared, in later years, "that I know it by heart—

like a poem—and was it not a beautiful poem? I can only humbly say to myself, 'That man loved thee, and thank God for it.'"

And was it not a letter to be treasured. "Still my thoughts throng to you, my immortal beloved," the writer said; "now and then full of joy, and yet again sad, waiting to see whether Fate will hear us. I must live either wholly with you or not at all Indeed, I have resolved to wander far from you till I can fly into your arms, and feel that you are my home, and send forth my soul in unison with yours into the realms of spirits Alas! it must be so. You will take courage, for you know my fidelity Never can another possess my heart—never, never!"

To Beethoven Thérèse remained always true, and, as she lay on her death-bed, asked that a cushion, which she once had made, might be placed in the coffin under her head. And in that cushion, long, long ago, she had sewn a spray of immortelles, attached to a piece of paper with this inscription

"L'immortelle à son Immortelle -LUIGI"

Who dare say, therefore, that she did wrong in leaving Beethoven to go his melancholy way alone? A slave to his own grim tyranny, she saw that no woman could have brought him happiness

But how different, how very different, is the story of Mendelssohn His best biography perhaps is his own "Spring Song", it is a perfect picture of his life.

Care, worry, poverty, disappointment—none of these things were known to Mendelssohn He lived always in an atmosphere of triumphant adulation His parents doted on him, his friends, and they were numberless, adored him, and from his talents he reaped immediately a rich harvest of success and fame Never was a mortal happier

Sorrow persuades some men to marry early, loneliness, others But Mendelssohn was urged on merely by a sense of duty. That he should marry soon was his father's dying request to him Before this, although he had had several little love affairs, the idea of sharing his life with another had never seriously occurred to him

But now, in 1836, in obedience to his father's wish, he set out on a journey with the deliberate intention of finding for himself a wife And Fate, as usual, guided his footsteps with her wonted kindness

At Frankfort he made the acquaintance of a certain Madam Jeanenaud, the widow of a Protestant French clergyman This lady had two daughters, both charming and both beautiful, especially the younger, Cécile, whom one admirer describes as the "beau ideal of womanly fascination and loveliness"

Be this description extravagant or not, she made an immediate and deep impression on the susceptible heart of Mendelssohn He began really to think that his father's counsel had been wise But, none the less, he was somewhat troubled. He regarded it as a perilous journey—the road to the altar; he was not an impetuous youth; there was Jewish blood in his veins, and he deemed it more profitable to meditate before the event than to regret afterwards. Was he really in love? Or, did he merely think he was? These were the questions which presented themselves to him. And, before speaking to Cécile, he determined to test himself

Accordingly he left Frankfort, and repaired to Scheveningen, avowedly to take a course of sea baths, but really to prove the truth of the adage which declares that absence makes the heart grow fonder. He stayed at Scheveningen for a month, but, to his surprise, found that salt water, so far from drowning his devotion, imparted to it a new and irresistible vigour Before long it overpowered him utterly, and he hastened back to Frankfort There, on September 9, 1836, he offered Cécile his heart and fortune.

And they were both graciously accepted. "My head is quite giddy from the events of the day," he declared, in a letter to his mother "It is already late at night, and I have nothing else to say, but I must write to you—I feel so rich and happy"

In the following March they were married. And than the case of Cécile and Felix Mendelssohn it would be impossible to find a more striking exception to prove the rule that the course of true love never runs smoothly. If ever a marriage was made in heaven theirs was

Indeed, in 1841, in a letter to a friend who was about to be married, Mendelssohn wrote "If I have still a wish to form it is that your blissful betrothal mood may be continued in marriage, that is, may you be like me, who feel every day of my life that I cannot be sufficiently thankful to God for my happiness"

Cécile bore him five children, and in them and in their mother were centred all his interests. "The pleasure in his simple homelife," declared Grove, "is very genuine and delightful . . . And the best part of every pleasure is gone if Cécile is not there His wife is always in the picture"

And in 1847, when the end came, although he was only thirty-seven years of age, he died in peace, for she was at his side

"So I am to be a saint!" he once wrote to a friend who told him that his ideal life obviously made him a candidate for this distinction "If people, however, understand by the word 'saint' a Pietist, one of those who lay their hands on their laps and expect Providence will do their work for them, and who talk of a heavenly calling being incompatible with an earthly one, and are incapable of loving with their whole hearts any human being or anything on earth—then, God be praised, such a one I . . . . hope never to become so long as I live"

He was, then, quite human in spite of all. At any rate, he was—Mendelssohn.

By THE REV. E. J. HARDY

Author of "How to be Happy Though Married," etc., etc.

How "Punch" Defined Flirting—Why Business Girls Make Good Wives—The Girl Who Attracts—The Man's Ideal—When "Jilting" is Permissible—When "the Heart is Put to School"

COURTING and flirting differ from each other as a good thing differs from a bad one. Courting is good and beautiful, flirting is flippant and vulgar. Flirtation has been described by "Punch" as "a spoon with nothing in it." Courtship, though it may be a spoon, too, is a spoon with something in it—that is to say, the intention to marry. Flirting means *at*tention without *in*tention.

Flirting is as hateful as honest courting is beautiful. Healthy young men and maidens have no time for a pursuit that means nothing, certainly nothing good. They prefer to mount their bicycles and wheel away to where they can hear birds sing songs which are not unmeaning.

We have heard of an Eastern custom which enjoined that on the day of her marriage the bride should sit all the afternoon with her face to the wall. If anyone spoke she was not to answer. This was supposed to typify her grief at leaving the state of single blessedness. An English girl may not feel this poignant grief at getting married, but if she can make her girlhood happy by putting it to a good account, she will not be ready to accept the attentions of the first person who desires to marry her, and make her a miserable woman.

How to Attract

As to what she can do to make herself more attractive, this depends on the kind of man she wishes to attract. If, however, she desire a good, worthy husband, she had better use no art, but simply be her own natural self.

A correspondent of an American newspaper has discovered as the result of her observations that the girls who are most successful in getting husbands are those who have learned to earn their own livelihood in useful employments. And this is as it should be, for a girl who has felt the responsibility of necessary work is likely—other things being equal—to make a better mistress of a home than a girl, however charming, who has had nothing to do but look pretty all her life.

Marriage is not all billing and cooing, as many brides expectant suppose.

We must give all the nice, modest girls we know credit for not consciously endeavouring to catch husbands, but there are those who, instead of making themselves useful, and calmly resting in their maiden dignity, think only of getting married, and use questionable means to achieve their purpose. One of these questionable means, and one that defeats itself, is for a girl to woo before she is wooed. A girl who courts a man may think that she is making an impression, for her attentions please and flatter him, but she does not win his love. In disgust, he turns to someone else whose womanly reserve keeps him on tenterhooks, and gives a zest and romance that were wanting in the other affair.

The Flirt

To do flirts justice, however, it may be admitted that many of them have no matrimonial intentions. Indeed, they are not serious enough for that. All they want is to get fun and win admiration. This sort of girl not unfrequently assumes a "fast" style of talk, manner and dress. In doing so she makes a great mistake. A loud girl may attract attention, and have half an hour of popularity with a certain sort of men, but she will never gain the lasting regard of the judicious.

Whatever men may be themselves, they like gentleness, modesty, and purity in act and thought in women. They think that women should be the conservators of all that is restrained, chivalrous, and gentle. To encourage a young man's attentions for the pleasure of exhibiting him as a conquest,

or for the purpose of exciting the assiduities of another person, or from any motive except the impulse of regard, is so cruelly deceitful and dishonourable that only a thoughtless and unprincipled woman will do it.

On Breaking an Engagement

But although the word "jilt" always carries with it strong reprobation, it becomes at times a necessity to break off a matrimonial engagement. A girl should be sure that a man means something, and that he has a good character, before allowing him to pay her attention, but if she discover that his love has grown cold, or that he has formed some habit which would unfit him for domestic life, it is much better for her to risk being called a jilt than to bring upon herself and perhaps unborn generations intense misery.

A female flirt is not an amiable character, but she is not nearly so contemptible as the male of the species. Even if a girl be one of those emotional young persons who easily fall in love, or imagine that they do, a truly chivalrous man will rather save her from herself—from her own indiscretion—than make a fool of her.

We need not be so long in love-making as used to be the fashion, but a certain amount of time spent in wooing is owed to any girl who is deemed worthy of being asked in marriage. When a man proposed too prematurely, as she thought, to a certain Scotch girl, she answered, "'Deed, Jamie, I'll have you; but you must give me my dues of courting for all that." She was right. The girl who makes herself cheap and throws herself at her lover ceases to charm.

Courtship

The celebrated physician, Abernethy, wrote to the lady of his choice, Miss Anna Threfall, that he would like to marry her, but as he was too busy to make love, she must entertain his proposal without further preliminaries. There would be no excuse for a man less usefully employed than Abernethy to rush things in this way, and even he might have discovered that love-making, or anything else that softens hearts and sweetens manners, is not a waste of time.

There is a tendency now to put everything "through" by telegraph and telephone, but there should be one exception. If big business and diplomatic transactions, and the affairs of the head generally, are now settled in no time, it should be different with the affairs of the heart. We cannot afford to cut short courting days, for in them men and women are at their best. We see this amongst birds and beasts. The resplendent plumage and glossy fur which they obtain in the courting days of spring are not more natural than are the generous feelings and enthusiastic ambitions of young men and young women when they gently turn to thoughts of love.

At an examination for a Civil Service appointment a candidate was observed to take something from his pocket; whenever a stiff piece of work was reached, out it came. The examiner thought that he had caught the young man copying, and demanded to see what was in his hand. The man blushed, but handed it to him. It was the photograph of the girl whom he hoped to marry if the appointment were obtained. He had been gaining inspiration from her dear face.

This is a beautiful illustration of the power which love has to urge us to be and to do our best.

The School of Love

When taking delightful walks on sweet summer evenings, pure and faithful lovers build castles in the air. Some of these may reach to Heaven, for they may be the beginning of mutual improvement and mutual work that will fit the happy pair, after a useful life here, for a better one beyond. When a young man falls in love, his heart is put to school; and our hearts want schooling even more than do our heads.

> You love? That's high as you shall go;
> For 'tis as true as Gospel text,
> Not noble then is never so,
> Either in this world or the next.

"Believe me," says Ruskin, addressing girls, "the whole course and character of your lovers' lives may be in your hands; what you would have them be they shall be, if you not only desire to have them so, but deserve to have them so."

There are those who never seem to think that love has a sacred and a serious side, that it is more than "a modern fair one's jest," more than a fit subject for banter and fun. It is not so, however, with thoughtful people. They appreciate the beauty and understand the immense importance of falling in love.

When our late Queen was going to be married, her subjects were delighted because it was a love match.

"It is this which makes your Majesty's marriage so popular," said Lord Melbourne.

A President's Wooing

Very beautiful was the courtship of the American President, Mr. McKinley. He was a Methodist Sunday-school teacher, and the lady conducted a Bible-class in a Presbyterian church. At a certain street-corner each Sunday they met, and used to chat about their work.

For several months this continued. Then one afternoon he said to her: "This separation each Sunday I don't like at all, you going one way and I another. Suppose after this we always go the same way. What do you think?"

"I think so, too," was the reply.

All courtship should prepare people to go the same way, or at least to agree to differ about it.

WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

THE SOCIABLE SETTEE

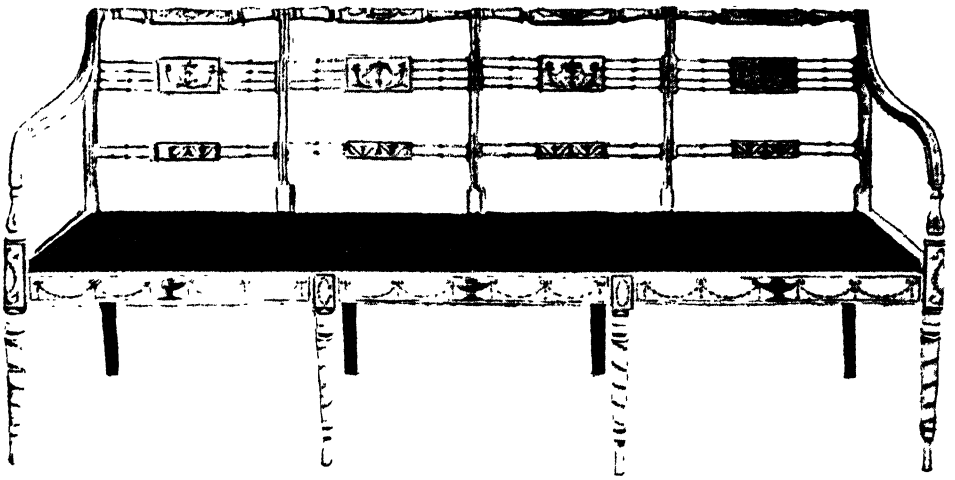
An Encouragement of Sociability—The Settee is not a Lounge—Some Simple Settees—A "Courting Chair"—The "Top Note" in Furnishing—Stripes, and Discretion in Their Use—Upholstered Settees—The Cost of a Good Settee, Modern or Antique

THE settee is one of the most useful pieces of furniture, for though it accommodates two or three persons, it certainly does not take up as much space as do two or three chairs, a fact which is a distinct advantage now that the flat is in favour as a residence. The modern builder does not allow us much floor space in our homes.

Though possessing some of the advantages of the sofa, the settee does not suggest the same possibilities of lounging or reclining at full length; for, though it is probable that the couch was known first in England in the seventeenth century, and, like the sofa, divan, and settee, owned the old oak settle as ancestor, yet each of these developments retains its special characteristics.

Shakespeare speaks of Malvolio's "branch'd velvet gown" having come from a "day bed," so that upholstery and cushions were undoubtedly a part of that antique form of couch. With the settee we do not always find cushions either necessary or convenient. With the

A fine modern reproduction of an old pattern—artistic, yet eminently comfortable
Messrs. Liberty & Co.

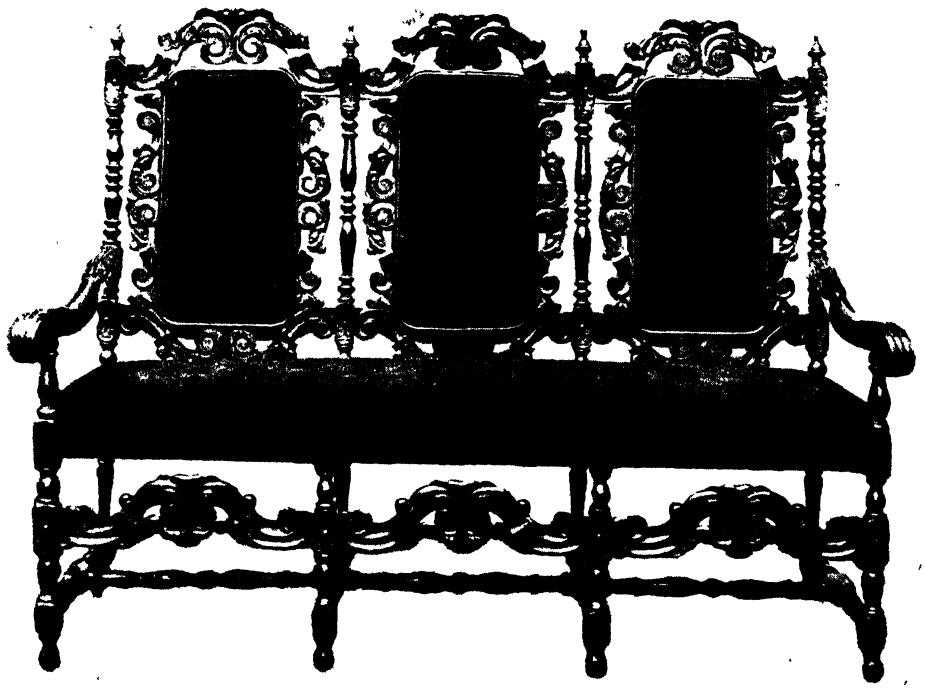


An example of the cane-seated settee of a past age, with graceful spindle legs and finely painted arms and bars

sofa, on the other hand, cushions and bolsters are always used The word sofa is derived from the Arabic "suffah," meaning a couch or place for reclining before the door of an Eastern house

An ottoman also comes to us from the East. This "stuffed seat without a back, first used in Turkey," obviously suggests the Ottoman Empire and all things Turkish. The French equivalent, the divan, is the name given to the seats in a Turkish council chamber, and also to the hall or council itself

Since the seventeenth century the settee has played an important part in the embellishment of the state rooms of a house At the present day we find settees in our drawing-rooms, in the fine galleries of large houses, or in sitting-room halls, where an important-looking and artistic seat is often desirable From bed-rooms, morning-rooms, boudoirs, or smoke-rooms, the settee is absent, so that in illustrating useful examples of this special piece of furniture we show specimens which, through their fine quality and beauty, are of the expensive rather than the cheap and simple *ameublement*



A magnificent carved antique settee from the famous Stowe House collection. The execution of this piece shows high artistic achievement

There are, however, plebeian editions of the two or three chair piece, which we call the settee. Chippendale and his school made settees which are exactly like two armchairs placed together, except that the arms which would divide the two sitters are absent; there is an arm on either side, and that is all.

Such a piece in the days of Louis XVI. was called a *causeuse*, a very happy title, for such close proximity is certainly conducive to intimate conversation. In those days when the tapestry factories of Beauvais and Gobelins were busy making chair seats and backs, important designs for *causeuses*, or settees, gave an opportunity to artists to show their skill in pattern designing.

Simple Settees

The writer has seen a settee in the pattern of the friendly Windsor chair. This seat, which is probably about a century old, was picked up at a sale of the effects of an old Suffolk farm, and its local name was a "courting chair." It was shaped exactly like the old Suffolk wooden-seated chair, except that sufficient room was allowed for two persons on the duplicated seat. Many were the jokes perpetrated by the local auctioneer when a bid was asked for the "courting chair," and many the blushes of the bucolic purchaser who got it for three half-crowns.

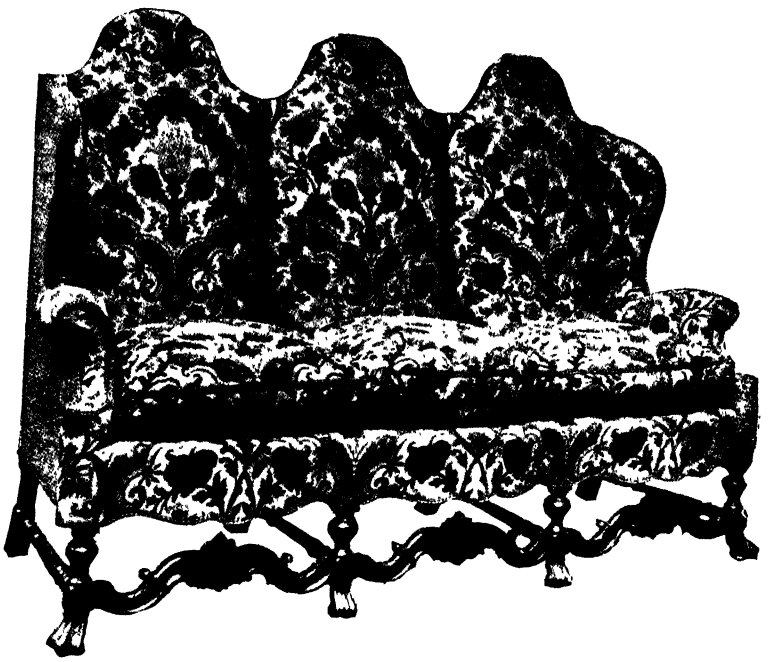
The cane-seated settees of a past age are extremely attractive, being so wide and low that they are most comfortable to sit upon, yet so graceful, with their spindle legs and fine curved arms and bars, that they do not give a sense of heaviness and of filling up space, as do upholstered and cushioned pieces of furniture. It does not seem that these cane or rush-seated settees are being revived, but they certainly should be. The woman who can afford time and money to purchase individual furniture would do well to order such a specimen to be made for her drawing-room, and would probably set a fashion which would benefit many other women.

The third antique example illustrated shows a compromise between the all-over upholstering of most modern specimens and the cushionless Sheraton pieces, with their cane seats and finely painted scroll-work and panels.

This carved pear-wood settee has a most comfortable padded back, and a hard-padded seat. It is a very fine specimen, and gives character of its own to the home which it adorns. It is an ideal seat for reading or sewing, while its character as a *causeuse* is unimpeachable.

The modern settee, more fully upholstered and with movable cushions, is also of the William and Mary period. Its carved stretcher-board and feet are very ornamental, and its high back gives a fine opportunity for a bold pattern in brocade. It is in itself a distinctly decorative asset, which should not be overlooked when furnishing a hall or drawing-room.

It is a good plan to buy an important piece of furniture, such as a settee, fairly early in our proceedings when furnishing, and to make it the *clou* of the decoration and colouring. Let us not be obsessed with the "all-to-match" idea, for therein lies madness, or, what is almost worse from the would-be successful furnisher's point of view, monotony.



A settee in the style of the William and Mary period. Its high back affords an excellent opportunity for the use of handsome brocade

Messrs. Liberty & Co.

Colour Schemes

Use your settee as the top note, and group your colours and patterns or plain surfaces round this one important piece. Its beauty will thus be accentuated, instead of marred or diminished, as it would be if each insignificant but useful chair were clothed in the same brocade as the settee, and the window curtains made of the same pattern.

It is always a pity to split up the interest of a good specimen of furniture, whether it be modern or antique, by reproducing it in miniature in any smaller pieces. Be content, therefore, with employing a fine, bold-patterned brocade on the settee if it is upholstered, and on its cushions

If a plain material is chosen, in wool damask or in Utrecht velvet—that old-fashioned material which is now made in such lovely colours, and wears so well—then let the "top note" system be adhered to still

Suppose the drawing-room has a grey, rose-wreathed carpet, and that rose cushions and curtains adorn the room, then let the settee be upholstered in the bronze-green or rose foliage, and let it be the only green note in the room. In an indigo-blue decorated hall, have the settee a tawny orange, as a link between the woodwork and the parquet flooring It will then be a good decorative feature, a top note of fine value in what might otherwise have been an insipid apartment

"Stripiness" is much indulged in by some notable furniture makers of to-day, and is pleasing when used for settees, provided their general outline is reminiscent of the Louis period in France, which was the time to which stripes rightly belong. The high back, usually, though not always, a characteristic of the settee, suits striped materials, and the effect of additional height is given by the use of striped upholstery.

The Cost of Settees

With regard to the price of settees, almost any sum may be expended, and the deeper the purse, the more elaborate, and not necessarily the more pleasing, may be the settee.

The settee is not one of the cheap pieces of furniture. In price, a modern upholstered example ranges from £6 to £12, about the same price as a sofa, and not quite so expensive as a Chesterfield.

Cheaper settees are to be had, but we speak of good, artistic furniture, capable of sustaining hard wear Occasionally, small settees are included in the specially cheap suites of drawing-room furniture which are so much advertised. Such settees are, of course, of the quality which a firm of good reputation finds it useful to produce.

As regards old examples, one may pick up a settee for £4 or £5. This will be of the old cane-seated variety. If the settee has elaborate carvings or painted medallions, the price will be more than double, for good examples are much sought after nowadays.

TABLE DECORATIONS FOR CARD-PARTIES

By LYDIA CHATTERTON, F.R.H.S.

A Design for a "Progressive Hearts" Tea-table—A New Idea for a "Bridge" Tea—A "Queen of Hearts" Fancy—A Scheme to Use when Flowers are Scarce—An Arrangement in which Cards Play a Part

CARD parties are such a recognised form of entertainment that some novel schemes for table decorations for these occasions will certainly prove acceptable

Such parties are certainly the easiest form of entertainment for the hostess, for, with the exception of providing suitable refreshments and prizes—if the game is to be progressive—her duties are practically nil.

As afternoon parties of this description are as numerous as evening ones it will be useful to give first some suggestions for the tea-table

This scheme will be found pretty for the tea-table of a "Progressive Hearts" party. The highly polished oak table needs no cloth, but pretty lace d'oyleys are placed under the tea-plates If these d'oyleys are heart-shaped, so much the better.

A "Progressive Hearts" Party

The design for the centre consists of entwined hearts formed of Parma violets. In each heart a white Coalport figure vase is placed, filled with growing primroses and moss. This design is suitable for any small blossoms that are in season.

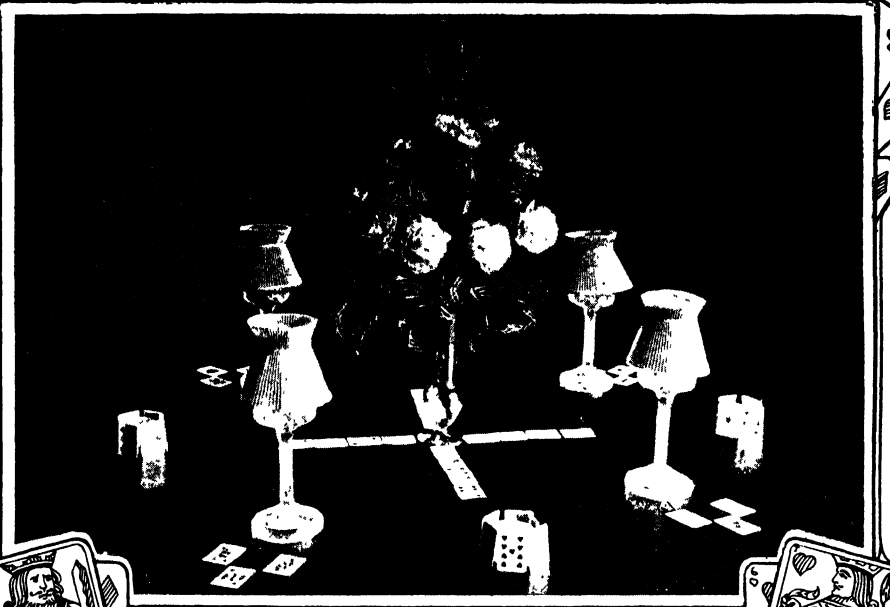
The flowers used to form the hearts on the table should be stripped of their stalks and threaded on to cotton; it is then quite easy to form the shape of a heart with them Have the cakes made heart-shaped and prettily iced to match the flowers used, tinting them in this scheme palest primrose and violet.

Use heart-shaped souffle cases for the sweets, and fill them with fondants tinted to match the cakes.

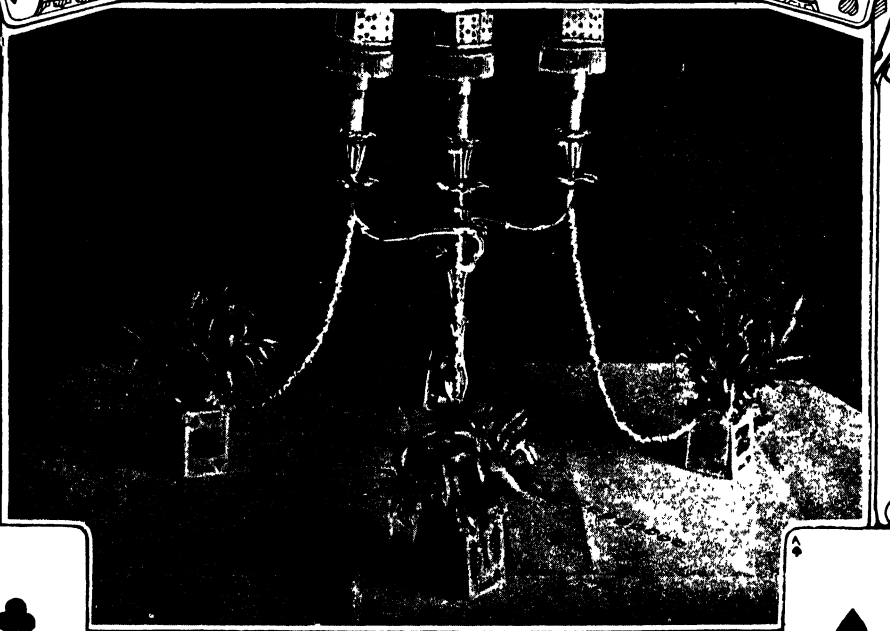
A Novel "Bridge" Table

For a progressive whist tea-party use a bright scarlet silk shade for the electric light above the table, or, failing this, a lamp with scarlet shade. On the silk shade string with black bébé ribbons garlands made of the tiniest patience cards.

Beneath the light, on the cloth, in the centre of the table, arrange a heart, a diamond a club, and a spade, one to face each side of the table. Form the heart and diamond of scarlet geranium, or any other scarlet blossom, and the spade and club of black violas or pansies. If you have not these flowers, use scarlet and black bébé ribbons. The effect is very striking on a snowy white cloth.



In this original design for a card-party tea the note of colour is scarlet and white. Patience cards are an important feature in the scheme



A scheme for a card-party tea-table that will be found useful when flowers are scarce

In the centre of each device place a stand of small cakes shaped to match. Queen cake tins can be purchased at any large store in the form of hearts, diamonds, clubs, and spades, and pastry-cutters to match can be obtained also, so that the biscuits and sandwiches can also be cut in these forms.

For a "Bridge" tea a quaint idea is to make a design which is a play on the word.

Purchase a Tower Bridge in cardboard from a toyshop, and then cover it with flowers, tying them on with fine wire. Place the bridge over water, represented by a piece of mirror, and bank the mirror on either side with moss and ferns, or flowers and small grassy reeds. Place some tiny white swans and boats on the mirror, and fill them with sweets.

The Queen of Hearts

A charming idea for the dinner-table for a "Progressive Hearts" party would be to dress a lady model doll as the Queen of Hearts. Arrange her hair in a fashionable mode and make a crown of gilded cardboard ornamented with jewels. Her dress should be of white satin and lace, sprinkled with tiny red velvet hearts. She should wear a red velvet cloak with border of miniver; any strip of white fur can be utilised for this by painting some black dots upon it. Adorn the wee lady with many rows of pearl beads and place her in the centre of the table on a cluster of roses, red and white, being careful that her cloak is of the same tone of red as the roses.

Provide a rose for each guest and garland the table with tiny hearts cut out of red paper.

A dainty card party scheme that could be used with advantage when flowers are scarce is shown in an illustration.

A candelabrum is used as a centre and the candle shades are novel in design. Red silk has been plainly stitched over asbestos frames, and this has been covered with a row of small patience cards stitched on at their base. They are edged with white glass bead fringe, which shines like dew-drops in the candle-light. To hide the stitches a narrow red edging is used.

The candelabrum is of silver, and at its base rows of tiny silver paper "Good Luck" horseshoes are placed on the cloth.

There is a growing fern of small dimensions on each side of the table, and the pot-covers for these ferns are also a novel feature. They are made of ordinary playing cards, using ace, king, queen, knave of hearts for one, of diamonds for another, of clubs for a third, and spades for the remaining one.

With a small gimlet make a hole in each top corner of the cards and fasten them together by threading these holes with red bébé ribbon and tying a bow as seen in the illustration.

Garlands of ribbons or blossoms threaded on to cotton are suspended from the branches of the candelabrum to the bows on the pot-covers.

Another Suggestion

Yet another pretty scheme is shown in which cards play a prominent part.

The centre here is a vase of red and white carnations and asparagus foliage. The cloth is a lace inserted one and is used over a red slip.

The candlesticks are of white glass with fluted red silk shades. Lines of patience cards are used to form a pattern on the cloth, and groups of threes are placed around. Six sweetmeat cases are made of soufflé cases covered with cards and filled with red and white sweets.

Special menu cards and guest cards can now be obtained for card parties, and add greatly to the appearance of the table.

The prettiest guest cards for heart parties bear a king of hearts on the ladies' cards and a queen of hearts on those of the gentlemen.

ECONOMY IN LIGHTING

Continued from page 3347, Part 28

Cleaning Oil Lamps—How to Trim Wicks—Reservoirs and Chimneys

When cleaning oil lamps first remove all globes and chimneys and clean them first, as there will be less likelihood of getting them soiled with oil than if they are cleaned later. They should be laid aside in such manner that they will not be likely to roll off or fall to the floor. The lamp wicks should then receive attention. The carbonised portion of the wick should be wiped away with the duster, and all *débris* removed from the burner inside and out. If a new wick is to be inserted, it should be perfectly dry. Wicks which have been soaked in vinegar and then dried are said to burn better than those not so treated, but a perfectly dry wick of suitable make should give no trouble.

Wicks are apt to become clogged with sediment from the oil, and then burn badly because they offer obstruction to the flow of oil. They may be recognised to be in that condition by their dark colour, and should be discarded for new ones, but if not already nearly consumed, the economically minded may wash them thoroughly with soap-powder, and when thoroughly dried they may use them again.

New wicks should be cut carefully with the scissors so that every part is level with the wick tube. Flat wicks should have the two corners cut off and rounded, or the flame will be projected at each side, with the danger of breaking the chimney.

All wicks should fit their tubes exactly—*i.e.*, neither too loosely nor too tightly. In the former case there is the liability of the

wick dropping into the container, with the added risk of an explosion, and in the latter case there will be obstruction to the oil flow.

Duplex burners which have a supplementary feed wick should have the latter renewed as soon as it darkens from sediment, or its action will become less efficient, and the lamp will burn badly.

Wicks should be inserted from below, and should not be lighted until it is seen that the oil has entirely permeated them

When the wicks of all the lamps have been cleaned and all particles of carbonised matter removed from the burner and lamp parts the containers may then be replenished. This should always be done in a good light, or over-filling will inevitably take place The tin funnel should be inserted in the filling orifice, and the oil cautiously poured in from the filler, which in its best form is a tin receptacle with a long, curved spout.

Over-filling most often occurs through under-estimating the amount of oil remaining in the container The exact level of the oil may readily be determined by inserting a stick of wood through the orifice, and noting the extent to which it is wetted by the oil The funnel should always be examined before use to see that its tube is not obstructed

Never fill entirely An air space should always be left above the oil, otherwise its flow through the wick will be sluggish, and smoke and smell will result when the lamp is first lighted

After filling carefully, wipe the lamp to remove every vestige of oil The unpleasant smell from badly tended lamps generally arises from the vaporisation of oil left on the outside of the lamp.

Lamp Chimneys

It is quite possible, with due care and proper appliances, to conduct the whole of these operations without soiling the fingers

Lamp reservoirs should periodically be emptied and cleansed of sediment

Lamp chimneys should be of the best quality, and of the correct pattern for each type of lamp Though good quality chimneys are generally well annealed in the manufacture, it is a good precaution to treat them at home to a supplementary annealing process by placing them in a fish-kettle of cold water, and gradually bringing it to boiling point, after which it should be set aside to cool very slowly and the chimneys not removed till the water has become quite cold again.

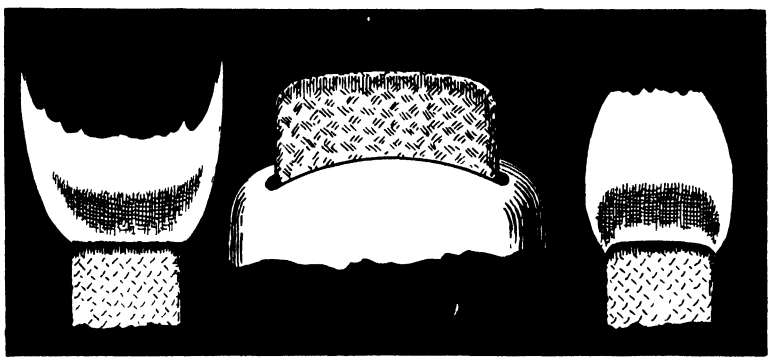
Lamp chimneys which have been once in use should never be washed in water or wetted. The cleaning should be done with a brush, the final polish to the inside being put on with a duster wrapped round the brush Shades and globes may be washed with soap, and should be quite dry before they are replaced

Lighting a Lamp

In lighting a lamp, care should always be taken not to allow match heads to drop into the burner, and see that no loose fibres project from the wick Do not turn on the light full at first, but give a little time for the lamp to warm up to its work

Lamps should not be set in draughty places, or there will be danger of breakage of chimneys and globes

If a lamp smokes or burns badly when first lighted, extinguish it immediately, and trace the cause. Obstructed air passages, either in the burner or central tube (if such exist), are most often the source of this kind of trouble. In the case of central-draught burners it is common for the spreader to be absent, the lamp-trimmer having forgotten to replace it



The flame that smokes and smells *How to cut a flat wick* *Correct form of flame*

The incorrect and the correct ways of trimming a lamp wick On the accuracy with which this operation is performed depends the brilliancy and steadiness of the flame

When lifting a central-draught lamp do not grasp it at the point where the air enters the central tube below the container, or smoking and possible extinction will result

Always see that there is ample free air space above the lamp, and that it be placed where there is no danger of it igniting anything combustible The heated current of air from a lamp occasionally will ignite substances at some considerable distance above it At a distance of eighteen inches it has been known to melt a hole in a Britannia metal dish-cover

Lamps give off dense smoky fumes when the air supply is insufficient for the complete combustion of the oil This may result from obstructed air passages, an uneven wick, or a wick turned up too high

The cause should be at once determined, and the fault remedied

Lamps should never be turned low. It

is better to extinguish and re-light them, if the light be not wanted in the interval. When turned low, a certain amount of vaporised but unburnt oil escapes into the room and taints it with its characteristic odour.

In extinguishing a lamp do not blow *down* the chimney. In badly constructed lamps this may cause an explosion by igniting the oil vapour in the container. A lamp may be extinguished safely by blowing *across* the top of the chimney, if the knack be acquired, but, on the whole, it is safer to turn down the wick and allow the lamp to go out of its own accord, which it will do as soon as the oil left in the upper part of the wick is consumed

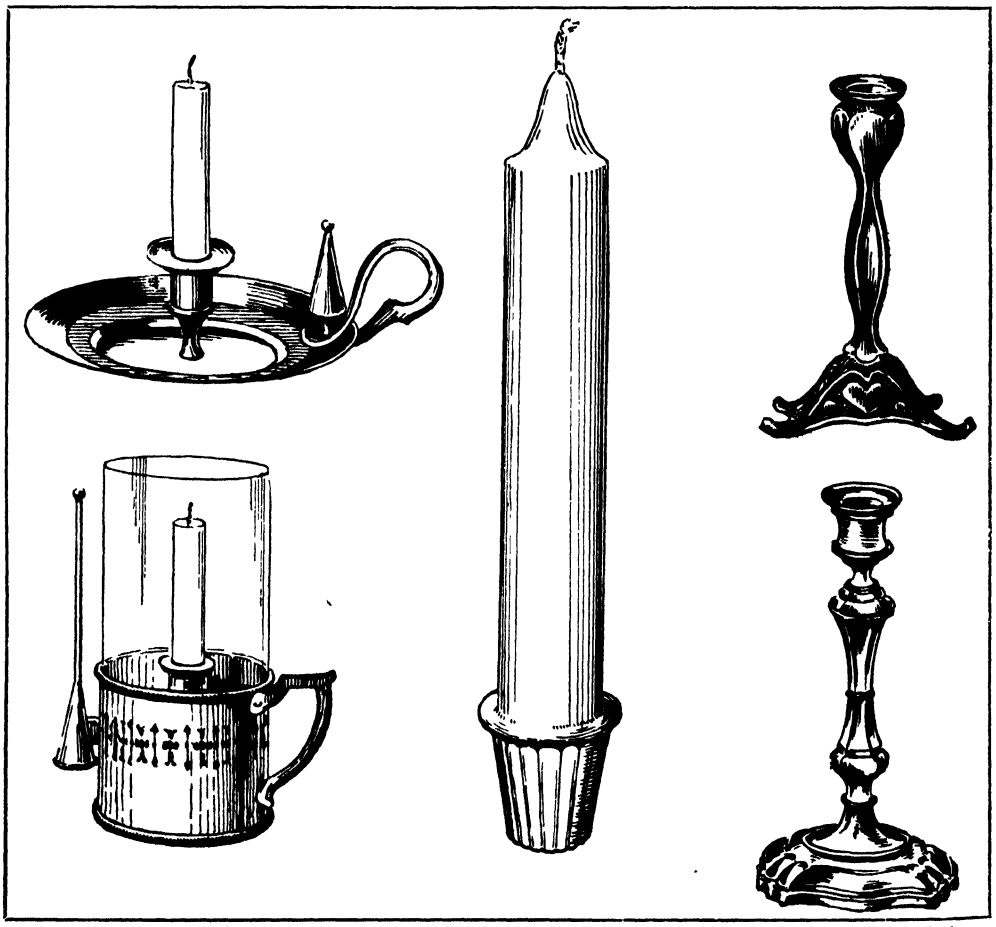
Lamps which give a dull yellow flame are generally at fault in some minor particular, but in some cases it may be the quality of the oil. Most well-known brands of lighting oil are, however, quite satisfactory in lamps of good construction, properly managed, and the lamp should be suspected and examined before condemning the oil. The surest indication of bad oil is that it burns badly in *all* the lamps.

Lamps which have stood a long time without being lighted should be re-trimmed and cleaned before being put into use, as there is sure to be a collection of dust upon the wicks, and the oil often creeps up and over the metal-work in a thin film, which gives out an objectionable smell when the lamp is lighted.

The benzoline lamp was at one time a popular household lamp, but now is somewhat discredited. Its chief merit is that the spirit cannot escape in the event of the lamp being overturned, because it is held by the spongy or other porous material with which the reservoir is packed. Benzoline is unsuitable for lamps of large size, but for hand lamps it is a simple and economical illuminant. The flame is easily extinguished by draughts. This, with the fact that benzoline is a dangerously explosive spirit, owing to its extremely volatile nature, probably accounts for the decline in favour of the benzoline lamp, which finds its most extensive application in cab and carriage lamps

Candles

The candle still has its sphere of usefulness. It is valued for its portability, and, in some cases, for its decorative effect. It is an



Some candlesticks of various designs, for standing and carrying purposes. There is also shown a modern self-fitting candle, which can be used with any make of candlestick

expensive source of light, but, as it is mostly used only as a supplementary illuminant, it hardly comes into competition with oil, gas, or electric light.

There is so little difference in price between good and inferior candles that it is true economy to buy the former, which are less liable to "guttering," and therefore less likely to scatter their grease upon carpets, table-covers, and the clothes of careless carriers

Candles of paraffin wax, or of a composition containing that ingredient in a large proportion, are the least liable to guttering, and they may be recognised by the rounded edge formed at the top in burning Candles which burn with a sharp edge generally contain stearine, and the hot grease easily breaks down the thin barrier and escapes.

Candlesticks

Much of the trouble experienced with candles might easily be avoided if the makers of candlesticks would adopt a standard size for their sockets But so simple a proceeding seems to have been unwisely ignored, and, as a consequence, the users of candles have either to effect a rough and ready fit by means of paper wrapped round the candle, or to buy self-fitting candles, which generally overcome the difficulty

Portable candlesticks should have a wide tray to catch falling grease, and to give stability. They are easier to clean if made of plain metal or porcelain than when ornamented The extinguisher is an adjunct which has not lost its usefulness It is easy to blow out a candle, but a too vigorous effort is liable to cause a cascade of molten grease, the destination of which is unseen in the ensuing darkness

Portable candlesticks provided with a bell-glass shade are the best for bedroom use, as they protect the wick from draughts, and arrest all grease splashes. Their only demerit is that they become unsightly when their glasses are splashed, and the cleansing of the glasses, involving, as it does, the use of heat, leads to fractures

Candle-shades, used principally for decorative effect, are valuable also as draught shields Those which clip on to the candle body are not so efficient as those which descend as the candle burns, for the latter, in a large measure, check guttering

There is a device embodying the carriage lamp principle, which avoids guttering Its sphere of usefulness is in the sitting-room The light being at a constant height is a convenience, and lends itself to the use of a stabler form of shade carrier.

Night-Lights

Night-lights may be considered as candles of a special kind, and are too well known to call for description Usually they are burnt in a saucer of water as a safeguard against fire, and to keep the base of the wick cool and in position

Special night-lights are sold which may be safely burnt without the water bath Certain brands are supplied with suitable glasses.

Night-lights have found a sphere of usefulness for decorative purposes when burnt in the ornamental glasses known as "fairy lights" They are employed for effect on table centres in the drawing-room, and for outdoor illumination

Medicated night-lights are also prepared, with eucalyptus oil and other antiseptic substances for use in the sick-room

SERVANTS' DANGERS AND TEMPTATIONS

By ELIZABETH STENNETT

Continuation from page 3481

The Area as a Hunting Ground of the Blackmailer - The Responsibility of the Mistress—The Wiles of the Cheap Hawker—The Old Clothes Dealer—The Fortune-teller—Area Pests—Sanitary Disadvantages of the Area House

AN exceptionally unpleasant type of area pest is seen in the blackmailer, whose mode of procedure is made easy by a gossiping servant. There is no doubt that our servants know far more about us than we imagine, and the discreet maid who can hold her tongue is not so common as might be desired. It is not difficult for a clever scoundrel to get information from foolish maids which may be turned to account for purposes of blackmail A little judicious questioning about the son of the house, for example, the hours he keeps, if he stays out at nights, the names of his friends and his clubs, will often result in a clever story being concocted which can be held over the head of a simple youth who stands in awe and fear of his father. A few pounds is, in his opinion, a small price to pay for the silence of the blackmailer, who appears to know so much more than he actually does.

It must be remembered, too, that other members of the family beside the son may also become victims of a scoundrel of this description Of course, the remedy is to hand the villain over to the police instantly; but here, as in everything else, prevention is better than cure, and the mistress should in a kindly manner make the younger servants clearly understand how wrong and dangerous it is to gossip about the private affairs of the family.

A mistress ought to recognise that she has a definite responsibility towards her maids, and is for the time being in the position of guardian to them. She has no right to regard them as mere machines, with no claim upon her beyond the regular payment of their wages. It is, therefore, her duty to guard her servants against the vendors of cheap jewellery and laces and the like, who find their best customers at the

area door. It is a very exceptional girl who, with her quarter's wages in her box, can resist the fascinations of a gorgeous watch and chain or a piece of imitation jewellery, which, in her eyes, is the exact replica of that worn by her mistress. A month's wages quickly goes into the pocket of the persuasive merchant of the area, and the deluded girl receives in exchange an article probably worth about one-quarter of what she pays for it out of her hard-earned wages.

The Menace of the Area Tout

To make matters worse, these dealers generally offer to accept payment by easy instalments, and this is one of the most rascally dodges of the scoundrels who live upon the simplicity of servant girls. Sooner or later, it generally happens that the payments fall into arrears; and if they do not, it is an easy matter to pretend that the remittance was lost in the post, and did not come to hand. Threatening letters—often appearing to come from solicitors—are then sent, and the unfortunate girl is reduced to such a state of terror that the agent gets her entirely under his thumb. She is practically forced to buy more rubbish, and so to increase her indebtedness until she finally becomes so involved that she obtains money by some wrong method to save herself, as she thinks, from being sent to prison.

In one case, a servant girl was first persuaded to purchase a so-called gold watch for £5 by instalments, and soon afterwards a chain to match it for £3. A little pressure induced the girl a few weeks later to buy a "tailor-made" dress for 45s. The matter came to the knowledge of her master, who promptly took such steps that the agent disappeared in a hurry. It was found that the £5 watch was one of those sold in the shops at 30s. the chain, at a generous estimate, was worth £1, and the tailor-made costume was a ready-made garment that could be obtained anywhere for 15s. For these the servant had agreed to pay weekly instalments which amounted to more than her wages.

Lottery Tickets

Scores of cases are known where servant girls have run away from their employment and from their homes through fear of being sent to prison for debts thus contracted, and in one recorded case the poor girl committed suicide.

The writer knows of a respectable cook in a middle-class household who spent the whole of her quarter's wages in buying a mandolin from an itinerant area merchant. Whether she intended to obtain tuition in mandolin playing on her night out was not very apparent, but possibly the mere ownership of something so "genteel" went a long way towards satisfying her aspirations after higher things.

Another area danger to servants is seen in the vendor of lottery tickets, which illegal proceeding is far more prevalent than is commonly known. The maid-servant buys a ticket for a shilling or so in the hope that she may obtain the lucky number that will bring her a prize of £20 or more. Of course, it goes without saying that the chance of winning the prize is a very remote one, and the money paid may be practically regarded as thrown away; but the far more serious evil of the practice lies in the fact that it fosters an unthrifty and gambling spirit. This often develops into a thorough fever of speculation, and the girl, instead of saving her few pounds, throws them away in the hope of some day winning a little fortune.

The Old Clothes Dealer

Another area pest is the old clothes dealer, who is generally a Jew, and sometimes a woman. Unsuspicious mistresses are apt to overlook the danger which lurks behind the apparently harmless old clothes dealer. It is, however, well known that this individual is open to buy other things, and that his visits are a strong temptation to maids. If the girl has no old clothes to dispose of, she will often be asked, "Have you nothing of your mistress's to sell?" And thus a direct temptation is placed before the weak-willed although well-meaning girl. An additional inducement often lies in the offer of an apparently valuable ring or brooch in return for some old clothes.

It is a very doubtful kindness on the part of a mistress to give her old clothes to the servants. They are generally sold, and such transactions often bring the maids into undesirable relationship with dangerous people. In any case, the selling of old clothes, bottles, or other articles at the area door should be strictly forbidden by the mistress of the house.

Photographers and Fortune-tellers

Another dangerous visitor, although of minor importance, is the area photographer. Woman, whether upstairs or down, is inherently vain, and the mistress, whose face looks from the drawing-room table and mantelshelf in half a dozen different positions, will have a fellow-feeling for her pretty housemaid when she wastes her much-needed money upon a pictured representation of herself taken in the area. The servant girl will often go shabby for weeks in a worn-out house dress rather than forego the delights of being photographed in her summer hat; and the larger the hat and the more startling the photograph, the better satisfied is she.

A much worse visitor to the area is the fortune-teller, who calls oftener than the average mistress imagines. These impostors appeal especially to the uneducated class, and it is among servants that they ply their trade with the greatest ease. The stereotyped sketch of a fascinating young man and a brilliant future in store for the cook may sometimes be harmless enough; but, in any case, this sort of thing takes the cook's attention off her work, and the household dinner is apt to suffer as a direct result of her visionary day-dreams.

To be continued.

WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

APPLIQUÉ CRETONNE

By MURIEL G. NEWMAN

Applied Upon and Veiled by Dewdrop Chiffon or Net—Simple and Fascinating Work—The Choice of a Design—A Dainty Scarf—Charming Effects of Cretonne applied to Articles of Dress—An Evening Dress for a Young Girl—An Original Idea for Bridesmaids' Frocks

BEAUTIFUL effects may be achieved by the application of designs cut from cretonne and placed between a double piece of dewdrop chiffon, net, or muslin.

The girl who does not excel in any particular art or craft will find this work exceedingly simple, and by its means she can obtain the effect of delicately hand-painted sprays of floral or other designs.

Indeed, in simplicity it does not greatly differ from the children's amusement of cutting out pictures for scrap-albums; but the work when finished is dainty and attractive, as the ultimate result will prove

Care and taste are naturally required in the choice of a design; but, if in doubt as to what to select, it will probably be found that the shop-assistant will know what designs are suitable and most used for such a purpose. Many shops now keep cretonne borders which are especially made for cutting out, and are sold by the yard in varying widths from 3¾d. a yard and upwards, according to the size of the design that may be required.

Variety of Flowers

For a first experiment, and also for best results, it would be difficult to rival the beautiful "La France" roses, in delicate pink shades and natural foliage, although daffodils, primroses, sweet-peas, clover, etc., will all be found quite suitable and lovely. Having procured the cretonne, the cutting-out and arrangement of the design will prove a delightful and fascinating task.

The charming effect of cretonne roses veiled in chiffon for articles of dress is most surprising, so exceedingly dainty yet rich is the result.

The supreme fascination of the scarf, of a suitable material, is well known, and nothing could be more graceful than one of dewdrop chiffon, hanging in soft, filmy folds with sprays of veiled roses at either end.

A Dewdrop Chiffon Scarf

To make the scarf, get two or two and a half yards of the double-width dewdrop chiffon, arrange your design (in the choice of which be careful to have a reversible cretonne in which the pattern will be exactly alike both sides) upon each end, and having secured it with fine silken stitches to one thickness of the chiffon, join up the edges upon the inside of the scarf, and, having turned to the right side, bringing the cretonne between the two thicknesses of chiffon, finish off with about a two-inch-wide double hem of soft pink satin or fringe.

If preferred, gather up each end, and finish off with a tassel, or one of the lovely drop ornaments of pearl that are so much used.

For a girl who is wanting something particularly fascinating and out of the common for an evening frock, nothing could surpass this combination of dewdrop chiffon and roses over an under-dress of softest white satin.

Such a frock, for which eight to ten yards of chiffon would be required. could be

admirably carried out in the picturesque style here illustrated.

The design of the cretonne must be selected with the greatest care, as, naturally, the success of the frock when completed will very largely depend on the choice of a good design. The graceful and becoming bodice, with its shortened waistline, has a trail of small roses tied with palest green ribbon round the neck, and down the left side, and round the edge of the chiffon tunic. Pearl or silver embroideries are used for waist and sleeve bands.

The design on the skirt could either be arranged above the hem, or, what would be still more graceful, in natural sprays tastefully arranged and panelling upward in the centre-front, the soft, filmy folds of the chiffon veiling the roses. Charming frocks for bridesmaids could be carried out on these lines, completed by a becoming cap of chiffon or lace, with a wreath of pink roses and silver cord and silver shoes. Tiny bridesmaids' frocks of plain white chiffon or the finest Indian muslin would be perfectly sweet, with a veiled design of small pink rosebuds.

An evening frock for a somewhat older woman is shown in the second figure. In this the cretonne design is larger and bolder in effect. The fichu effect of the bodice drapery is particularly happy over the appliqué of roses or other flower selected.

The varied and beautiful uses to which this form of decoration can be put in the house should also prove a most welcome suggestion to many.

Curtains of net and appliqué cretonne would look charming in a country house, with French windows opening on to a sunny, old-fashioned garden, and low-ceilinged rooms, in which are cosy chairs in rose-patterned chintz coverings, and dark oak or Chippendale furniture. Even to the most dismal, shut-in room of a house in town we may thus bring the country, with the flowers that we love the best.

For such curtains a rather coarse net, three yards wide, should be obtained (this costing about 1s 11¾d. per yard), the cretonne designs being in the form of sprays, or a trailing border of pink roses and foliage.

For very small articles Pompadour designs having small wreaths, baskets, and trails of little flowers are exceedingly dainty; while if a bold, effective design is required, Jacobean patterns of flowers, beasts, and birds will be found to answer the purpose, and look well on curtains of grey or buff tissue, and also on those of casement cloth.

Daintiest of scarves for evening wear in dewdrop chiffon with cretonne rose design. The ends are bordered with pale pink satin

For a table-centre, which is always a most acceptable gift, the design (a very simple one to cut out), was composed of two wreaths of pink roses and foliage, sewn between a double piece of dewdrop chiffon, which is sold in a double width about forty inches wide at 1s. 6¾d a yard, and then mounted upon a white glacé silk foundation and completed by a silver fringe edging about one and a quarter inches wide.

The mounting is not necessary, as an equally pretty centre is made by using only the double chiffon with a lace edging, or very fine fringe as a finish.

Either such centre upon a dinner-table, with real pink roses, in silver or crystal vases, and the candle-shades to match the centre, or of pale pink silk, would be a singularly attractive table decoration.

Cretonne veiled with net would also be the daintiest idea imaginable for a girl's bedroom, and one which the majority of girls would be interested to carry out themselves, as far as possible, by making the things.

The bedspread, nightdress sachet, curtains, toilet-cover, mats and pincushion, and also the small table-cover, would lend themselves admirably to this idea. Whether in "roses, roses all the way," or in any other flower chosen, with white furniture, paint, walls with a rose design frieze, and upon the floor a plain green or brown linoleum, and two or three Persian rugs of the same colouring with some pink introduced, it would be as charming a room as the heart of girl could desire

The cretonne, after cutting out, should be lightly sewn to one thickness of the net, and veiled with another For tiny buds or tendrils which are too fine to be held by stitches, a little photographic paste will fasten them without soiling the material

Another method is to put the appliqué on the outside of the net as a border, and outline all round the outer edge of the petals and foliage in gold thread or silks to tone with the colours. A beautiful tablecloth done in this style had an appliqué border of large pink and red shaded roses upon the edge.

Once the effect of this work is seen, its possibilities to the woman dainty in her work will be found to be endless.

It is quickly accomplished, which alone is a great point in its favour, and at sales of work or bazaars dewdrop chiffon appliqué work will not be found among the "left-overs" Carefully handled, the materials give an astonishing amount of wear, and are not so ephemeral as might appear at first sight.

A simple design for an evening or bridesmaid's frock for a young girl, overdress of dewdrop chiffon over appliquéd cretonne flower sprays. The second figure suggests other ways in which the flower sprays may be arranged for an older woman

HOME-MADE UNDERWEAR

Continued from page 3394, Part 28

Marking in Ink—Embroidering Initials—Economy of Wearing Garments in Rotation—Materials for Winter Underwear

THE stock of lingerie provided, the next point to consider is the method of marking the various items. Each set of garments should bear a name or initial and a number. The initals enable the laundress to identify the owner, and the numbers make it quite simple to wear all in turn.

The marking may be done in ink, and if the lettering is nicely written it is a quite satisfactory method. Makers of marking-inks have, moreover, come to the help of the marker, and will supply a stencil plate cut to any desired wording, by the use of which the marking is quickly and simply done. This is a great advantage, for neat writing on material, even if stretched over the frame made for the purpose, is not always easy to achieve.

There is now a poppy red ink, which is a distinct change from the hitherto universal

A nightdress in soft cambric, cut with a deep V back and front, finished with a narrow lace beading and edging. The high waist is defined by a wide eyeletted insertion through which soft wide ribbon is passed and tied into a bow in front. The combination camisole and knickers form a very practical and comfortable garment

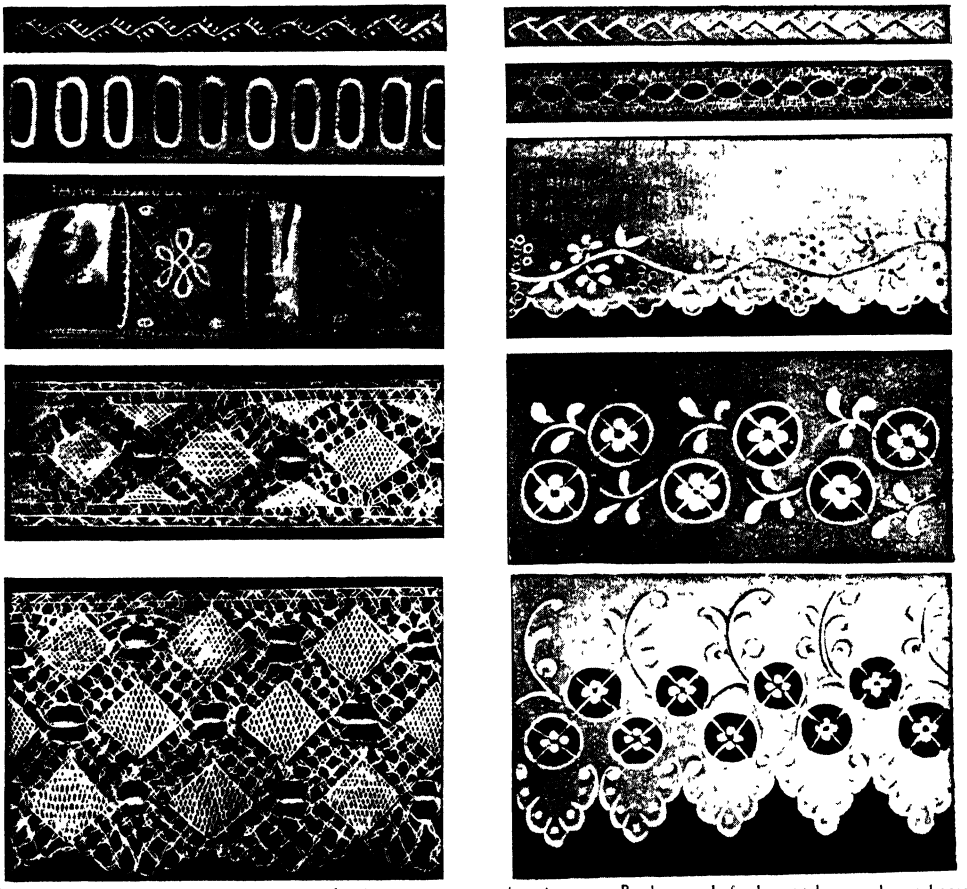
black, or the embroidress may embellish the trousseau with a hand-worked initial, such being quite sufficient if the laundering is done at home.

Every woman likes to have her underwear as pretty as she can afford, but if means are limited it is by far the best to have somewhat plainer garments of good quality with serviceable trimmings. Lace may be fascinating, but it has not the wearing quality of embroidery, or a strip of material with a buttonholed edge for trimming

Crochet trimmings usually outlast the fabric of the garment they adorn, and many most people, and one of the shrunk flannels now to be obtained will be found very cosy and warm, especially for nightdresses.

Nuns'-veiling in a good quality and of double width is another most satisfactory material for winter underwear. A cream, pale blue, or pink nightdress, trimmed with embroidery to match, and soft ribbons, would form a charming item in the winter bride's trousseau, at a quite reasonable cost Carefully washed, nuns'-veiling wears very well, and does not shrink if of good quality.

If woven combinations are not worn, nuns'-veiling might well be requisitioned for these.



Muslin or lace edgings and insertions add to the dainty appearance of underwear. Beadings with feather-stitching or herringboning finish off neck and sleeves neatly. Laces and embroideries with insertions to correspond can usually be had

a girl has worked all the lace and insertion required for her underlinen.

An excellent plan is to have a sufficient number of each garment in everyday wear well and neatly made, and to keep in reserve, say, three of each made on more elaborate lines, which may be used when visiting

Once a good stock of lingerie has been secured, it is not difficult to keep it up by the addition of one or two items each season.

A double-width nuns'-veiling is sold expressly for winter underwear, guaranteed not to shrink unduly

For winter something warmer than longcloth or cambric is considered necessary by

Other fabrics suitable are the special materials of the texture of flannel sold under registered names especially for underclothing, Scotch wincey, and flannelettes of good quality A poor flannelette is not a good investment, as it soon loses its feeling of warmth, and is in reality no improvement on ordinary cotton materials

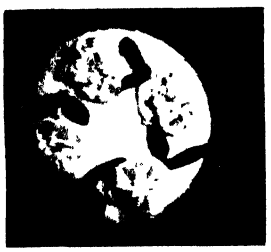
The nightdress shown in the illustration would be exceedingly dainty made up in pale pink nuns'-veiling, the high waist effect obtained by an eyeletted insertion threaded with pink or cream ribbon. A woollen lace should form the trimming, and the spray should be embroidered in washing silks.

DRESS ACCESSORIES

SILK-COVERED BUTTONS AND HATPINS

Dainty Ideas that are Easily Carried Out—Materials Required—Making and Covering the Mould—How the Hatpin Tops May be Made

DAINTY silk-covered buttons and heads for hatpins can be made at small cost. The materials required are few, a quarter of a yard of glacé silk providing for quite a number of buttons, if no small pieces are already in hand



Finished button, showing cord round edge

	d.
Glacé silk ¼ yard	6
Narrow ribbon, half a dozen yards	3½
Button moulds	1
Skein of gold thread	2
Safety-pins	1

The illustrations show the process very clearly, the silk chosen being white glacé with a floral design in palest blue or mauve. First cut a circle of the silk about the size of a five-shilling-piece, then place a thimble downwards in the centre, and pencil round. This forms the foundation ring, to be worked in green silk in outline stitch

The leaves are made by threading very narrow green ribbon into a crewel needle, and using it as one would silk, sewing down the ends neatly at the back.

For the flowers take 3 inches of cigar ribbon, fold into three, and gather at one edge, and form into a tiny rosette

When the embroidery is finished, run a double thread of 24 cotton round the edge of circle, leaving a length to draw it up when fitting to the button mould.

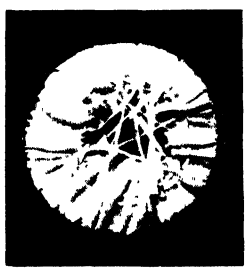
Back piece for button, with pin in position for attachment to dress

Next prepare the button mould. Place a small square of flannelette over the central hole, and cut a circle of the same material slightly smaller than the silk one already prepared, and place over the mould, drawing it smoothly into position.

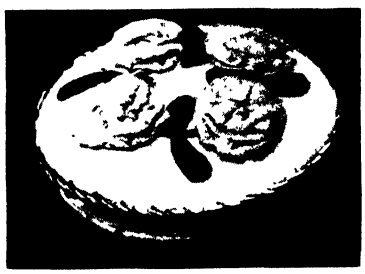
The button is then ready for its silk cover, which is gathered up and secured on the under-side of the mould.

Sew the gold thread round the edge with filoselle of the same colour

To neaten the back of the button, cut a circle the size of a halfpenny from an old linen collar, and cover it smoothly and tightly with a piece of the silk Sew a tiny safety-pin near the top on the right side, and secure neatly to the covered mould.



The under-side of button ready for back to be sewn to it



Hatpins made on the same principle as the buttons are novel and exceedingly dainty

Hatpin tops may be made in the same way, using a larger mould

Some moulds of the same size must be taken to a jeweller, who will silver a small cap on a good stout pin and mount each mould on the top for a small charge

This part is covered with flannelette and plain silk, and drawn up in the same way as the buttons

The embroidered and covered mould for the top should be held firmly down on the lower mould attached to the pin, and sewn to it all round with very strong cotton. A very narrow lute ribbon sewn round the edge will hide the join completely.

The round of silk with inner circle worked in outline-stitch, with leaves in narrow green ribbon. Small mauve flowers in tiny rosettes are placed between the leaves

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 3398, Part 28

By M. PRINCE BROWNE

TWENTY-NINTH LESSON. A COMFORTABLE TRAVELLING COAT

A Coat of Blanket or Reversible Cloth—Quantity of Materials Required—How to Draft and Cut the Coat

THE coat shown in the illustration can be made of either "reversible" or "blanket" cloth, or of any good, warm tweed, and about four and a half yards of any one of these materials would be sufficient to make it

The other requisites would be one and a half yards of French canvas, half a yard of linen, a quarter-ounce reel of strong machine silk, and a reel or skein of finer silk, for herringboning the seams or felling in lining; buttons, twist, thread, etc., also, if the coat is to be lined, four and a half yards of lining, if of double width

The lining could be either Italian cloth or a light-in-weight woollen material, either check or plaid

If the cloth is a reversible one, the coat would not, of course, be lined The collar, revers, and cuffs could be "faced" with the reverse side of the cloth.

This coat can be cut from the bodice pattern in the same way as those given in previous lessons.

To Draft and Cut the Coat
The Back Panel

Place the cloth on the table double, wrong side out (as it is folded)

The back is cut in one piece to form a panel To do this, place and pin the back piece of the bodice pattern with the centre-back down the *fold* of the material (see Diagram 1). From the waist-line measure the length required for the skirt of the coat, make a mark, and from it draw a line six or seven inches long (according to the height of the wearer), *across* the material.

N.B.—Although the line just drawn is for the *width* of the back of the coat, it, as well as the length, is, of course, regulated by the wearer's height.

Take two squares, place them end to end, and draw one long line from the end of the short line just drawn to the "waist line," and from the "waist line" to the shoulder for the side of the panel

N.B.—This panel should measure about six inches across the waist when the cloth is opened out

Outline, with chalk, the neck and shoulder of the pattern, and cut out the panel through the double cloth, allowing for turning of about an inch, and also about two inches to turn up at the bottom.

A cosy travelling coat, simple to make, and within the power of the home worker if directions are followed

The Front

Place and pin the front of the bodice pattern with the centre-front down the fold From the "waist line" measure the length required for the skirt of the coat, make a mark, and from it draw a line three and a half inches long, *across* the material

On the waist line measure and mark one inch from the edge of the pattern, and with the squares draw a long line from the mark at one inch to the end of the three-and-a-half inch line at the bottom, and from the mark to the shoulder (see Diagram 2) Outline the neck and shoulder of the pattern, and cut out the front through the double cloth, allowing for turnings of about an inch, and about two inches to turn up at the bottom. Place this front piece (without unfolding it) on the material, with the fold down the fold, and cut out a second piece *exactly the same* for the left side of the front.

The Side Front

Place and pin the pattern of the "side-front" to the best advantage on the double material, with the waist line *perfectly straight* across it From the waist line measure the length required, make a mark, and from it draw a line fourteen inches long *across* the material. Outline the bodice pattern, and with the squares draw

the lines from the waist to the fourteen-inch line

Cut out the side-fronts, allowing the same amount for turnings at the bottom as for the back and fronts

The "Side Body" and "Side Piece"

Place and pin the pattern of the "side body" and "side piece" together (as shown in Diagram 4) on the double material, to the best advantage, with the waist lines *perfectly straight* across it, and the two pieces of the pattern *just meeting* at the armhole and the bottom of the basque Outline the *outer edge* of the patterns so as to cut them in one piece

With the squares draw a *straight* line from the waist line of the "side piece" to length for the coat, make a mark, and from it draw a line fourteen inches long across the material, and with the squares draw a line from the waist line of the "side body" to the fourteen-inch line Cut it out through the double material, allowing the same amount for turnings as on the other pieces

If the coat is to be lined, the lining must be cut the same size as the back panel, side front, and side pieces of the cloth, and can be cut from them before they are joined together, the only difference being at the bottom, where the lining can be cut one and a half inches shorter, as it is only necessary for it to be turned in and cover the raw edge of the turned-up cloth. "Tailor-tack" the outline of the coat through to the second pieces, tack the seams together, and try it on Make any necessary alterations, correct the second half, and stitch the front and back seams only.

The coat shown in the illustration has "lapped" seams, so, after the seams have been stitched on the *wrong* side, turn *both* the turnings of the front over together towards the front edge of the coat, and tack them carefully and securely in this position through from the right side

Turn *both turnings* on each side of the panel of the back towards the centre of the back, and tack them down from the right side neatly and securely

Well press these four seams over a damp cloth, then stitch them down on the right side with silk to match, about half an inch from the edge of the turning.

To be continued.

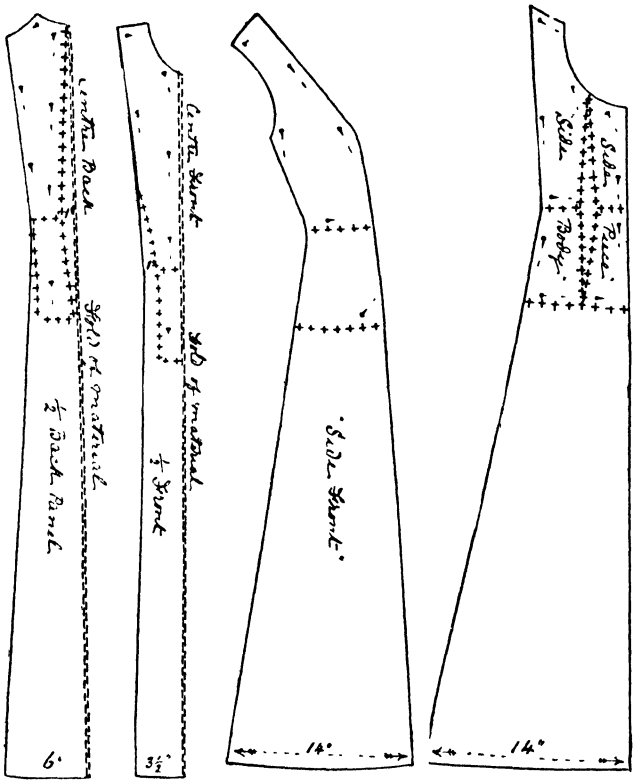


Diagram 1 Diagram 2 Diagram 3 Diagram 4

These diagrams show how the portions for the coat are drafted and cut out ready for joining together

A LONG COAT

Concluded from page 3309, Part 28

Invisible Darning—Finishing Touches to the Coat

If preferred, the pieces to be joined or repaired may first be tacked, right side uppermost (with the raw edges meeting closely), on to a piece of paper, American cloth, or something slightly stiff and smooth, to keep them in position. Take a very fine, long needle, and fine silk to match the cloth, and work *across* the pieces to be joined, passing the needle only halfway through the cloth, so that the stitch neither shows on the right nor on the wrong side. Bring the needle out again on the *right* side, and in making the next stitch, put the needle back again in the *same* place at which it was brought out, so that *no* stitch may show on the right side. The darning must not be in *straight* lines, but slightly slanting, and not *too* evenly done, or it will show a mark *through* the cloth when finished.

When the work is completed, *slightly* scratch the surface of the cloth across and across, with the point of the needle, just where the two edges meet, so as to disguise the line of the join, and press it well on the wrong side.

If properly done, a join or repair of this kind should not show, and no stitches should be visible on the right or wrong side of the cloth.

"Fine-drawing" *can*, of course, only be done in cloth, as the material must be of sufficient thickness for the stitches to be taken only *half* way through.

Put the facings down the fronts, and on the revers and collar; press it well.

Turn up the coat round the bottom, tack it neatly and firmly, and press it.

Work a row of machine-stitching down the fronts, on the right side of the coat, commencing at the bottom of the revers, and stitching down the right front, round the bottom and up the *left* side of the front, as far as the bottom of the revers.

N.B.—The stitching must be worked the same distance from the edge as on the pockets. When turning the work to stitch round the bottom, remember to keep the machine needle *down*, so as to make the stitching at the corner square.

Break off the threads and stitch round the revers and collar. This must be done on the right side of the "facing," commencing at the point where the stitching of the front was commenced, and to meet it there, and ending at the bottom of the left revers, meeting the row of stitching there. Line the coat, make and put in the sleeves, finish off the coat, and give it the final pressing

A buttonhole can be worked in one or both of the revers, if desired, as shown in the finished sketch given on page 3278.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 3397, Part 28

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring"

TWENTY-NINTH LESSON. A VELVET PRINCESS DRESS—*concluded*

How to Run on Bone Casings—Boning each Seam—To Arrange the Back Fastening—Sewing on Hooks and Eyes—The "Wrap"—A "False Hem"—An Inside Silk Frill—Putting in Sleeves and Yoke

IT is better to *run* on the bone casings than to hem them, as hemming leaves a wider space for the bones, and they are liable to twist in it.

Real whalebone is necessary for the bodice to be well shaped; and, in buying it, care must be taken to select it thin and as pliable as possible—a thick, hard bone is much more liable to break, and adds considerably to the size of the waist (as will be seen when nine or eleven pieces are placed together)

Cut the bone round at the end with an old pair of scissors, then scrape it (with a sharp penknife) towards the end, so as to gradually reduce the thickness and prevent making a mark through the dress where the bone ends.

Slip the bone into the case *from the bottom*, putting the rounded end in first, but do not push it up very tightly to the top

Thread a short, thick needle (No 4 betweens is best) with twist; stitch *through the bone* firmly, above the waist-line, where the fulness of the casing commences, taking the stitches through the thickness of the seam, but being careful not to allow them to go through to the right side of the dress.

Boning Each Seam

Each seam in a princess dress should be boned, and in those that *curve* at the waist the bones should be pushed up well into the fulness of the casings, bending the work over the hand, and pushing the bones *well up*. Whilst holding it in this position, *again* stitch *through* each bone firmly, where the *fulness* of the casing ends below the waist, being careful not to take any of the stitches through to the right side. The bones must be sewn over on *each* side to the turning of the seam, the needle being brought up through the bone in the same place (in the middle) at each stitch

A sufficient number of stitches must be made on each side to secure it firmly and make it lie flat in the casing. Cut off the bone to the required length below the waist, round and scrape it at the end in the same way as the top was done, and sew up the binding Bone all the seams in the same way. The tops of the bones must next be "fanned" with twist to match the velvet, or of a contrasting colour

Instructions for "fanning" were given in Vol 1, pages 378 and 379.

The backs should now be prepared for the fastenings—these should be hooks and eyes

Turn down each side of the back *on* the line, and tack it neatly, close to the edge. As a bone will have to be inserted in this turning, a sufficient space must be left from the edge to do this The superfluous turning must be cut off, and the raw edges neatly herringboned down to the lining.

Back Fastenings

The tacking must then be removed. Each stitch must be cut, and the threads drawn out separately, to avoid marking the velvet. Scrape and round the end of the bone, and insert it to within about half an inch of the top of the back. Cut it off to the required length below the waist, round and scrape the lower end, and stitch (by hand) *across* the turning just below the bone—to prevent its slipping out—being careful not to take the stitches through to the right side. Stitch the turning across, at the top of the bone, in the same way.

To Put on the Hooks and Eyes

These should be about three-quarters of an inch apart, and placed on the right half of the back. They must be sewn on very securely, so that they cannot be drawn forward, or, when the bodice is hooked, there will be a *space* between the two edges of the back, which should exactly meet, but not overlap

The tops of the *hooks* should reach to within one-eighth of an inch of the edge of the back, and as a fastening must always be placed at the waist (whether a bodice is hooked or buttoned), commence sewing on the hooks at the waist-line.

Making a "Wrap"

Take a piece of Russian binding or lute ribbon, and hem it on down the back, *inside* the hooks, covering the stitches and raw edges The eyes must be buttonholed round with twist the same colour as the velvet, and sewn on to the left side of the back to correspond with the hooks, but projecting one-eighth of an inch *beyond* the edge

A "wrap" must be run down the left side, *over* the eyes and projecting beyond them to the edge It can be hemmed down over the raw edges and the sewing on of the eyes.

The "wrap" can be made of a piece of the lining silk, cut selvedgewise, or a piece of lute ribbon about one and a half inches wide, or it can be made of a strip of the velvet, notched round the *outer* edge. The velvet must be run on, and the raw edge "faced" with Prussian binding or narrow lute ribbon

N B —A "wrap" is absolutely necessary, so that when the bodice is fastened it may look neat down the back

Next pin and tack the "fitting seams," try on the dress, and make any alterations that may be necessary, then machine-stitch the seams, notch, press, overcast, bone, and "fan" the two under-arm seams. Be careful to match the waist-line, and to tack the seams from the waist downwards, and do not forget to do the tacking very neatly, making an occasional back-stitch, so that the work may not slip in the machine. Turn in the edge of the bodice all round the top, and "face" it with lute ribbon.

N B.—It is better to finish off the top of the bodice completely, and then to tack in the lace yoke, than to make it in one with the dress, as the lace can then easily be removed.

A "False Hem"

Put the dress on a stand, measure and turn it up round the bottom, cut off the superfluous turnings evenly all round, and herringbone the raw edge to the lining, not taking any stitches through to the right side.

For the "false hem" use up any small pieces of the lining silk, cutting them to the *shape* of the bottom of the skirt, sloping them at the seams, and making the hem about four or five inches wide. Stitch all these pieces together, and press the seams open; place the "false hem" in position round the bottom of the skirt (the joins facing the lining, and the raw edge of the hem level with the turned-up edge of the skirt), pin and tack it, along the centre, to the skirt, turn in the raw edge at the top and at the bottom, and again pin and then tack it round at each edge, and hem it neatly on with silk.

Before removing the tacking, cut each stitch, and remember to use steel pins and silk

If preferred, the false hem can be cut on the cross, and, after the strips have been joined together and the seams pressed open, one edge should be *stretched* to fit round the bottom of the skirt If the dress is to have a silk frill on the inside of the skirt, cut the two yards which were allowed for this into strips, five inches wide, on the cross—use every bit of the two yards of silk—join all the pieces together, placing the small pieces amongst the long ones, and not all the small pieces together

When all the pieces have been stitched together, join it round, taking care that the silk is not *twisted*, press the seams open, then fold it in four. See that all the edges are quite level—if there is any unevenness, cut it off—tack the four thicknesses together on *each* side, and about an inch from the edge.

It is now ready for "pinking"—this should be done on both edges It can be sent out to be "pinked" at a cost of about a penny for three yards, or it can be done at home, if the worker has a pinking tool, a wooden mallet, and a flat piece of lead on which to do it

When the "pinking" has been done, take out the tacking, stick in a pin to mark each quarter of the silk, and gather the frill. This should be done with four long strands of *strong* silk to match, and it must be gathered on one side only, about one inch from the edge, to form a heading. If liked, a second row of gathering can be placed about an inch below the first This second row is rather an improvement, but, of course, causes extra work, as the frill has to be sewn to the skirt along each row of gathering.

Draw up the thread (or threads of silk) simultaneously, fold the bottom of the skirt in four, and pin each quarter of the frill to the quarter of the skirt. Regulate the fulness, pin it in position all round, and sew it on by hand to the *lining* of the skirt only.

Make the sleeves and put them in. Make the lace yoke from the top part of the bodice pattern, cutting it in one piece (there should be no shoulder seams), and put on the neck-band and fastenings at the back. Put the yoke on to a dress stand, and put the velvet dress over it on the stand. Pin the top of the dress firmly in position to the lace yoke; remove the dress from the stand and sew in the lace, by hand, to the wrong side of the bodice.

Sew on the trimming, as illustrated in the finished sketch given on page 3395.

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

THE FASCINATION OF HEDEBO WORK

Danish Peasant Stitchery—A Hedebo Trousseau—Nightdress Sachets, d'Oyleys, and Table-centres—A Decoration for Linen Blouses and Dresses—Materials Required—Pyramid, Picot, and Ring Designs

HEDEBO, the national work of Denmark, is a mixture of embroidery and needle point, executed on linen

Sectional holes are cut in circles, squares, ovals, hearts, and other shapes, these are partially filled in with lace-stitches

Satin, chain, and buttonhole stitches are largely used in this ornamental needlework. Pyramids, picots, and small openings, pierced with a stiletto (as in English embroidery), also often form part of the design, while the whole work affords scope for endless decorative possibilities.

The name "hedebo" is derived from two Danish words—"heden," the heath, and "bo," to live Although common throughout Denmark, "Hedebosving"—literally, "hedebo sewing"—originated amongst the peasants in Heden, a large tract of moorland not far from Copenhagen and Roskilde.

At that time the women also wove the linen on which the work was done, and some people declare the industry dates back 400 years.

There are many late eighteenth century specimens still extant, and the earliest form is known as "dragvœrk" (drawn thread work), as the threads of linen are drawn out in small squares and afterwards filled in with special stitches.

Conventional forms, representing birds, animals, and plants, are much used, and the border is generally finished off with a plain fringe. After 1830 the outlines were carried out in chain-stitch, and the spaces filled with floral designs

About 1840 the network altered, the threads being drawn into big squares, and worked in hand-made pattern circles, and trails of hand-made embroidery distributed over the plain parts of the linen

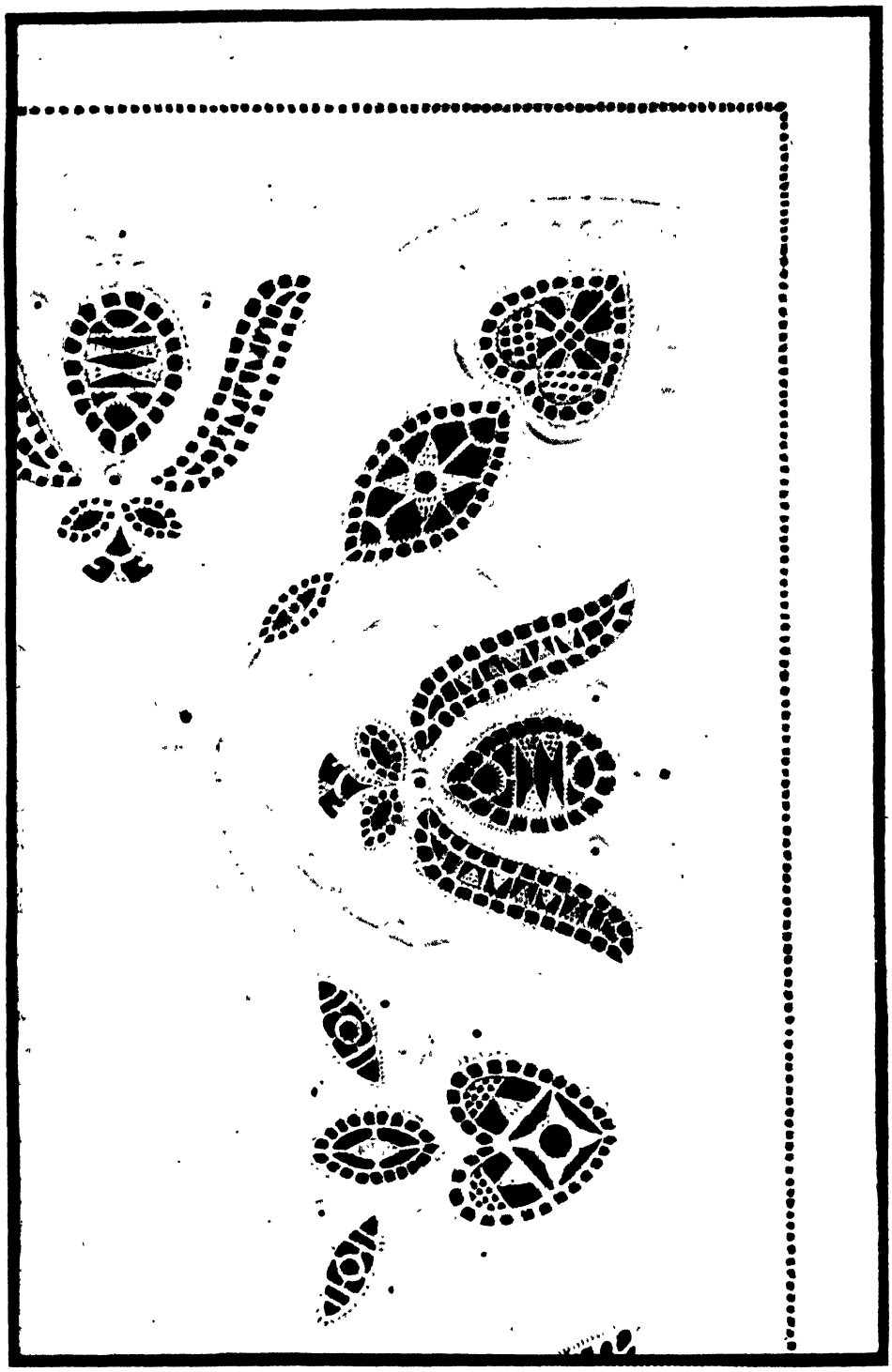
In 1850 the patterns were first cut out without regarding the threads, and worked over with lace-stitches.

During the seventies the work fell into partial disuse, but a great revival has taken place, and Danish experts have formed a society to renew old ideas, designs, and technique, and modernise them to meet twentieth century requirements

Formerly mothers provided trousseaux of dainty garments and house-linen trimmed with "hedebo," and the same work appears to have embellished the whole family from babyhood upwards with caps, collars, cuffs, aprons, and underclothing. Likewise the home was beautified with long towels over the curtains of the four-poster beds, between the entrance door and the kitchen, over the stoves, and on the small cupboards Even sheets and pillow-cases had rich insertions.

In the present day nightdress-cases, sachets, d'oyleys, and table-centres lend themselves remarkably well to "hedebo" embroidery.

As a decorative stitchery for linen blouses or washing frocks "hedebo" work stands almost unrivalled. An artistic worker will



Corner of a table-centre in hedebo work. The embroidery should be executed on coarse linen in thick flax embroidery or lace threads

evolve her own designs. The work is strong, and stands unlimited washing.

The two patterns shown are respectively a table-centre (giving one corner) and a d'oyley.

Both table-centre and d'oyley are intended to be worked on coarse linen, in thick flax embroidery or lace threads, if too fine materials are used, the effect of the work is spoiled

The patterns must first be traced on the linen, and the sections treated as afterwards described Several much-used shapes are given in both examples, and various popular modes of ornament, including leaves, French knots, punched holes, etc.

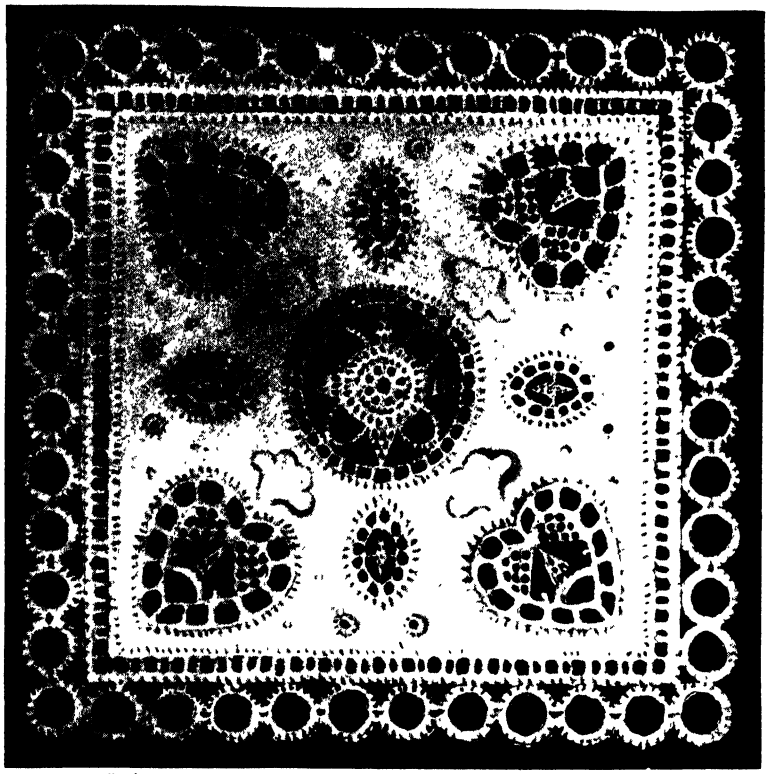
Ordinary needles are required, No. 6 being a good size, also a fine-pointed pair of scissors, a stiletto for piercing holes, and a ring stick will be found useful

In working a section first outline the shape twice round in ordinary sewing-stitch, as represented in the diagram (Fig. 1), then cut open the surface (Fig. 2) Always cut with the thread of the material, never across it, if it can be avoided Turn the hanging ends inwards, and firmly buttonhole stitch the border, finally cutting off the edges left inside, as near to the stitches as possible, with a sharp pair of scissors

Remember to work from left to right, and never make knots or tie the thread When finishing off, oversew the thread into the border Complete the buttonholing by taking the needle into the first stitch to make it secure (Fig. 3).

Before starting a new working thread, leave a small end of the old thread, and pass the newly threaded needle through the top loop of the last stitch, and sew in the end. Do not crowd the stitches too closely together.

The sections may be filled in many ways; for instance, with open buttonhole-stitch—*i e*, the stitches placed further apart and left loose, instead of being pulled tight (Fig. 4)—or with loops, carrying the thread backwards and forwards three times Complete the first loop, then slip up the side of the space and carry the thread three times backwards and forwards for the second loop, taking the strands into the centre of the first loop Buttonhole-stitch to the centre of this loop, then make the third loop by carrying three threads over to the other side of the hole Buttonhole to where the same stitches left off in the second loop (Fig 5), and proceed to the end of the loop. Continue to work in this way until the space is filled



A handsome d'oyley in hedebo work, remarkable for beauty of design and elaboration of execution

Another pretty way of filling up a section is by making bars, using several strands of threads taken backwards and forwards, and buttonholing over them in the usual way (see diagram bars)

Picots, loops, and pyramids may be worked on the top of these bars.

Pyramids may be any size, but they must have one stitch less in each row, tapering to one at the point For example, after buttonholing the border the pyramid is intended to decorate, commence with five buttonhole-stitches in bottom row, oversewing back into position for the next row, which will consist of four buttonhole-stitches, oversew back, buttonhole three stitches, oversew back, buttonhole two stitches, oversew back, buttonhole one stitch, which forms the top of the pyramid Oversew neatly down the side to the base, and work a stitch before starting a new pyramid

Picots must be worked on the *wrong side of the work*. Oversew the top of bar, then pull thread tightly across the left-hand fingers, twist the needle three times round the thread.

point downwards and towards you, then draw it behind the carrying thread, again bringing needle downwards through the stitch which is to be crowned by the picot.

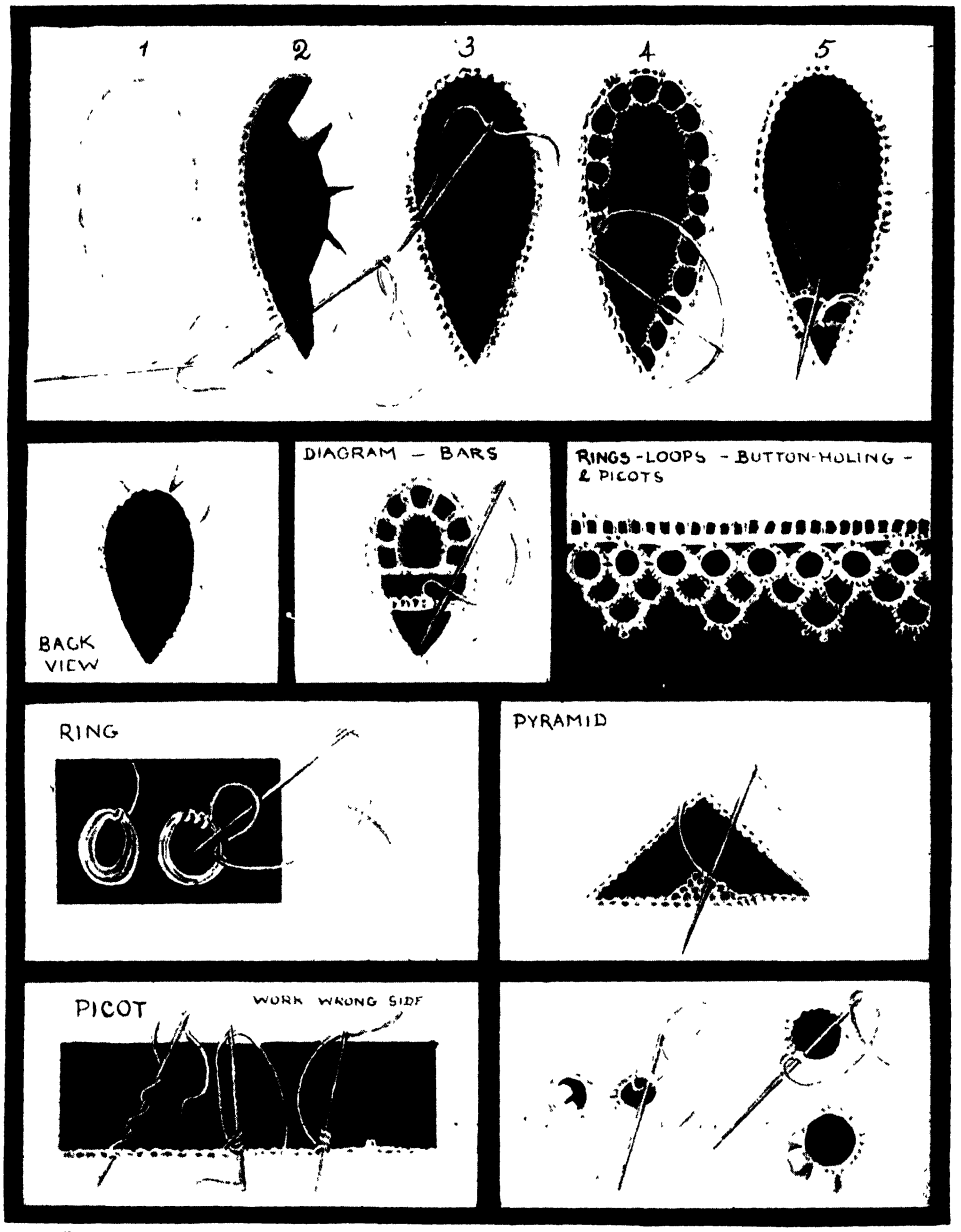
Rings, so much used in both borders and sections, are made thus Draw a few strands of thread tightly round the finger, a pencil, or knitting needle, according to the size required, buttonhole two or three stitches in order to keep the thread securely together, then draw the ring off the finger, and finish buttonholing it. This can afterwards be ornamented with buttonhole wheels, pyramids, or picots as is preferred.

Sprays, leaves, etc., are worked in ordinary satin-stitch.

Small holes are outlined with buttonhole-stitches or oversewing, after first being bordered with a running stitch. They can either be pierced with a stiletto or cut with scissors, and the ends pushed underneath with the needle as in the bigger sections.

If a lace border is not required, the edges of the work may be hem-stitched, as shown in the table-centre pattern.

A specimen border is composed of a row of buttonholing, on which a border of rings is joined, and loops and picots added.



Diagrams illustrating the methods of working the different stitches, rings, loops, picots, and pyramids used in hedebo, the ancient and national embroidery of Denmark

LUCKY CHARM EMBROIDERY

By EDITH NEPEAN

Superstition Dies Hard—Charms and Amulets still in Vogue—White Heather and Black Cats—The Oldest Luck-bringer Known—How to use a Sheet of Designs Without Cutting it—Purposes for which the Various Patterns are Suitable—The Vogue of the Swastika

SUPERSTITIONS still live in the vigorous twentieth century, though few of us regard them very seriously. Shakespeare portrays Cæsar's wife, Calpurnia, terror-stricken at her dream of ill omen, and Cæsar, speaking of its gruesome horrors, says. "And these does she apply for warnings and portents, and evils imminent."

One comes across many poetical stories of superstition. Isolde hands the supposed poisoned cup to Tristan, of which they both drink—only to find that instead of the cup of death they have partaken of a love potion, and so found life!

The mystic witch who thrilled our childish imagination in old days was in reality quite a welcome friend whenever we dipped into fairy lore. The cold and unromantic may look askance upon a world of legend which still dares to intrude itself upon an age notorious for its progress. But how dull a world it would be without the tinsel of romance. Mysticism, superstition, and fairy lore creep into the barren places of life, and flood dark shadows with gold. One constantly finds people, outwardly prosaic and matter of fact, frankly superstitious when probed beneath the surface. Superstition is not by any means restricted to the emotional temperament of the Celt. Quite unimaginative and phlegmatic people dislike travelling on a Friday or commencing a new undertaking on that day. Most unlikely people will not disdain to place a piece of wedding cake beneath their pillows. Thus we realise that superstition and the love of the mystic is still a living plant in our midst.

A spray of white heather, with its green spikes and delicate flowers, immediately translates us into a realm of poetic superstition. White heather is surely one of the fairest harbingers of luck. The bride treasures a tiny spray in her wedding bouquet—just as it is considered lucky for her to wear a touch "of blue." Happy indeed is the maiden who finds a piece of white heather as she makes her way over the lonely moor. Should she wish to find a four-leaved clover, superstition decrees she must seek for the treasure whilst the grass is still wet with morning dew.

The sable cat is another well-known luck bringer. An old horseshoe lying neglected in a country lane is carried home with the greatest care, and nailed into a correct position, "to bring luck to the house."

An old satin shoe is often seen dangling at the back of the up-to-date motor-car which takes the bride and bridegroom to the station.

Aviators have their pet mascots, and even regiments. The spell is upon most of us. The curious "swastika," venerated from earliest ages as a mystic and occult symbol by the Mexicans, Egyptians, and Assyrians, is still a favourite harbinger of luck and charm against evil. This little bauble is made in many fashions, from a setting of the costliest stones, down to a plain silver "trinket" which can be bought for a few pence—a fact which shows the breadth and width of the superstitious area of to-day.

Many women like to embroider these lucky charms, and so a design is provided in this number which they may use to embellish numerous articles. There are two ways of transferring any one or all of these designs on to any fabric for embroidery. First of all, the sheet of designs must not be cut at all. It can be used just as it is, or any minute portion of it, again and again, and so it becomes a most useful accessory to the needlewoman.

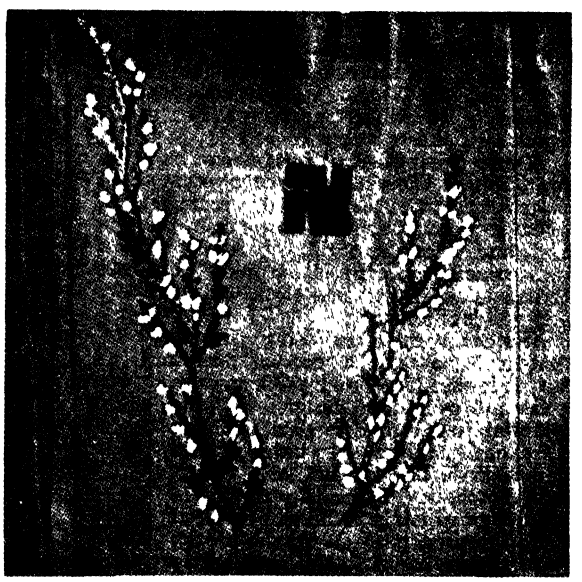


Fig. 1. A spray of white heather worked in its natural colours and combined with the mystic swastika, looks well on a table-centre or on the corner of a cloth

Carbon paper, which can be bought at a good art depôt in sheets in black, blue, and red, is arranged on the fabric. Place the design over this, and let the portion of the design which is to be traced be carefully and firmly outlined with the sharp-pointed holder of a pen. The ubiquitous hairpin is not to be despised for small work, but see that it

Fig 2 The combination of four-leaved clover and lucky black cats is both original and effective when used upon cushions of all sizes and shapes

does not scratch through the paper Remove the design, and the outline should be clearly visible on the fabric. Red carbon paper is excellent. It will not wash out, and shows up well on almost any colour

A very durable set of designs can be made from EVERY WOMAN'S ENCYCLOPÆDIA sheet of designs by duplicating it on tracing cloth. Place a piece of tracing cloth over the design, and trace the outlines carefully with a lead pencil, or with a mapping pen and Indian ink. The tracing cloth will not tear, and will last for years.

Another method of using this sheet of designs is to take a coarse pin—a hatpin is excellent—and prick minute holes all over the design. If the material to be used is dark, powder some chalk, roll a soft handkerchief into a little ball or pad, and rub it into the chalk. Place the portion of the design which is to be embroidered in the desired position on the fabric, and rub the handkerchief pad lightly over the design. Remove the design, and follow the outlines with a camel-hair brush, dipped into Chinese white paint. When the fabric is *light*, a pennyworth of charcoal should be powdered. Dip a piece of flannel or soft cloth into this, and rub it over the design after it has been placed on the material. Remove the design, and carefully follow the charcoal markings with a pencil. By following any of these methods the most intricate design can be transferred on to the material.

To return to the sheet of designs. First of all there appears a long spray of white heather. The minute spray at the top of this would look charming embroidered in white on a handkerchief: an initial could be worked in one corner.

At the bottom of the spray of white heather there is a true-lovers' knot. This design is so arranged that the tiny spray may be used *alone*, with quite good results. Such a lucky spray would look dainty on a bride's lingerie, or on the corners of a filmy scarf, worked in white and green, or all in white. The palest shades of blue filoselle should be used for the bow.

The long spray of heather, without the spray with the bow, could be arranged to go around casement curtains, a piano top, or a bedspread. There need be no restrictions in length, as the spray may be repeated again and again.

Always place the design exactly in position where the last traced spray ends. It thus forms one long continuous spray. It may ultimately be finished off with the true-lovers' knot if desired. A design of two sprays of white heather, with a swastika in the centre, makes a charming corner for a cloth or table-centre. The design can be arranged in any position, sprays can be formed in all manner of ways, by simply placing the design across the fabric or repeating the design, as shown in Fig. 1.

This white heather design may be used to decorate a collar, blouse, dress, cushion, a blotter, book-cover, screen, hatpin, or decorative table ribbons. The design could be worked in silk, mercerised cottons, or beads, white chalk beads being used for the flowers.

The lucky black cat can be used to embroider cushions, tea-cosies, pincushions, dessert mats, hatpins, chair-backs, and case-

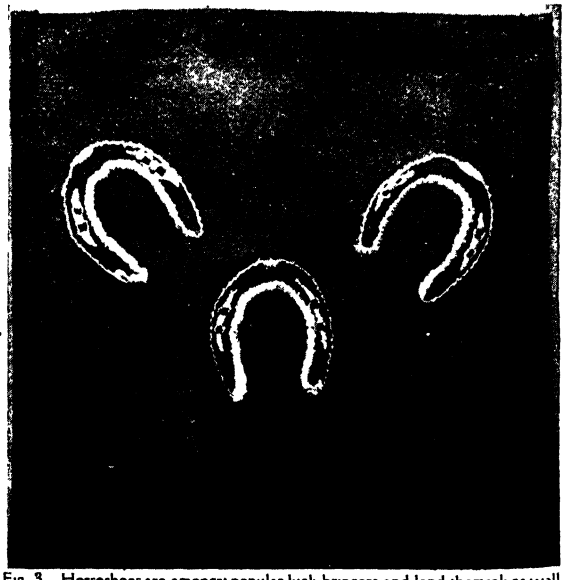


Fig 3. Horseshoes are amongst popular luck-bringers and lend themselves well to embroidery. A tiny horseshoe looks charming on the corner of a handkerchief, and should enclose the owner's initials

ment curtains. They may be worked in silk or appliquéd in velvet, as described on Page 3282, Vol. 5 of EVERY WOMAN'S ENCYCLOPÆDIA. A charming border of cats, with a design of clover worked in green, may be arranged for a cloth, as shown in Fig. 2

All the specimens given are taken from the one sheet of designs, which need not be cut. The sheet simply has to be arranged into a position on the material to suit the individual fancy of the needlewoman.

In one design there is a centre of four green clover leaves, and a border of cats. The paper was taken up after the first clover leaf had been traced, and put down again; then the second leaf was traced, taken up, and placed down again, and so on The same method was employed in tracing the cats, which are worked thickly in black filoselle.

The horseshoes, as shown in Fig. 3, were treated in the same manner. They make a delightful border for a cloth. Horseshoes would decorate a cushion, penwiper, tea-cosy, and many other things They can be worked in silk, cotton, beads of gold, or silver thread. Tiny horseshoes look charming worked in the corner of a handkerchief, embroidered in the owner's favourite colours, with initials in each horseshoe

A lucky black cat worked in stem-stitch and satin-stitch looks well on a little silk bridge bag, as shown in Fig. 4. The swastikas at the side are simply outlined.

Fig 4 A lucky black cat and swastika design for a work or hand bag The swastika would look well worked in gold or silver thread or in beads

A beautiful border for a tunic may be made of the swastika design, repeating it for any desired length. These swastika designs may be used for casement curtains, or a bandeau for the hair, embroidered in gold or silver beads. Swastikas may decorate a writing-case, a pincushion, and, in conjunction with the white heather design, look quaint and decorative. The swastikas could be worked in silk, cotton, gold, or silver thread or beads.

The four-leaved clover and shamrock would look delightful on a blouse, lingerie, a table-centre, dessert mats, and velvet wrist-bands White heather could also be used for this purpose Bandeaux, towels, pillow-cases, and hatpins, all are suitable articles for the clover or shamrock design. They could be worked in beads, silk, or cotton

It will be seen, therefore, that the sheet of designs will provide many pleasant methods of working out endless ideas.

Black cats arranged round a tray-cloth would be a quaint idea for a wedding present There are people who take a delight in collecting 'cats" in all sizes for luck

Added to these treasures, a tray or tea-cloth would afford them further pleasure. White heather, forming graceful sprays behind the cats, would increase the decorative effect.

This idea, worked out entirely in stem-stitch, would be quickly finished, a decided advantage to many workers

The sprays of white heather would also make an attractive decoration for a screen made of Roman satin, especially if embroidered on a soft shade of green. The heather must be worked thickly in white filoselle, and the leaves in stem-stitch. The grouping of the sprays might be arranged right down the centre of the screen, or the sprays might form a border around the panels of the screen.

The wedding of King George V., as Duke of York, to Princess Victoria Mary of Teck in the Chapel Royal, St. James's Palace. The very air one breathes within these ancient walls is filled with romance and tragedy, and one cannot but feel the mysterious presence of the ghosts of a glorious past, for here, in this chapel, have been celebrated countless Royal religious rites

From the painting by T. Walter Wilson, R.I.

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon

Presentations and other Functions	*Card Parties*	*The Fashionable Resorts of Europe*
Court Balls	*Dances*	*Great Social Positions Occupied by Women*
The Art of Entertaining	*At Homes*	*Etiquette for all Occasions, etc.*
Dinner Parties, etc.	*Garden Parties, etc., etc.*	

ROMANCES OF ROYAL PALACES

THE COURT OF ST. JAMES'S

By SARAH A. TOOLEY

In this series of articles, specially written for "Every Woman's Encyclopædia," by Mrs. Sarah Tooley (the well known author of "Royal Palaces and their Memories," "The Life of Queen Alexandra," etc.), will be narrated some of the tragedies, romances, and traditions that have in the course of centuries gathered round the historic walls of our ancient Royal seats. It is in such vividly sketched pictures of the past that characters and scenes of long ago live once more for the generations of to-day

"WHEN Mrs Mirvin pointed out the palace to me, I think I was never much more surprised," said Fanny Burney's "Evelina" when describing her visit to St James's.

Countless country cousins have experienced the same surprise as they gazed down St. James's Street at the dingy red-brick gateway and towers of the old palace, while distinguished foreigners and Ambassadors attending a levée for the first time have doubtless wondered whether this was indeed "Our Court of St James's," inscribed upon their invitation cards, which represented the majesty of the British Empire.

Henry VIII. and Anne Boleyn

But could those grim, castellated walls speak, what tales they might unfold of courtly splendour, of Royal tragedy, of backstair intrigues, of political machinations, and of the wit of gallants and the beauty of fair ladies The old palace is indeed storied ground. Through the long centuries its brick courts have echoed to the sound of pomp and heraldry, the clank of martial armour, the roll of coach and chariot, the chanting of priests, and the yells of insurrectionary mobs.

Let us enter, and over the fireplace of the Tapestry Chamber we shall find the monogram of Henry VIII. and Anne Boleyn entwined with a true-lovers' knot Herein lies the first romance of old St James's

Henry VIII. built the palace when at the height of his passion for Anne Boleyn, and thither, according to some authorities, he brought her after their secret marriage at Whitehall. In those days the "King's Manor House of St James's" stood secluded in a wooded country, and was a very proper place for the Royal honeymoon After Anne had been married in state and crowned queen, she and the King enjoyed rural quietude at St. James's. From under the gateway, designed by Holbein, we picture the jovial Tudor monarch in jaunty hat and feathers riding forth in the spring mornings attended by a gay cavalcade, with horns blowing and much jocund mirth, as he went a-maying to the Hampstead woods, returning with the fragrant boughs to spread before the beauteous Anne as trophies of the floral chase Tragedy followed fast on the heels of Cupid, and the axe on Tower Hill ended the first romance of St James's.

The Tragedy of a Tudor Queen

The kaleidoscope of history changes, and Mary Tudor, daughter of the queen whom Anne Boleyn had supplanted, passed much of her dreary reign at St. James's Palace, and there died in sorrow and disappointment,

bemoaning Philip, who came not, and Calais, which was lost. In the Privy Chamber she lay in state, with candles burning, dirges chanting, and the kneeling figures of black-robed women saying masses for her soul. Through the great gateway, which had echoed to the merriment of her father, Mary was borne in a great funeral procession, her waxen effigy in Royal robes upon the coffin, for burial in Westminster Abbey

Romance begins to gather around the old manor house of the Tudors when the Stuarts converted it into the courtly palace of St James's Now its park and gardens were gay with the fashionable throng, and its apartments enriched with tapestries and treasures of art. Henrietta Maria, the lovely young bride of Charles I., made it her favourite abode It was enlarged to accommodate the priests and courtiers who came with her from France, and sumptuous chambers were added for the reception of her mother, Mary de Medicis The glowing narrative of the Sieur de la Serre conjures up a picture of magnificence and beauty at that period which is difficult to associate with the old palace of to-day.

The "Royal Martyr"

A few short years, and Henrietta Maria is a fugitive queen plotting and planning to rescue her children First the baby Princess Henriette is smuggled from the palace by Lady Dalkeith, and two years later the romantic escape of the Duke of York, afterwards James II., is effected We hear the laughter of the Royal children playing hide and seek in the corridors of the palace The Duke of York has hidden so cleverly that for two hours his brother and sister seek him in vain Outside at the garden gate leading to the quiet Mall, he has been concealing his boyish figure in periwig and cloak Trusty friends hurry him into the waiting coach and away he is speeded to the vessel anchored ready in the Thames to bear him to his mother in France No wonder his playmates seek him in vain!

Romance soon deepens into tragedy. The condemned father and king awaits his doom in a chamber of St James's, and there takes farewell of his two remaining children "I charge thee, do not be made a king by them," we hear Charles counsel his youngest son. "I will be torn in pieces first," the boy replies

On the eve of execution, the "Royal martyr" snatches some hours of fitful slumber in a room dimly lighted by a cake of wax set in a silver basin He rises and dons the "white" clothes, fatal talisman of his career, and in the early hours of that keen wintry morning walks with set face and dignified mien out of the palace of St. James's, endeared to him by a thousand tender memories, across the park, to the block at Whitehall.

Grave changes to gay, and the Restoration finds the two sons of the murdered king investing St. James's with its gayest and most romantic traditions. Charles II. keeps his heedless, voluptuous court at Whitehall, and James, Duke of York, afterwards James II., and the lovely Mary Beatrice live in princely splendour at St. James's. The Royal brothers hold levées and receptions on different days, and all the rank and fashion of the Cavalier period fluctuate between the two palaces and disport themselves in the newly beautified park of St. James's.

When the Merry Monarch Ruled

There Charles and Catherine of Braganza are seen riding in an "elegant manner," hand in hand, the King in hat and feathers, gay doublet and hose, his love-locks dancing in the summer breeze, and the Queen in white-laced waistcoat and crimson short petticoat Behind ride a gay cavalcade of courtiers, and ladies fair in flaunting feathers.

There is my Lady Castlemaine with bewitching eyes and yellow plume, and Mrs Stuart, a rival in the Royal favour, in cocked hat and red plume, doing amorous execution with her "sweet eye" and "little Roman nose"

Mistress Nell Gwynne stands saucily at her window overlooking the garden of St James's She knows where the King will sup

The park is a Royal preserve, and only people of the best fashion are admitted In front of the Horse Guards is the Royal promenade, and the Mall, devoted to the game of pell-mell, presents an animated scene with cavaliers in jaunty hats and feathers, waisted coats, shorts, and silk stockings, as they essay to throw the ball through the iron ring The Duke of York is often seen playing

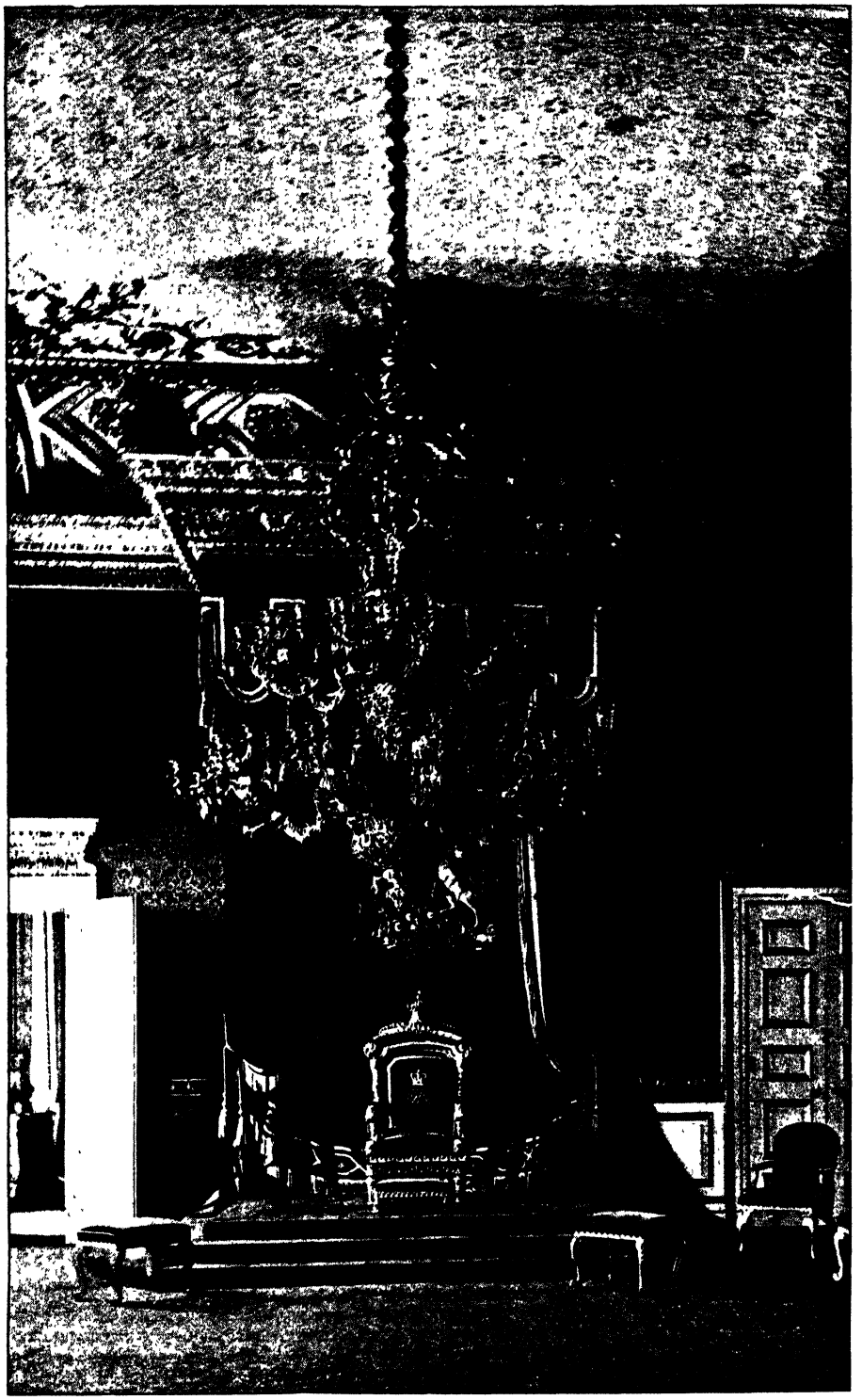
The "Great Walk" of St. James's, by Spring Gardens, has a grove with singing birds, the delight of young lovers In the dark woodland by Rosamond's Pond, at the end of the canal of St James's, ladies fair and frail walk masked with their cavaliers Tragedy sometimes ends romance A despairing face looks heavenward through the leafy shadows There is a cry, a splash a rising and falling, and a still form with white, upturned face floats on the sombre water Suicides make Rosamond's Pond the most notorious spot of old St James's

St. James's or Whitehall?

In winter, the frozen lake presents an animated scene, as the cavaliers, carrying huge muffs, go gaily sliding on their "skeates," a newly introduced pastime.

Sunday has its special form of entertainment for the Court. The Merry Monarch makes a great parade of church-going, and rides down the Mall from Whitehall with brilliant retinue to attend service at St James's Chapel Royal.

He has installed a band of four-and-twenty fiddlers by way of improving the church music. The Queen drives in equal state and



The Throne Room in St. James's Palace This simple yet stately apartment has witnessed the passing pageantry of many monarchs from the days of the fiery Tudors to those of Edward the Peacemaker and his sailor son, King George V

Photo, H. N. King

splendour to attend Mass at her own chapel of St. James's, now the private chapel to Marlborough House.

The church parade in the Mall is a scene in keeping with the levity of the Court.

Gambling is a craze, and the Duke and Duchess of York devote Sunday afternoon at St. James's Palace to playing games of hazard in public. Once the Duchess is the loser of twenty-five thousand pounds at basset. So passes the period of the Restoration, which invests the old palace and its park with memories of splendour, intrigue, and romance comparable to those of Versailles or Fontainebleau.

Anon the picture changes. The Merry Monarch has passed to his account, and James II. has been forced to join Mary Beatrice and their children in exile at St. Germains. Scarcely has the deposed King left the abode of his youth when William of Orange crosses the park with his Dutch followers, and takes possession of St. James's Palace. There, with stately, serious, and, perchance, anxious mien, the descendant of William the Silent holds his first Court in England.

The momentous revolution of 1688 is thus accomplished, and William and Mary ascend the throne of this country. Before their reign closes Whitehall Palace has been destroyed by fire, and St. James's, hitherto a secondary Royal abode, becomes the official residence of the monarch in London. Henceforth, the edicts issued in the name of the sovereign are dated from "Our Court of St. James's," and to it Ambassadors are accredited.

"Our Court of St. James's"

The old palace rises to its full prestige in the reign of Anne. The gracious "Gloriana" gathers around her all the wit and talent and beauty of that brilliant period. She is the patroness of art and letters and music, and the very good friend of the Church. To her Court at St. James's comes Addison, serious and grave; Dick Steele, with a witty *bon mot* for the ladies; Dean Swift, with a cynical eye, and thinking of his next letter to Stella; Bishop Burnet, gathering gossip for his history; and thither, too, comes great Marlborough, fresh from the victories of Blenheim and Ramillies. His haughty Duchess is the bosom friend of the Queen, and rules her with insolent audacity. The Duchess obtains on lease from her Royal mistress a woodland corner of St. James's Park, hard by the palace, and there erects Marlborough House for her victorious lord.

Within the privacy of the Royal closet the Queen and her friend discourse intimately as "Mrs. Freeman" and "Mrs. Morley," but a rift comes within the lute when the Duchess discovers that one Mrs. Masham has become a rival in the Queen's confidence. We see the final rupture in the palace when Sarah of Marlborough quits her apartments after having torn the pictures and statues from their places, and the mirrors and panels from the walls in a fit of fury.

On occasions it pleased the most august Queen to "touch for the evil," and then a unique scene took place in the great hall of the palace. Anne sat in state, surrounded by her Court. Beside her stood the Royal chaplains with the "tokens," pieces of white ribbon strung with gold pieces. Officials brought forward the afflicted persons one by one, and the Queen, having stroked and touched them, hung a token around their necks. After the healing the chaplain offered a brief supplication, that it might please God to bless the Queen's "touch" to "these sick persons."

The Hanoverian Court

The Royal birthday Drawing Rooms brought all the rank and fashion to St. James's. The precincts of the palace were crowded by the sedan-chairs, carriers, and running footmen of the nobility; and the good citizens, in new clothes to honour the occasion, thronged the thoroughfares to see the company pass. On her throne the gracious "Gloriana," her head piled high with glossy, brown curls, her face ruddy, and her ponderous figure resplendent in velvet and jewels, received the homage of the Court as she bowed over her fan. The day closed, we fear, with a Royal orgie, for Anne and her Consort, Prince George of Denmark, were devoted to the pleasures of the table.

The sumptuous Court of Anne fades into the background, and it is not until the advent of Caroline of Anspach that St. James's revives its prestige for pleasure and romance. The brilliant Queen of George II. had an *entourage* of sprightly beauties—sweet Molly Lepel, Mary Bellenden, and others whose charms Pope has celebrated—and these fair Maids of Honour brought the wits and gallants in their train. My Lord Hervey was there, keen for scandalous gossip, and Walpole unbent his statesman's mind to note the humours of the Court of Queen Caroline.

The Queen's smaller receptions partook of the character of a great lady's *salon*. Scholars, politicians, wits, poets, and divines, as well as people of fashion attended. The birthday Drawing Rooms were continued in a resplendent manner, and the King held brilliant chapters of the Garter. Plays were enacted at Court, and on Sundays the King and Queen dined in public, sometimes in the State ball-room, and also permitted their liege subjects to see them play cards.

Now, for the first and only time in history, St. James's was the scene of the official Court life, and also the family abode of the monarch. Seven young princes and princesses, with nurses, tutors, and attendants, lived there when their Majesties were in residence. In the gardens the little Duke of Cumberland paraded his "Lilliputian

Guards." Queen Caroline received company and heard prayers read in her chamber while she was being powdered and patched. There were curious scenes sometimes at the Queen's toilet. Once when Mrs. Howard, the Woman of the Bedchamber, whom the King made Lady Suffolk, was arranging a kerchief about the Queen's neck, he snatched it off, saying: "Because you have an ugly neck yourself you wish to hide her Majesty's!" The Queen took "my good Howard's" part until that lady was wild with chagrin.

From an obscure window in the palace Caroline used to watch the passage which led to Mrs. Howard's lodging. Often she saw that which made her heart anxious, but she would not allow herself to grow jealous; she trusted the King, and, as a reward, maintained until the end the first place in his regard.

That extraordinary death-bed scene of Queen Caroline's took place at St. James's. As the end approached the King was overcome by grief.

When the Royal widower resumed his card-parties at St. James's he was so overcome with grief at sight of the queens that the Princess Amelia ordered all the queens to be removed from the pack.

A Well-known Anecdote

The King survived Caroline for twenty-three years, and, true to his promise, brought no new queen to Court; but the Baroness Walmoden, whom he had created Countess of Yarmouth, was sumptuously lodged at St. James's. The Court life was gay and licentious, and a very uncourtly freedom of manners prevailed. We hear of Lady Mary Wortley Montague being lifted off her feet by a gallant of the day, and carried, screaming with laughter, down the very ante-chamber of the King.

A humorous incident not untouched by pathos marks one of the last birthday Drawing Rooms of George II. The Duchess of Hamilton, who had been one of the beautiful Misses Gunning, was talking with the King about public sights. "Oh, I have seen so much, your Majesty," said the thoughtless lady, "that there is only one sight in the world that I wish to behold, and that is a coronation."

The aged King smiled pathetically, and said: "I apprehend you will not have long to wait before you have your desire."

One tender romance pertains to St. James's after George III. was king. It was at the evening receptions at the palace that the youthful monarch paid court to lovely Lady Sarah Lennox. Twice he delicately hinted his intention, but the dark-eyed beauty was coy. Court and family influence prevailed, and ere long the King was receiving at the garden gate of the palace the newly arrived Princess Charlotte of Mecklenburg as his bride. "Luckily for me, I did not love him," wrote Lady Sarah to her bosom friend. "The thing I am most angry at is looking so like a fool."

At the Royal marriage, which took place at St. James's private chapel, Lady Sarah helped to carry her rival's train. After the ceremony, an old courtier whose sight was dim knelt by mistake in homage to Lady Sarah, but she, drawing back, said with an emphasis which caused the Royal bridegroom some discomfiture: "Sir, I am not the Queen!"

Buckingham Palace

A few more years and St. James's has practically ceased to be the abode of the monarch, although Drawing Rooms and levées continue to be held in its state apartments. Now and again, however, some scene of romantic and historic interest recalls the glories of the past.

On a June day in 1837 a fair young girl in a poke bonnet and ermine tippet stood at the window of the presence chamber of the palace while cannon boomed and trumpets sounded, and a vast concourse of people cried "God save the Queen." But—

> She saw no purple shine,
> For tears had dimmed her eyes;
> She only knew her childhood's flowers
> Were happier pageantries!
> And while the heralds played their parts—
> Those million shouts to drown—
> "God save the Queen," from hill to mart
> She heard through all her beating heart,
> And turned and wept;
> She wept to wear a crown.

No greater or more moving spectacle than the proclamation of Queen Victoria could have closed the history of St. James's as the abode of the sovereign. The maiden monarch chose Buckingham Palace for her town residence.

St. James's To-day

Yet once again old St. James's becomes a Royal home. In the wing known as York House our gracious King and Queen passed the first years of their married life when in the metropolis, and at the Chapel Royal their wedding took place.

The connection of the Court with the palace is to-day evidenced by the inscriptions on various doors of the old pile which indicate the offices of the Lord Chamberlain, the Keeper of the King's Privy Purse, and the Robes Department.

Still the Guard changes each morning in the Colours Court with martial pomp and show, while those institutions for the protection of the monarch, the Corps of Gentlemen-at-Arms and the Yeomen of the Guard—ancient as the palace itself—still have their quarters within its walls. The Yeomen look as picturesque in their Beefeater's dress as in the days when Henry VIII. called them into being. Still, therefore, they serve a useful purpose if only in that they form a link which connects the present with the romantic history of the past.

The Strange Creatures of Heraldry

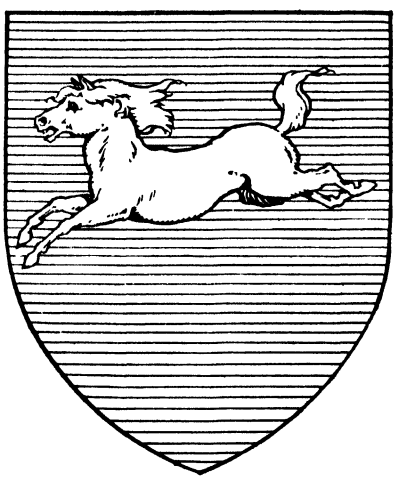
By THE LADY HELEN FORBES

The Oldest Heraldic Devices—The White Horse of Carthage on English Hillsides—The Favourite Animals for Coats-of-Arms—Olifaunts and Cat-a-Mountains—"Canting," or Punning, Arms—The Pelican in Her Piety—Satirical Heraldry

ALTHOUGH the eagle and the lion are by far the favourite animals represented on heraldic devices, the science of heraldry does not by any means ignore the rest of the brute creation

Animals are, in fact, almost the oldest of all armorial bearings, for they were in most cases adopted as coats-of-arms by nations or families whose badges they had been long before the invention of heraldry

The White Horse, for instance, is one of the oldest of all badges It was the emblem of Carthage long before it was that of Hengist and Horsa, the Saxon invaders of England. The White Horses cut in various hills in England are all copied from the first White Horse which Alfred carved out of the chalk of the Berkshire Downs to celebrate his victory over the Danes at the Battle of Ashdown. All this was long before the science of heraldry was invented. But the White Horse is still seen on the arms of Saxony, and for a while was incorporated with the Royal Arms of England under the Georges, during which period he galloped at the base of the Royal shield



The White Horse of Saxony, one of the oldest armorial bearings Under the Georges he galloped at the base of the Royal Shield of our monarchs

The barbarous tribes of the Vandals and the Wendes were anciently represented by the wyvern and the griffin. The former was a curious kind of two-legged dragon, not familiar to the naturalist But the griffin, or gryphon, as legacy to the arms of Schwerin, shows where the Wendes eventually settled. The raven, under which the Norsemen traditionally marched to victory and spoliation, has unfortunately been lost to Norway and Denmark. The "Raven flags of Rou" went to Normandy, and might have come to England with his descendant; but it is exceedingly doubtful if William the Conqueror had any cognisance at all, though, traditionally, he bore leopards.

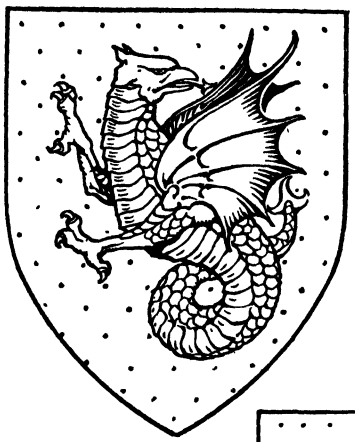
The armorial bearings of our ancestors bristle with animals of the forest and the chase. The domestic animals are not so prominent. The black bull's head, so sinister an emblem among Celtic tribes, occurs frequently in coats-of-arms, such as that of Mecklenburg, for instance. Besides horses, rams and goats appear occasionally, as do lambs, though these last are usually associated with a flag as a sacred emblem. Cows, pigs, and sheep, however, were practically unknown

Our ancestors evidently much preferred beasts of a somewhat less tame calibre. Leopards—the lions passant of England are really leopards—boars, bears, wolves, stags, and hinds abound, as also the hounds with which they were hunted, greyhounds and the clumsier talbots, which, to judge by their appearance, were the forerunners of the modern foxhound. The leopards are sometimes modified into panthers and ounces. Less frequent are "olifaunts" (familiarised to our ancestors by Sir John Maundeville), beavers, porcupines, and brocks (or badgers) usually appearing in coats which pun upon the owners' names.

The squirrel and the monkey also appear, but more rarely. But the otter and the "cat-a-mountain" are often to be met with. "Touch not the cat bot (without) a glove" is the motto of the clan Chattan, and was often, no doubt, a necessary—and wasted—warning.

Amongst purely fictitious animals, the unicorn and the dragon are familiar figures. Both have supported the Royal Arms of England—the dragon, the badge of Wales, in Tudor times; the unicorn, the badge of Scotland, from the reign of James I. to the present day. The griffin (a cross between a lion and an eagle), the cockatrice (half a

dragon and half a cock), the heraldic tiger (which is like nothing ever seen on sea or land), and the heraldic antelope are also dear to the student of heraldry. The salamander and the phœnix, both enwrapped in flame, are less usual. The latter, like the lamb and flag, is a religious emblem, and typifies the resurrection of the body.



A wyvern rampant and regardant. This curious creature was the badge of the ancient Vandals

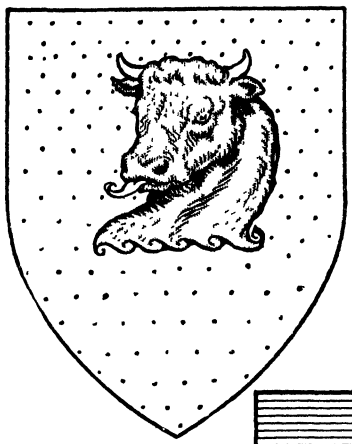
When we come to birds, there is an infinity of choice. After eagles, falcons undoubtedly held pride of place with our sporting ancestors; but there are, too, swans, herons, ravens, choughs, doves, cocks, storks, and ostriches in abundance. Corbies (otherwise crows), swallows (or hirondelles), popinjays (which are parrots), and coots are instances of "canting arms," or punning coats, when they appear against the names respectively of Corbett, Arundel, Parratt, and Coote. The pelican and the peacock are never mentioned, save with a formula of their own—the pelican in her piety (which means in the act of feeding her young with drops of blood from her breast), and the peacock in his pride (with tail spread to attract the admiration of all onlookers).

The denizens of the sea are certainly much less popular as cognisances. Doubtless this is on account of the extreme monotony of their poses. They can only be blazoned as "haurient" (in an upright position), or "naiant" (as if in the act of swimming across the shield). They are also almost always "punning coats."

The dolphin, which holds this much variety that it can be represented as "embowed" (*i.e.*, turning with an apparent intention of swallowing its tail), is the ancient arms of Dauphiné, the province which gave its title to the Eldest Child of France. The pike (heraldically lucie), stands for the family name of Lucy, and the roach for that of Roche.

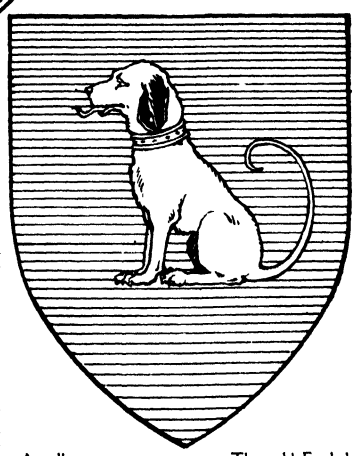
The lowest forms of animal life are almost exclusively represented by the serpent, and it is usually to be shunned as the emblem of evil, though it may also be used as a figure of Eternity.

To the student of heraldry proper, much interest and amusement can be derived from the satirical and mock heraldry of the sixteenth and seventeenth centuries. Burlesque heraldry probably originated at the time of the mock tournaments that were a feature of the Hanse towns of Germany at that period, when feudalism and the romance of the Middle Ages was disappearing.

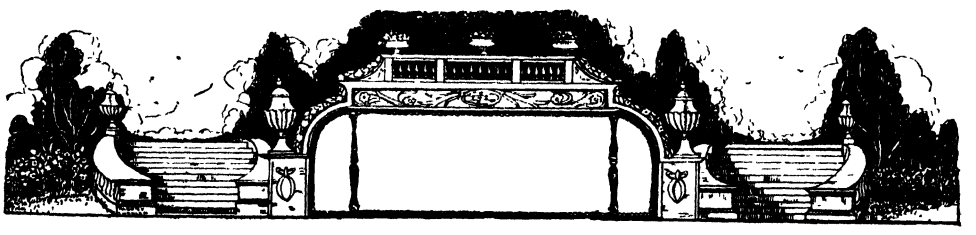


The black bull's head is frequently seen in coats-of-arms, such as that of the Duchy of Mecklenburg. Celtic tribes also used this sinister emblem

Such occasions afforded excellent opportunity, not merely for the somewhat coarse humours of the age, but also for savage satire of unpopular personages, to whom were given coats of arms in accordance with their supposed characteristics and mottoes that caustically and fully explained the same. Of course, such proceedings involved grave risk to their perpetrators. For example, when the bold and personal attack on the great Cardinal Wolsey made in this form almost cost the life of Roy, the inventor.



A talbot sejant, or sitting. This old English dog is supposed to have been the forerunner of the modern foxhound



TYPES OF BEAUTIFUL CHILDREN

AN ENGLISH ROSE

Photo, Rita Wynn

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises Without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

FANCY DANCES FOR CHILDREN

Continued from page 3358, Part 28

By MRS. WORDSWORTH, Principal of the Physical Training College, South Kensington

2. THE FAN DANCE

The Coquetry of the Fan—The Chinese "Man's Dance"—Dancing in Japan—Why the Fan is Banished from the Modern Ball-room—A Pretty Drill—A Simple Fan Dance for Children

FANS do not belong so much to special dances as to certain *nations*, by whom they were, and are, used in connection with dancing. But it is noticeable that, in countries where fans are needed to give dancers a little cool air during their exertions, the fan is not an essential *part of the dances*, but is an adjunct introduced at pleasure by the dancers.

Save in Japan, where dances are invented in order to display skill in twirling and fluttering a fan, these charming instruments are almost always used according to the need and individual taste of the performers. In Spain and Italy fans first found a European home; and, in every clime where heat is part of daily life, pretty paper or silk fans are worn or carried by every girl when she comes out to dance. She may use her refreshing appanage only between dances; or she may make great play with it while dancing. For, besides cooling her heated cheeks, a fan is the finest aid to coquetry in the world. What man can resist a glance from beautiful eyes over the edge of a fan?

The term fan comes from the Latin "vanners," the broad, shallow baskets into which the corn and chaff from threshing were received, to be tossed in the air so that the wind might carry away the chaff.

The hand fan is of great antiquity, and was most prized in regions where the heat was greatest. It is known to have been in use among the ancient Assyrians and Egyptians, and must have been popular in early Greece, according to the representations on Greek bas-reliefs and vases, in which female dancers are frequently seen with a fan.

In Japan to this day the fan is an indispensable adjunct to the daily life of all classes. Large, rich fans are used in ceremonial dances, in which they form accessories of peculiar significance. The folding fan is said to have been a Japanese invention, originating in the seventh century, the idea having been supplied by the wing of a bat.

From Japan the invention passed to China, where it was extensively adopted. But it was not until the beginning of the sixteenth century that such fans were first found in Europe, when they appeared tentatively in Spain and Italy.

The use of the fan in Eastern dances—the only dances in which it finds an *actual* place—is always stately and of a certain significance to the measure performed. Agility and liveliness are seldom attempted in Eastern dances, being regarded as unbecoming and undignified.

The hierarchic order of the dance is very old in China, where genuine fan dances are still seen. Every member of the State was allotted a given number of dancers, in the Emperor's palace, for instance, there were eight distinct dances, each performed by

Fig. 1. Position 1. Fan drill with one fan. The fan on the left shoulder, the dress raised and the right foot pointed

eight different dancers. Thus the Imperial *corps de ballet* numbered sixty-four. The provincial kings had six dances, and six sets of six dancers and so on. The Chinese word for a dance is *Ou*; and "small" dances are learnt in infancy by most of the children. Five Chinese dances take their names from an object held in the dancer's hand, such as a fan, a feather, etc. The sixth was called the man's dance because it was performed with empty hands.

A great many qualities are required from a Japanese dancing girl, for in Japan fan dancing is seen at its best. A dancing girl, or *maiko*, must be young, beautiful, graceful, musical, and witty. In Japan dancer and singer are one individual; and the work does not seem to tire this hardy race. When a *maiko* becomes older, she makes place for others. She becomes a Geisha girl, and accompanies the younger dancers.

A *maiko* moves slowly and in a gliding fashion; she is an artist in posturing, and continually changes from one perfect pose to another. Her fan is manipulated in an amazingly skilful manner to harmonise with every pose. She wears very elaborate gowns of blue or red, embroidered with maple leaves, roses, or other pretty devices. Her sash is of rich brocade, and in her jet black hair flowers are never wanting.

The *maikos* form groups of four for their dances, posing, gliding, and turning in a perfect kaleidoscope of colour before spectators, who recline against bolsters.

The light of the dancing-room is generally dim and mysterious, shed by a single lamp on a high pedestal. A paper screen at the end of the room is drawn away, and the Geisha girls are seen seated in a semicircle, playing their instruments. A dancer appears after a "prelude song," something like a wail. She poses for a second, then moves languidly and gracefully, swaying from side to side. There are no definite steps, and the music does not appear to be in any particular time; but the dancer moves as she pleases, and always perfectly, marking each action with her fan. Some dances are in pantomime, portraying every-day scenes and actions, such as

Fig. 2. Position 2. Fan behind the head, left foot pointed, and body bent

"making the toilette." Special fan dances are interpreted by young girls with various movements, figures, and poses, which are, in this case, strictly defined and rigorously followed. These dances are the most favoured and popular of all Japanese dances, and

are frequently seen at functions and on ceremonial occasions. They are also used in the tea-houses.

The use of the fan in dancing by Oriental nations has quite died out of late years, except in China and Japan, to which nations the fan will always belong by right of precedence. There is no reliable record of fan dances among barbaric and savage nations, beyond the fact that large, fan-like instruments were undoubtedly used in certain dances among African and Indian tribes. But they had no relation to the fans of to-day, nor has any record of them been preserved.

In ancient Egypt large, plate-shaped pieces of bronze or copper corresponded to a modern fan. In Spain paper fans enter largely into dances, chiefly as a means of coquetry on the part of the female performers. But in England the fan had no actual connection with any dance, except the stately minuet and fascinating gavotte, in which it was an important asset to the perfection of the steps.

Fig. 3. Position 3. The fan is held behind the back, and the right foot takes dotted steps in a circle

At the Pump Room, Bath, under the despotic *régime* of Beau Nash, the fan in dancing may be said to have reached its height in England. Since minuets and gavottes have dropped out of fashion and use in ballrooms, we have no need of the fan, except when "sitting-out" in dim conservatories. A fan has no place in the whirling valse nor in the rowdy lancers of to-day. To be really effective, a fan must be moved with a slow, languid grace—and in up-to-date ballrooms such a commodity is both impossible and out of place.

But while the minuet held sway every self-respecting dame knew how to wield a fan with due grace and charm. A minuet without a fan would be as impossible as a sword dance without a kilt. At the Pump Room, during its glorious days, hundreds of fans fluttered nightly; a fitting accompaniment to the stepping of dainty, red-heeled shoes, the swish of brocaded trains, the perfume of gossamer laces. It must not be supposed that the fan was really part of the minuet as first invented. It was merely used by female dancers until it fitted into every step, and became indispensable to the true beauty and success of the dance.

Beau Nash directed that balls should begin at six and end at eleven; and he opened each ball by taking out two persons of the highest distinction present to dance a minuet. When it was ended, the lady returned to her seat, and Nash brought the gentleman a new partner. This quaint ceremony was observed with each succeeding couple, so every gentleman was obliged to dance with two ladies. Minuet dancing lasted about two hours, and then country dances began. An hour later, about nine o'clock, a short interval was allowed for rest, and for the gentlemen to help their partners to a dish of tea. This done, dancing continued till eleven; and as soon as the clock had struck Beau Nash appeared, and ordered the musicians to stop by holding up his finger. Dancing was then discontinued; and fans came in active use, some time being allowed for the company to grow cool. The ladies were then handed to their chairs; nor were those who walked in any danger of being insulted by the chairmen! And from the

Fig. 4. Position 4. The arms are crossed and the fan held on the left shoulder

shadow of a sedan-chair many a pair of laughing eyes looked, in final conquest, at smitten gentlemen over the curve of a fan.

For fancy dances a fan is useful, though, beyond its appearance in minuet or gavotte, the *dances* performed depend solely on the taste of the teacher. If a pupil is given a fan and told to dance with it, the steps may be of any kind. The chief part of such a dance depends on the way in which the fan is used and placed; and so, for young children, it is wise to arrange simple steps in order that they may safely devote their best attention to their fan.

Everything depends on the way the fan is held. The pictured part should be turned away from the dancer, the knuckles being on the side of the fan furthest from the face. Make the child hold the fan very lightly, if she grips it hard, she will be unable to move her fingers or her wrist as quickly as is necessary, and the result will be hopelessly stiff. The wrist does most of the work in moving the fan, and only the thumb and two fingers are really needed to hold it securely.

Before attempting a dance it is wise to teach a child a pretty *fan drill* with one fan, done to suitable music, in which she practises most of the movements and positions necessary for a dance, without bothering about proper steps.

Fig 7 Position 7. One fan is held up, the other down, and runs are taken up the room and down again on the tips of the toes

FIG. 1. *Position* 1. Fan on left shoulder, left arm raising dress, right foot pointed; arms extended, brought together; fan changed to left hand, and position repeated on left side.

FIG. 2. *Position* 2. Fan behind the head, left foot pointed; bend right forward, rise; step back, and take position on opposite side.

FIG. 3. *Position* 3. Fan behind back; right foot takes dotted steps in circle; both hands raised above head; fan changed, and step repeated, circling the reverse way.

FIG. 4. *Position* 4. Arms crossed, fan on left shoulder; low curtsey, fan swept down to floor; rise, arms crossed, with fan on opposite side.

These are a few important and pretty positions with one fan, on which a simple dance can be readily based. For a change, two fans may be used

Fig 6. Position 6 One fan is held behind the back, the other raised in front

Fig. 5. Position 5. A fan dance with two fans, one being held on either side of the dancer's face

in a very effective manner for a more advanced dance, as the illustrations show.

FIG. 5. *Position* 5. (Two Fans). Fans on either side of face.

FIG. 6. *Position* 6. One fan behind back, one raised in front, cuts to knee with left foot, taken in a circle.

FIG. 7. *Position* 7. One fan up, one down, runs taken up the room and back again on tips of toes, fans being changed to opposite positions before going backwards.

FIG. 8 *Position* 8. Final position: on the ground, right foot extended, body leaning away from foot, and fans crossed.

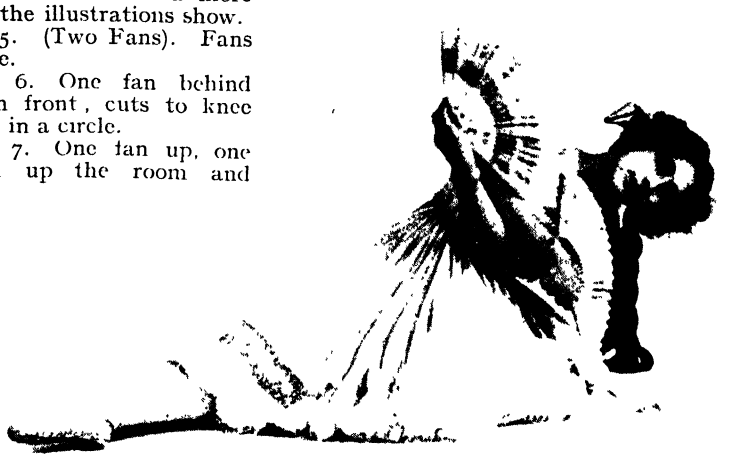


Fig 8, Position 8 Final position, on the ground, with right foot extended, and the fans crossed

FAIRIES

Continued from Page 3360, Part 28

The "Good Girl" of Fairyland—Puck and the Brownies—Queen Mab—A Curious Fact about the Fairies of the Celts—Fairies of Ireland and Wales—The White Ladies of Normandy—Will o' the Wisp—Fairies of Eastern Lands—Fairy Names in Folk Lore

THERE was a tradition that if there was a drop of blood left in the fairies at the Judgment Day, they would find favour. That they were by nature soulless was the universal idea, but the Irish people have a quaint legend which explains that the fairies were the angels who kept silent when God turned Lucifer out of heaven For this silence they were punished by being divested of their immortal souls

Elves and Brownies

A universal type of fairy is the "elf," now chiefly useful as the presiding genius of pantomimes It—when of the female sex—always looked pretty, in a passive kind of way it prevented ill-luck, wore diaphanous wings and very summery garments, and usually behaved itself very well. This fairy is the "good girl" of fairyland, and in no country, when the word is rightly used, does it express a harmful, malicious spirit The word "elf" is Anglo-Saxon, and in very similar form appears in all the European languages. In Danish it is "alf", in Icelandic, "alfe"; and in German, "alp"

But a male elf was a mischievous sprite, who preferred to live by himself in some wild, desolate place and torment travellers. Ugly and misshapen in appearance, he was easily able to terrify superstitious villagers, and the long, unkempt black hair which hung over his shoulders brought into existence the term "elf-locks." The "peri" of Persia was a female elf of this character, though endowed, through Oriental imagination, with extraordinary beauty

But the fairy that has been the centre of more tales and legends than any other is the house sprite - the brownie of Scotland and America, the pixie of Devonshire, the duendi of Spain, the esprit follet of France, the kobold of Germany, the firdarrig of Ireland, and the nis of Scandinavia It is always a good fairy, but wilful mischievous, and full of fun Shakespeare aptly describes the pranks of Puck, chief of the brownies.

"That shrewd and knavish sprite
Call'd Robin Goodfellow. Are not you he
That frights the maidens of the villagery,
Skim milk and sometimes labour in the quern,
And bootless makes the breathless housewife churn,
And sometimes make the drink to bear no barm,
Mislead night-wanderers, laughing at their harm?
Those that Hobgoblin call you and sweet Puck,
You do their work, and they shall have good luck"

The opposite terms, "brownie" and "fairy," have no doubt an historical basis The "fairies" were the dimly remembered, fair-haired, fair-skinned people who swept over Europe in one of the great race invasions of early ages, and the "brownies" were a much smaller, dark-skinned, dark-haired people, possibly of negro origin. The Picts of Scotland are believed to have been a very small, dark-skinned, ugly people who lived underground, moved quickly and silently, understood the way of wild things, and lived very close to Nature The Gaels conquered these little people, who could only make flint weapons, and used them as servants till the race died out

Highland Brownies

This "little brown one," of uncertain temper, and, if he pleased, good workmanship, developed in the course of a few centuries into the person of supernatural powers which he has since remained.

Tradition tells of many faithful brownies who served their masters well and thoroughly. The "Brownie of Maclachlan" is one of the best known; but there are other brownies connected with Highland families, which seems to prove the theory that they were Picts.

Queen Mab

Queen Mab, who may have been a brownie or an elf, was a real person, though somewhat distorted after being handed down through many generations of sensation-loving people. Her real name was Meave, Queen of Connaught, and an old Irish tale describes how, "tall and beautiful, with her white face and yellow hair, in her battle chariot, she drove at full speed into the press of fighting men and fought over the ears of the horses." We wonder whether she and Boadicea of the Iceni were the same person, or whether all ancient queens were as battle-loving as kings. A patriotic Welshman, basing his theory on Shakespeare's occasional introduction of Welsh characters, declares the poet took the name from Wales, where it meant a "little child." For wherever the prefix "Mab" is found, it makes the word a diminutive, as in the case of "Mabgarth"—kitten.

Shakespeare's beautiful lines on the resting place of Titania, Queen of Oberon, will occur to the reader, for Mab is another name for this delicate sprite.

> "I know a bank whereon the wild thyme blows,
> Where oxlips and the nodding violet grows;
> Quite over-canopied with the luscious woodbine,
> With sweet musk-roses and with eglantine;
> There sleeps Titania some part of the night,
> Lulled in these flowers with dances and delight;
> And there the snake throws her enamelled skin,
> Weed wide enough to wrap a fairy in."

Celtic Fairies

The Celtic peoples, inclined to be morbid, gloomy, and excitable, have adapted their fairies to their temperament. Unlike the stolid, light-hearted Saxon, the Irish and Scotch peasants prefer their spirits to be ugly, malicious, harmful, grotesque in appearance, and solitary in habits. This accounts for the strange fact that if it were not for England's merry fairies and brownies, the British Isles would be peopled with the most evil and terrifying kinds of fairies. The Welsh people have the least doleful and spiteful array, bettered evidently by close contact with the "foreigners" who live on the border, but the Highlanders have a set of the most malevolent spirits any nation would wish to possess, and their names seem very aptly to fit their evilness.

The boggart, bogle, and bugbear are small evil spirits, who will do harm if they possibly can. "Hornie," or "Auld Hornie"—sometimes a lesser devil, sometimes the "Father of Lies" himself—always brings harm. The kelpie and nuckelauvee (the sea-devil of the Orkneys) both foretell death—generally the death of the person who sees their terrible forms. They are monsters of varying size, who live by the side of rivers, dykes, and ponds, but they can never cross water, so the surest way to dodge them is to jump or swim across some stream and defy them from the other side.

Malignant Sprites

These fearsome fairies have enriched Highland folk tales with many hair-stirring stories to be told when the twilight falls. "Shelly-coat" is a demon who lives in water, preferably the sea. His head resembles that of a horse, and his body is as covered with shells as the piles of a breakwater at low tide. One writer sadly tells us "there are no fairies in Scotland—they are all ghosts or demons, soulless, man-stealing creatures." Even the brownie is described thus by an old poet:

> His matted beard on his breast did rot—
> A lang, blue beard wan'er'd down like a vest,
> But the glare of his e'e hath no man expec'.

But not only does the Highlander believe that all the spirits pit themselves against man, but even that Nature herself is eager to torment and slay the puny human, however considerate or cautious he might be. An example of this is shown in the poem of gloomy prophecy:

> Said Tweed to Till—
> "What gars ye rin sae still?"
> Said Till to Tweed—
> "Though ye rin in speed,
> An' I rin slaw,
> For every ain that ye droon
> I droon twa!"

Another form which the bad fairies took in Scotland in past days was the particularly noxious one of a worm—a giant worm with many human-looking heads, that would coil itself round a mountain or castle or city, and devour everyone and everything that came in its way. "The Lang Warm o' Lynton" is one of the many thrilling and gruesome stories about this kind of devil.

Irish Fairies

No true-born Irishman on Irish soil will ever allude to the fairies by any than the most polite terms. They are "the good people," "the little folks," "the People of the Hills," for he knows how easy it is to offend them. But all Irish fairies are of evil nature, except the "phooka," who is a degenerate kind of Puck, and the "firdarrig," a merry little red man who will occasionally help the servants or the shepherd. The "shefro" lives on heaths or in woods with many others of its kind; the "cluricaune" is a solitary sprite who loves to lead travellers astray over the bogs, and the "banshee," is believed by some to be any kind of warning, and by others, a female fairy who sings a mournful song beneath the windows of some aristocratic family's house when a member is going to die. The "dullahan" is a goblin of an especially malicious kind, and the "merrow" is a water sprite of the mermaid order. When female, the merrow is beautiful, with lovely

golden hair and large, deep green-brown eyes, the colour of seaweed; but the male is green and scarlet in patches, and extremely repulsive.

The "leprechaun" is the fairy cobbler, who for some strange reason lives near mines, and sometimes, like the Welsh "knockers," leads the miners to specially rich veins of mineral. But just as often he will lead them away and lose them completely in the underground tunnels. In Scandinavia and Denmark and Germany, these mountain and mine fairies are called "trolls," and many are the stories in which they play the part of the villain.

The Fairies of Wales

The Welsh have a much less vindictive race of fairies, and some very pretty fairy traditions. Anyone who has travelled at all in Wales will readily agree that some of the rich, fertile valleys might easily be the fairies' home, but the wonderfully beautiful Vale of Neath is generally accepted as their "place of residence."

The king of the fairies, "Gwyn ap Nudd," is often mentioned in Welsh poetry, and so are the "Fairy Isles," which every Welsh sailor declares lie off the coast of Pembrokeshire. When the sun sets over the bay, and the mist gathers snowily on the Black Mountains, then the fairy isles lie at the horizon's edge like pearls surrounded with diamonds. There are many tales of sailors who, fascinated by their magical beauty, left home and wife and children, and taking their boats, have sailed over the still, blue waters and evidently reached the isle of faery, for they never came back.

Will-o'-the-Wisp

The elves are spoken of in the soft language as "ellyllon," the brownies or house fairies are "bwbachod" or "bwbach," the fairies of the mountains are "gwyllion," and the knockers are "coblynau." All these are good fairies, except the gwyllion, who are frightful of appearance, and haunt the lonely roads of the mountains, ready to lead the weary traveller over the precipice to his destruction.

The "Will-o'-the-wisp," "Will-with-the-wisp," or "Jack o' Lantern," is a fairy which, in a very similar form, appears in every nation's collection. Phosphorescent bog lights, glow-worms, the gas above decaying matter, the lights in cottage windows, and, in old days, distant beacons, all made tantalising "fairies" which receded as one drew near, and danced about in an aggravating manner over uneven ground. "Sand Yan y Tad" (St. John and Father) is the name the Bretons give to this fairy, which they say carries at its fingers' ends lights that spin like a catherine wheel.

Foreign Fairies

The French mother frightens her baby into sleep by saying "Le gobelin vous emportera, le gobelin vous mangera"; and a negro mother will graphically describe to her "curly headed babby" what "Jock-muk-Lantern" looks like—with his great round black face, large, shining goggle eyes, huge mouth with big white teeth, and a hairy body. He is, in short, the negro distorted into a monster.

"Les Dames Blanches," or the "White Ladies" of Normandy, are dainty little white-robed fairies, always ready to assist in the work of the house if specially nice cakes are made for them. In Bohemia they are given the name of "Hausschmiedlein," and the Swiss peasants appropriately call them "Servans."

Besides these well-known fairies, there are the less-known ones of foreign nations. The afreet, or djinn, or genie, the useful serving fairy of the "Arabian Nights," has made itself known to us through this book. Female djinns are never mentioned, probably in accordance with the Eastern custom with regard to womenkind.

The particularly objectionable ghoul is a Persian invention, and the vampire originated in Hungary.

From the old Greeks we have some very dainty fairies—the hamadryad, or tree nymph, who lived as long as the tree to which she belonged; the sylph, or air spirit, and the water fairy, or Undine

The salamander is the spirit of the fire, and has no connection with the lizard that bears the same name; and the ogre which feeds on babies is a relic of the ancient folk tales of Scandinavia.

The fairy of the African natives is the lamies, which has the head of a woman and the tail of a serpent, the composite temptation of the Garden of Eden

Indeed, the whole subject of African fairy lore is a wide and practically untouched field. It is to be hoped that what has been done for Europe by such writers as the Brothers Grimm may soon be accomplished for Africa.

Fairy Lore

In our own islands, so deeply has the belief in fairies been implanted, that many flowers and inanimate things have become inseparably connected with them The foxgloves were originally the little folks' gloves, fairy cheeses are the seeds of the common mallow; fairy loaves, a kind of fossil; fairies' hair is the Lesser Dodder; a certain species of agaric is the fairies' table; and the tiny broken segments of Roman mosaic found where there have been Roman settlements, are the fairies' pavements.

The circles in meadows, caused by a fungus growth, are everywhere known as fairy rings, and in some parts of Scotland the flint arrow-heads of early man are called the fairies' arrows or elf darts. The remains of earth homes of early races all over Europe are still called fairy palaces, and the mounds made by these people are fairy forts.

GIRLS' CHRISTIAN NAMES

Continued from page 3361, Part 28

Prassede (*Italian*)—"Active." From a Greek verb, meaning to act or to do. St. Prassede, in whose memory one of the oldest churches in Rome was erected, was said to be the daughter of the house wherein St. Peter lodged at Rome. She and her sister spent their lives tending and caring for poor imprisoned Christians, and afterwards burying them, till a cruel martyrdom was the reward of these faithful women.

Praxedes (*Greek*)—"Active." Connected with Prassade, which see above. This being the noun form, from praxis—"business," or "activity."

Preciosa (*Spanish*)—"Dear one." She is the heroine of Longfellow's "Spanish Student," who was threatened with the vengeance of the Inquisition. Of the dancing of this gipsy girl the Count of Lara said,

> Every footstep fell
> As lightly as a sunbeam on the water.

Priscilla (*Latin*)—"Ancient." From the Latin "prisca"—"of ancient birth," *i.e.*, "aristocratic." Prisca is the real name, but its diminutive, Priscilla, was much more used. Seldom to be met with now, it was a great favourite in Puritan times, both in England and America, probably owing to that love of Bible names then prevalent, for Priscilla was one of St. Paul's fellow-workers. "Aquila and Priscilla salute you much in the Lord" (1 Corinthians xvi. 19), while the same is again referred to in 2 Timothy iv. 19, "Salute Prisca and Aquila." Priscilla was the sweet maid who was unsuccessfully wooed, by proxy, by Miles Standish, the Puritan captain of Plymouth, and bestowed her hand instead upon John Alden, the bearer of Standish's message (Longfellow's "Courtship of Miles Standish"). This was the "Mayflower of Plymouth," who

> With eyes over-running with laughter,
> Said in a tremulous voice,
> "Why don't you speak for yourself, John?"

Procilla (*Latin*)—"Lover of the fields," or "tiller of fields."

Procne (*Greek*)—"A swallow." See "Philomela" for legend.

Prudence—An English virtue name.

Prue—Contraction of above.

Psyche (*Greek*)—"A soul." Belonging to the group of "attributes," such as Sophia ("wisdom"), Zoe ("life").

Pulcheria (*Latin*)—"Fair." From "pulchra" ("fair").

Pulchérie—French form, and its diminutive, "chérie," forms one of the prettiest terms of endearment.

Pyrrha (*Latin*)—"Red, or bronze-haired." Pyrrha was the wife of Deucalion, a prince of Thessaly. When all mankind were destroyed by a great deluge, she and her husband alone escaped in a boat, which the latter had made by his father's advice. When the waters at length subsided, Pyrrha and Deucalion were directed by the Oracle of Themis, in order to recreate mankind, to throw stones behind their backs. Those thrown by Pyrrha were transformed into women, and those by Deucalion into men.

Q

Quenburga (*Valkyr and Teutonic*)—"Queen pledge." Cwenburh was the Saxon spelling for this name, "cyne," or "cwen," meaning "a woman."

Quendrida (*Valkyr and Saxon*)—"Queen threatener." Tradition says that this lady was a Frankish princess, who in punishment for some crime was set adrift in an open boat, which found its way to East Anglia. Offa, King of Mercia, was fascinated by the beauty of the fair stranger, and married her. Quendrida claims the unique distinction of being the only old English queen whose coins bore her image. Apparently she could not live a peaceable life, and after treacherously murdering her son-in-law, she met her own fate by being cast down a well.

Queenie (*English*)—"A queen." Literally, "a woman" (cwen).

Quintilia (*Latin*)—"Fifth (child)," or "fifth daughter." Quentin is the still-used Scottish name corresponding to the Latin Quinsus and Quintilianus and Quintilius. In later time, Quintilia was the founder of a strange sect of heretical Christians, who had female priests and bishops.

R

Rachel (*Hebrew*)—"A ewe." There is perhaps no more touching story in the Bible than that related of Rachel and Jacob, and the wonderful depth of his love for her revealed in that beautiful phrase: "And Jacob served seven years for Rachel; and they seemed unto him but a few days, for the love he had to her" (Genesis xxix. 20). Of Laban's two daughters we read that, "Leah was tender-eyed; but Rachel was beautiful and well favoured." The name was always considered symbolical of gentleness and contemplative love.

Rachele—Italian variant of above.

Rahel—Polish form.

Racilia (*Latin*)—"Lover of the country."

Rana (*Scandinavian*)—"Foam queen." In old Scandinavian mythology Rana was the goddess of the sea, and wife of the sea-god Aeger.

Rane (*Norse, Teutonic*)—"Warrior of judgment."

Ranna (*Lap*)—"Battle-maid of judgment."

Rasche (*Latin*)—"A rose." This is the Polish form of the word.

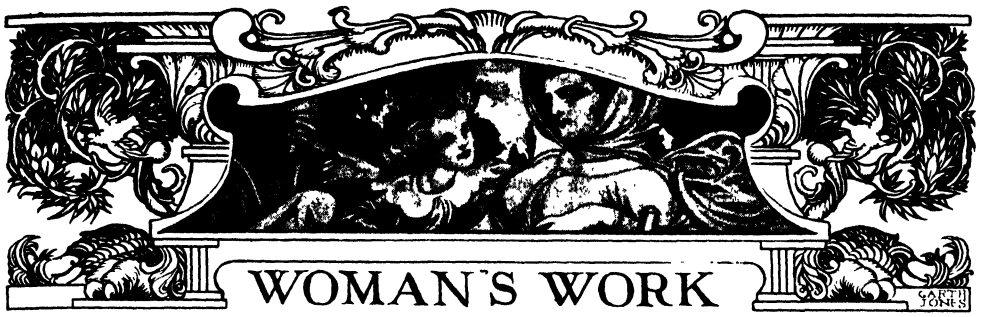
Rasia and Rasine (*Polish*)—"A queen."

Rebecca (*Hebrew*)—"A noosed cord." This name is derived from the Hebrew word "ribka," meaning a cord with a noose, or a snare, an expression originally used to symbolise the firmness of the marriage bond. The name is still very popular with Jewish maidens, but has never found much favour amongst other nations. Thackeray immortalised the diminutive form "Becky" in the person of Becky Sharp in "Vanity Fair."

Rebekah—English version of above.

Regina (*Latin*)—"A queen." As a virgin martyr St. Regina is depicted with lighted torches held against her sides, while she stands bound fast to the cross upon which she suffered martyrdom.

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

HOW TO BECOME A SOCIETY ENTERTAINER

By MARGARET COOPER

In the following article, specially written for "Every Woman's Encyclopedia," Miss Margaret Cooper, the well-known society entertainer, tells of the "behind-the-scenes" and business side of an entertainer's life. For some years past "Miss Cooper and Her Piano" have been in very great request at social entertainments of all sorts, and in view of her great experience the following article should be of particular interest

PROVIDING she succeeds in arriving somewhere near the front rank of entertainers, a considerable amount of work awaits an ambitious worker, and although, as in most other walks of life nowadays, competition is keen, especially among those struggling at the bottom of the ladder leading to success, there is still plenty of room on top. Indeed, I am inclined to think that beginners who show that they possess real promise have a chance of making their way to the front more quickly in "entertaining" than in stage work.

The reason for this lies largely in the fact that there are very many different kinds of functions at which the services of an able entertainer are invariably in request. For instance, openings are continually arising at bazaars, soirées, At-Homes, garden parties, coming-of-age festivities, smoking concerts, and social functions of all sorts. In addition, many hotels, both in London and the provinces, make a specialty of employing society entertainers at certain seasons of the year when their visitors are more than usually numerous, and, on this account, the artiste who earns a reputation for being an able performer in entertaining work soon finds that her time is very fully occupied indeed.

I would point out, too, that the field for exploration in entertaining has considerably widened in recent years, owing to the ever increasing custom nowadays in London theatres, and other houses of amusement, of beginning the evening bill with a musical sketch instead of a one-act play.

In its broad sense the term "Entertainer" is a particularly wide one, and thus, to all intents and purposes, practically any artiste who succeeds in interesting an audience outside a theatre or music-hall has come to be regarded as an entertainer. On this account, therefore, it will be seen that there is a wide scope for members of both sexes

who can prove themselves capable of interesting private or public audiences

It may be of service if I briefly describe my own early career. My first real public appearance as a singer was when I was a student at the Royal Academy of Music, and took place at one of the Chamber Concerts at St James's Hall. That momentous occasion I shall never forget I well remember that I was so frightfully nervous that when I opened my mouth I felt grave doubts as to whether I should be able to get out a note. Fortunately, I succeeded in struggling through somehow or other, and as the Press were kind enough to give me good notices, my nervousness did not act as a barrier to future engagements

Indeed, before long I began to receive a considerable number of offers for concert work, and, after a time, finding that I could work better without the services of an accompanist, we launched out - my piano and I - on our own account I frankly acknowledge that I had to go through much very hard work indeed before I became sufficiently well-known to obtain what I regarded as enough work for me to manage, but, after singing at several Chappell ballad concerts, engagements rapidly began to come my way, until, as I have mentioned, I was at last asked to make my *début* on the stage

Miss Margaret Cooper, the famous society entertainer, who, in this article, specially written for "Every Woman's Encyclopædia," gives most practical and helpful advice to intending aspirants in her profession

Photo., Charles & Russell

What particular qualifications are essential to success in entertaining work ?

Well, first, a society entertainer must possess a good presence, and if to that she can add that indescribable quality, personality, her success is likely to be all the greater Personality is of as great value to an artiste appearing before a private audience as it is to a regular stage performer. Many people, however, seem to hold the opinion that "anyone with a voice" can sing in a drawing-room. Such, however, is not the case, for something more than merely "singing a song averagely well" is expected from an entertainer who desires to command a salary which will make it worth while for her to follow her profession.

Again, the society entertainer who hopes to come to stay must conquer the feeling of nervousness which is almost sure to attack her in her early days. And by the word "conquer" I mean that she must learn to so control her nervousness as to prevent it from being apparent to those she is to entertain, for few things are more irritating to drawing-room audiences than a display of nervousness. It is apt to set an audience's "own nerves" on edge in a manner which will probably effectually prevent the artiste's services from being sought on future occasions

A question I have frequently been asked is: "How does an entertainer secure her engagements before she becomes known ?"

There are various ways in which this can be done. For instance, before engagements come without being sought it is no bad plan to advertise. Certain papers, the Sunday journals and theatrical organs in particular, are attentively studied by both private individuals and committees who frequently find it necessary to book entertainers at short notice, and opportunity may often arise in this way for an unknown artiste to secure work, owing to the fact that her better-known fellow artistes are already booked up.

Another way of securing engagements is for the entertainer to write direct to some private individual who is known to employ frequently the services of entertaining

artistes, or else to address a letter to various organisations which, at certain seasons of the year, give private entertainments to their members In both these cases, when offering services, it is well to enclose a photograph and an outline of the artiste's prospective programme, and if she possesses favourable press notices, it will frequently help to clinch matters if these are sent at the same time.

Securing Engagements

Still another method of obtaining work has been opened out to entertainers in recent years by several of the big West End stores organising departments, through which their customers, on paying a fixed fee, can secure entertainers of all sorts. These bureaux are very well patronised, especially in London, and on that account enterprising entertainers anxious to secure as many engagements as possible would assuredly find it a wise policy to enter their names. As a rule no fee is charged for keeping a society entertainer's name on the books, although, when engagements are secured through a bureau, a small commission is naturally charged.

So far, so good Let us now assume that the persevering entertainer has made a name for herself and can, accordingly, command a fee considerably larger than she could possibly hope to have secured at the commencement of her career. In such fortunate circumstances she will be wise to employ the services of a special agent, whose duty it is to procure "bookings" for his client at the particular sort of function at which her services are generally in request. An enterprising agent can almost invariably secure better terms for a client than she herself would probably be able to arrange, for, through the very nature of his business, he is more familiar with the prices which various organisations usually pay, and on that account his charge of ten per cent. commission will probably prove money saved in the long run.

Fees and Prospects

With regard to the fees usually paid to an entertainer, these naturally vary according to the degree of success she has attained. Thus, while vocalists who have not established themselves as public favourites may only be able to command a fee varying from one to five guineas for a single performance, other singers and musicians who have won considerable public reputation not infrequently receive as much as a hundred guineas, or more, for an afternoon or evening appearance.

However, so large a fee as this is only paid to those quite at the top of the tree, and thus the average entertainer of ordinary ability will be building the wildest castles in the air if she imagines that engagements at such a price are easy to procure. Still, to an entertainer who has earned a reputation as an assured attraction a fee varying from fifteen to thirty-five guineas is nothing out of the ordinary. Thus, provided that work is plentiful, it will be seen that a popular entertainer has plenty of scope for earning a considerable income, if she possesses sufficient perseverance to overcome those early obstacles which are inseparable from almost every branch of business.

I would mention, by the way, that during the winter months considerable sums can be earned by entertainers who are prepared to travel abroad on tours mapped out for them by their agent. These extend over several weeks, or even months. Thus, especially in the winter, it is no bad plan sometimes to arrange for a tour in the South of France, where entertainments are frequently given by the leading hotels at the most popular health resorts in the Riviera I have never actually taken part in a Riviera tour myself, but those who have done so tell me that the plan usually followed out is for an entertainer to arrange with the manager of the hotel to be allowed the use of one of the reception-rooms and to make a charge for admission. In busy times anything from twenty to forty pounds a night can be earned by entertainers of established reputation.

A Word of Warning

Then, again, longer tours may sometimes be arranged, for which, of course, the fees paid vary. In my own case I have arranged a special tour through Australia and New Zealand, after which I shall return via South Africa. For obvious reasons, many entertainers may not care to travel so far afield, but I would mention the opening such tours offer in order to point out that the art of entertaining in these days is not of a "parochial" kind.

There remains little else for me to add, though I would point out that as far as the art of entertaining is concerned, it is not nearly so easy as it looks. In sounding this note of warning I hope it will not be thought that I am taking a pessimistic view of an entertainer's profession, for such is not the case at all I merely wish to make it clear that because a girl can sing a song in the drawing-room at home with fair success, it does not necessarily follow that she will ever be able to make a name for herself before an audience elsewhere. Public audiences are very critical, and expect one to give one's best. And that best must be very good.

I would suggest, therefore, that those who wish to take up entertaining as a profession would be wise to satisfy themselves that their talents are suited to the particular requirements of this calling before launching out on a career which must inevitably prove a disappointing one to those who do not possess the essentials which go to the making of a successful entertainer. But, by the same token, providing an entertainer possesses adequate talent and personality, there are few careers in which a woman can earn so large an income by her own individual efforts, and on that account, given the requisite "stock in trade," the lot of a popular entertainer is, in many respects, a particularly enviable one.

HOW WOMEN CLERKS MAY IMPROVE THEIR POSITIONS

By A. B. BARNARD, L.L.A.

Continued from page 3451, Part 58

Proficiency in Languages—Opportunities for Travel—Civil Service and G.P.O. Appointments—How Some Excellent Opportunities are Met With—Training without Expense—A Stepping-stone to Higher Work

A SHORTHAND-TYPIST who makes a study of physiological, medical, and pathological terms has a very good opportunity of working for busy doctors, many of whom need the services of a shorthand-typist for an hour or so daily. Quick workers can visit several employers in turn each morning, and spend the afternoon typing out their correspondence. Not infrequently also a doctor needs help with his bookkeeping, or wants post-mortem notes, pamphlets or the MS. of a book typed for press. If his shorthand-typist rises to his requirements, he may engage her entire services, and that at a good salary.

The writer has in mind an instance of an intelligent girl under twenty who gained such a post through her own efforts. In her case the charm of personality was a strong point in her favour. That quality, by the by, is one no girl can afford to despise. Little nervous peculiarities and tricks of manner may prove big hindrances to a girl. "I never could stand that perpetual smile," said one man who was selecting a shorthand-typist. "I could not endure the manners of that girl," remarks another. And so, though the hapless candidates may be good workers, they are shown the door. Naturally, an employer is extremely reluctant to express to his employee disapproval of her dress or personal appearance, yet these things may not only prevent retention of a post, but hinder a girl from securing another.

Foreign Correspondents

Not many years ago foreigners were in great demand as correspondents, it being very difficult to secure English men or women conversant with any language but their own.

That national weakness, ignorance of foreign languages, is, however, being remedied. The English correspondent is still rivalled by the versatile German, French, Russian or Dutch, but is in less danger of being ousted by foreigners.

Every training-school is quite alive to the necessity of making a special feature of instruction in foreign languages for the purposes of correspondence. At one, for instance, any language may be learned, but there is most demand for French, German (each two guineas the dozen lessons), Italian, Spanish, Portuguese (each three guineas the dozen lessons), Russian, Japanese, and Chinese (each five guineas the dozen lessons).

Specialisation in two or three languages is of immense value to a girl, and should bring to her salary at least an additional £1 per language. She can put her knowledge to use in a business house, in translating, in interpreting, or doing literary or research work. If she also undergoes a business training, and learns to translate and compose business letters, and write specifications, her services will be most acceptable to merchant firms with dealings abroad.

The London Chamber of Commerce grants certificates for proficiency in languages, and travelling scholarships, which are much sought after.

Engagements Abroad

And that is a reminder of another avenue of work for the girl shorthand-typist secretary. She is being called abroad to serve in business firms.

In the case of an engagement abroad, ample references are, of course, absolutely essential on both sides, and usually volunteered.

Command of foreign languages may bring a pleasant experience of change as a travelling secretary-typist. An opportunity of this kind came under the writer's notice, one which a serious-minded and capable girl wishing to travel and earn money at the same time would heartily enjoy. But other opportunities of travel will be found by the shorthand-typist who desires it.

A wideawake girl finds out which language will be most useful to her personally. At the time of the Boer War, familiarity with Dutch would have been of great advantage. German is increasingly wanted, so is Spanish. But, because there are fewer competent Spanish correspondents than German ones, a mistress of Spanish is sure of a speedy engagement. The same remark, it is probable, will soon apply in a lesser degree to Japanese and Chinese, but the doors to the Far Eastern lands are not as widely open to women as to men.

A girl who intends to put her knowledge of a language to commercial or literary uses does well to study it betimes, cultivate intercourse with natives, and, if possible, visit the country during holidays, for no language is learned well under pressure.

Learning Languages

Exchange of schoolboys and schoolgirls between English and foreign families is growing in favour, and makes acquirement of a language possible for the girl of a middle-

class family unable to afford to send her to school abroad. At any rate, an arrangement might be made for her to board with a foreign family resident in the district where she is studying shorthand and typewriting in this country.

For the girl in earnest about improving her position, there are plenty of evening courses in various subjects at training-schools (such as Clark's College, London), technical colleges, polytechnics, and evening continuation schools, besides private coaching.

The Odd Minutes

Most workers in the City spend half an hour or so journeying to and from home in train or tram, during which time there is opportunity for reading, provided, of course, the light permits of it. Indeed, how many young people have learned the shorthand signs during those journeys it would be interesting to know.

Some training-schools give instruction by correspondence, and this is helpful to a girl who lives in the country and seeks to type authors' MSS. When proficient, she would advertise for work in a literary publication such as the " Athenæum " or " The Author."

To obtain a post in the Civil Service, in the General Post Office, or under the London County Council, special coaching for competitive examinations is necessary, and a girl who prepared herself or was taught privately would stand little chance against those drilled in one of the recognised training-schools. In the General Post Office the age limits of typists are 18 and 30, and the weekly salary from twenty shillings upwards. There are, moreover, advantages in the way of pensions, sick pay, medical attendance, security of tenure, good holidays, and short hours, with a bonus on marriage after six years' service.

A few posts, some two or three a year, are to be had by nomination at the offices of the Local Government Board, and at Somerset House.

The Board of Education also employs a number of girl typists, who are nominated; and there are a few in the Admiralty. But all typists under Government, except those in the General Post Office, are nominated.

Typists under the London County Council have the same age limits as those in the General Post Office, and receive salaries according to the class in which they are placed, and to their period of service. They range from £55 to £120 a year.

Training without Expense

In business houses the certificates of the Royal Society of Arts and London Chamber of Commerce are of value. It is usually advantageous to a young typist when applying for a post to have been employed in a typewriting office, because in that way some amount of experience is ensured, and experience is a qualification upon which most employers insist.

An easy entrance to shorthand-typist's work without expense is obtained by girls who go to firms selling their own make of typewriter. In some such firms they are allowed to practise on the machines, perhaps with a view to purchasing one, or eventually proceeding to an office where that particular make of machine is in use. In such case, aid in mastering the machine is freely and willingly given.

At the offices of a well-known typewriter firm the would-be typist learns to manipulate the machine, when sufficiently proficient practises on MSS. sent to the offices, is taught shorthand between times, and receives as pocket-money half-a-crown or so weekly.

Practically, she gives her time to learn, and then goes to fill a situation obtained through the recommendation of the firm, perhaps to one of its customers. Maybe she is sent out to an office to do a special piece of work, and, proving satisfactory, slips into a good post.

From these remarks it is obvious that the girl out of a post need never stand still; while seeking another, she can improve her earning power, and extend her knowledge. It is also obvious that learning to type in an office such as the above is only satisfactory to those educationally efficient.

Numbers of good positions are open to capable shorthand-typists whose shorthand and typing are simply regarded as stepping-stones to higher work.

A Stepping-stone to Journalism

For instance, they are an excellent means of entrance to a journalistic or literary career. The shorthand-typist in a newspaper or magazine editor's office to all intents and purposes has her future in her own hands. She can perform her duties mechanically, correctly, and faithfully, and remain where she is; or exhibit initiative, a quick and reliable memory, tact in dealing with people, power of organisation, *savoir faire*, courage in meeting and overcoming difficulties, discretion in keeping secret matters over which reticence is desirable, and wide knowledge of various subjects. All these qualifications can be deliberately trained, and some day or other they are bound to tell in her favour. Perhaps one day an opportunity occurs for the appointment of a private secretary or sub-editor, and it is recognised that she is most fitted for such a post.

A cultured gentlewoman has in her favour not only a sound education, but good breeding, essential qualifications for the best shorthand-typist secretaryships.

The women engaged by politicians and authors come from the most exclusive training places—the best offices or schools. Even in business offices, principals refuse again and again shorthand-typists whom, for the credit of the firm, they cannot employ. Often the daughter of a friend or relative is trained specially to fill a post, a most satisfactory arrangement for her.

To be continued.

HOTEL WORK FOR WOMEN

continued from page 3367, Part 28

4. FLOWER AND FRUIT DECORATORS

Agreeable Positions on Hotel Staff—Artistic Perception an Important Qualification—How to Gain Experience—Special Duties of Flower and Fruit Artists—Scope for Individual Taste

EVERY hotel, large or small, employs a lady to arrange all the flowers, and another to do the fruit. These ladies occupy particularly pleasant positions, and their work, besides being unusually interesting, is thoroughly artistic into the bargain, and gives scope for individual taste and skill.

A flower decorator's is, perhaps, the better position of the two, but really both are good. Saving in exceptional cases, where a remarkable floral artist is employed, the salary for either position is the same. In some of the largest hotels the florist has an assistant, or even two, who are more or less apprentices. And when there is a special pressure of work on either side the flower decorator helps to arrange the fruit, and *vice versa*.

How to Gain a Post

The training for such positions is slight. The floral artist needs more than the arranger of fruit, but the essential qualifications for both are good taste and a keen eye for colour and effect. Some ladies become hotel florists after gaining preliminary experience in a shop run by ladies, or on a flower-farm where table decoration is undertaken.

The artistic perception enters largely into the success of a lady floral artist. It is astonishing how clever fingers can transform a few flowers and a stiff vase into a really delightful picture, and a decoration to any dinner-table.

Having gained a little experience, or being convinced from home practice that she is capable of arranging flowers effectively, the lady has then to approach various hotels, use what influence she can, and wait for an opening.

There are hundreds of girls who, in luxurious homes, take the keenest delight in arranging dozens of flower-vases every day. Such is the practice that leads to perfection, which, in hotel work, may be turned to advantageous use. But when bad times come, and money is needed, those girls seldom dream of turning their delightful gift into a paying profession. If they could only grasp the fact, hotel work for lady florists provides a lucrative opening for which their home practice has adequately trained them.

In many cases no training precedes the actual work, which is, in itself, the best possible school. When girls start working in hotels, in office, or reception bureau, they simply state that they would like ultimately to do floral work. The manager does not forget, and when someone is ill or work is pressing those girls get their chance. They demonstrate their skill as "understudies," and when the next vacancy occurs find themselves promoted to assistant, or even first florist. There are many ladies working in big London hotels to-day who started in such a way, and proved worthy of the confidence reposed in them.

Those who prefer to deal with fruit need even less outside training. Again the best training comes from the work itself, and it is the girl who proves herself equal to an emergency who gets the prizes. Fruit decorators may start on fruit farms or private shops, where they gain experience in arranging fruit tastefully in baskets, or they, too, start in the hotel office, express a wish to do fruit decorating, and wait for a chance to rise. The work in both these positions needs great judgment and foresight. Fruit and flowers are brought from market every day under their orders, and the market must therefore be carefully watched. It is no good for out-of-season goods to be demanded. The floral decorator must know exactly which flowers are least expensive at all times of the year.

The Secret of Success

If she plans an ordinary dinner-table decoration of roses at Christmas she is a very bad hotel florist. Her needs must be suited to the prices of the market, except in rare cases when dinners at a fabulous cost are ordered, and she is given *carte blanche*. Then her imagination and fancy may have free play.

Every evening the florist has to give her orders for the following day to the buyer, who is generally one of the under-managers. She knows that she has to cater for the dining-room tables, drawing-room, lounge, and so on, also one or more banquets to allow for.

She chooses, for example, for the ordinary dinner-tables a scheme of bronze chrysanthemums and ferns, with a few large golden blooms for certain important positions. For the banquets she already knows that so much money may be spent, and arranges for carnations and asparagus ferns, knowing that carnations are rather cheap.

For special military and club dinners certain colours have to be followed in the floral scheme. Scarlet geraniums, cornflowers, and white marguerites are popular, and should any of these blossoms be dear or scarce it is "up to" the decorator to devise a scheme that shall introduce them effectively, but in moderation.

To be continued

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPEDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

WEDDING VEILS

The Glamour of the Bridal Veil—A Legend of Long Ago—The First Sprigged Wedding Veil—The Bridal Veils of Paris—How a Royal Order is Filled—A Marvellous Royal Veil—Modes of Wearing the Bridal Veil

THE wedding veil is undoubtedly one of the most important accessories to the full bridal attire.

So firm a hold has it on the popular imagination that its filmy folds of lace or tulle cast over the bridal gown of even the simplest description a glamour unknown to any other dress. Yet a strange fact in connection with the matter is that some brides never wear a veil at all, and the costume of the girl who elects to be wed in travelling costume, without veil or satin gown, is as correct for the occasion as is that of her more *habillée* sister.

There is an aroma of sentiment about the veil, whether it be a wisp of tulle at a shilling a yard or a priceless web of hand-made lace the price of which runs into three or four figures, and on the making of which a dozen lace-makers have spent the working hours of a year. As in all cases where romance comes in, cost does not count, and perhaps the prettiest love-tale connected with wedding lace is that earliest one of all, where seaweed and a fishing-net were all that mattered.

A Brussels lacemaker at work upon the exquisite lace for which the city is renowned

A Venetian Love Story

In far-off days, soon after Leonardo da Vinci had begun to work, a Venetian sailor lad (and what handsome eyes and graceful figures those good-looking rascals have to this day) brought to the girl of Southern Italy who had won his heart a bunch of that pretty coralline weed sometimes called mermaid's lace.

She threaded it in and out of the meshes of a new white-stringed fishing-net, spreading out the graceful branches of the weed, with its small white knots united exactly as the lace brides unite the more solid parts of lace.

There before her was a sprigged net lace, the first the world had seen. Probably the girl was a worker in the coarse points of the day, for all the women of Southern Italy were expert needlewomen, having been taught by the Greek refugees who had fled from the troubles of the Lower Empire and from the Byzantine influence which had spread over South Europe.

So, as tradition asserts, the Venetian girl made a white thread ground, and had her wedding veil sprigged with a coralline pattern. One may still buy coralline lace of finest Venetian point, for the love token of the sailor lad was one of the means of giving to the world the graceful flowing lines of the Renaissance, so welcome after the old stiff gothic patterns and those of geometric design

In the *corbeille* of the modern French bride the wedding veil is one of the most interesting items It is to Paris that the purchaser must go to find the finest web of hand-made lace which will hide and half reveal the features of the girl on her wedding day There may be seen wedding veils which are unique

Roses and lilies twine in garlands along the edges of the lace The myrtle and the violet, the flower of modesty and the cypher of the Napoleons, are much used for the natural type of decoration, also dots, and sprigs Dots there are, but no *larmes*, for these pearly pear-shaped drops, so much used in Alençon lace, would be thought unlucky and too suggestive of tears

Filling a Royal Order

Some of these veils are regal in their richness of pattern, and they need be so, for the laceman never knows when an order may be given for a Royal wedding veil, and there is no time to have the necessary countless thousands of stitches sewn between the announcement of such a betrothal and the celebration of a marriage Princes and princesses do not brook a long engagement time merely because it takes two or three years to make a hand-made lace wedding veil So the laceman keeps veils in stock, and, when an order is given, has the special heraldry of the high contracting parties added to the fabric which has been chosen

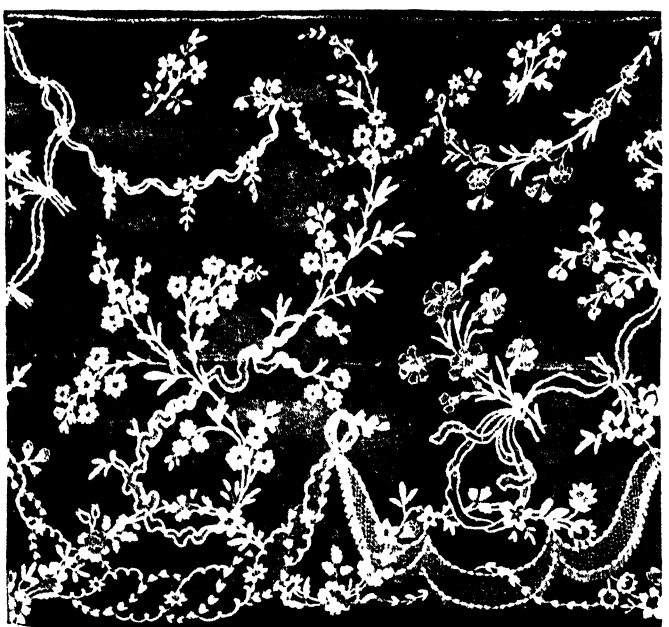
A wedding veil in modern appliqué lace Such fine work is necessarily slow of execution, and therefore a certain number of veils are always kept in readiness by lace firms

It was thus that the arms of Braganza and France were added to the veil of the Queen of Portugal. They are enclosed in a framework of marguerite daisies and leaves The crown with the dragon issuing from it are shown above the shields It will be noticed that the escutcheon of Braganza overlaps that of the fleur-de-lys of France.

It is interesting to note that this veil was one of five required by H R H. the Comtesse de Paris for her five daughters, who became respectively Queen of Portugal, Duchesse d'Orleans, Duchesse d'Aosta, Duchesse de Guise, and Princess Charles of Bourbon. All the veils were of equal richness, though of different patterns

The veil of Princess Charles of Bourbon was of finest point d'Angleterre Four thousand tiny motifs, leaves, beads, and flowerets were required to spot, or "powder," the surface, so unusually large was this magnificent piece of hand-made lace

It measured five yards in length, and was two yards wide, and had rounded corners The edge was formed with closely set flowers of slightly conventional design which made a waved border. Inside this edging was a rich deep pattern made of bouquets of roses with their natural foliage.



Part of the wedding veil of Queen Charlotte wife of George III of England

This tiny bouquet pattern is of pathetic interest, for it is the reproduction of one taken from some lace worn by Marie Antoinette, that ill-starred queen, who lived when so many of the French handicrafts were at their best

The bouquets on the veil were also set at balanced intervals on the lower half, which was spread out over the long court train of white satin. In the centre were set out the arms of the bride and bridegroom, and as both belong to the Royal family of France the shields were very similar, bearing two fleurs-de-lys in chief and one in base.

A Triumph of Handicraft

The beauty and correctness of this blazon is marvellous when one considers the restrictions of the method of working. One wonders how by means of a single needle and thread so good a result was obtained, for even the tinctures are indicated by variations in the fine stitching. A crown is set above, for no one at Wood Norton is allowed to forget that it is the residence of the Royal House of Bourbon Fine sprays of flowers make a graceful ornament below the shields

The bridal veil of Queen Alexandra was also sprigged It recalls those bright days when Lord Tennyson gave us his beautiful welcoming song for the bride :

Welcome her, thunders of fort and of fleet,
Welcome her, thundering cheer of the street,
Welcome her, all things youthful and sweet ;
Scatter the blossom under her feet,
The sea-king's daughter as happy as fair,
Blissful bride of a blissful heir,
Bride of the heir of the kings of the sea—
O joy to the people and joy to the throne,
Come to us, love us, and make us your own.
For Saxon or Dane or Norman we,
Teuton or Celt, or whate'er we be,
We each are all Dane in our welcome of thee, Alexandra.

The bridal veil of Queen Amélie of Portugal emblazoned with the arms of Braganza and France enclosed in a garland of marguerites and leaves

Busy fingers had long been at work in Devon preparing the wedding veil for the sea-king's daughter, and the sprigs were sewn on to fine machine made net by the clever, patient fingers of West Country women, to whom the work was almost instinctively congenial.

Modes of Wearing the Veil

The mode of wearing the wedding veil seems optional, at any rate, it varies considerably with the fashion and the way of dressing the hair. Sometimes it falls over the face and covers the wreath or tiara of orange blossoms, which is barely seen or guessed at beneath its folds. This mode is usually adopted when fine soft tulle is worn simply hemmed with thick white silk.

An elaborate lace veil is seldom worn over the face, as it is not sufficiently transparent to be becoming Such veils worn by Royal and Court beauties are generally arranged over the hair, showing the bridal wreath, and falling at the back over the long court train

A Curious Custom

At one time only Royal brides had the face uncovered on entering the church, though most girls wore the veil turned back away from the face on leaving the church when the ceremony was over. Now, however, it is customary for brides of all ranks to wear the veil hanging behind, and leaving the face uncovered

In connection with the custom of Royal brides wearing their bridal veil so as to leave the features exposed, the curious and interesting explanation is given by some authorities that the fashion originated in the past to prevent any deception in the way of impersonation If not correct, this is at least a plausible suggestion, when one considers the somewhat unscrupulous matrimonial methods adopted in those rough-and-ready days.

To be continued.

LOVE AFTER MARRIAGE

By THE REV. E. J. HARDY

Author of "How to be Happy Though Married," "The Love-Affairs of Some Famous Men," etc

Always the Lover—A Willing Galley Slave—"John Donne, Anne Donne, Undone"—Married Happiness of Poets—Hood's I.O.U.—The Fate of a Lobster—Huber the Blind Naturalist—The Sweetest Words a Wife Ever Said

To be polite and pleasant to each other and never to argue is the way husband and wife cause love to survive their marriage.

A friend who was with me at an hotel said of a couple who were also staying there: "I did not know they were married, for the lady always converses with the man, and is so polite to him." What a satire on other couples!

Shakespeare says that men are "April when they woo, and December when they wed", but if this be a rule, it is one to which there are a great number of exceptions.

Not a few women can say of their husband what the wife of the celebrated actor Garrick said of hers. "He never was a husband to me, he was always a *lover*."

In the Jubilee year of Queen Victoria two women were heard in a tramcar in Scotland discussing the meaning of the word "Jubilee." One did not know the meaning of it. The other thought that she did, and gave the following explanation. "Twenty-five years mairits a silver waddin', an' fifty years mairits a golden waddin', an' the jubilee's whan the maun dees!"

Husband-lovers

Even when the man does not die there are many jubilant marriages in which the couples remain sweethearts until death separates them.

"There is real love, just as there are real ghosts. Every person speaks of it, few persons have seen it." This cynical remark of Rochefoucauld is certainly not true in reference to love before marriage, and the existence of love after it rests on far better evidence than the existence of ghosts. I have never seen a ghost, but I have often and often seen love surviving matrimony, growing stronger and truer as the years pass on instead of fading away.

Old Robert Burton relates several cases of more than lover's love existing between husband and wife. He tells us of women who died to save their husbands, and of a man who, when his wife was carried away by Mauretanian pirates, became a galley slave in order to be near her. Of a certain Rubenius Celar he says that he "would needs have it engraven on his tomb that he had led his life with Ennae, his dear wife, forty-three years eight months, and never fell out."

With this compare a wish of a more modern husband. Wordsworth, Bishop of Lincoln, used laughingly to say that he wished it put on their tombstone that he and his wife had never been reconciled. They never had a falling-out, and their married life has been described as being "as near perfection as anything this side of Eden could be."

Speaking of his marriage, Baxter said: "We lived in inviolated love and mutual complacency, sensible of the benefit of mutual help, nearly nineteen years."

Bishop Hall "enjoyed the company" of his helpmate for the space of forty-nine years. Yes, "enjoyed" is just the word that expresses the comfort in each other's society that is felt by many couples who have lived most of their lives together.

A Cynical Saying

It has been said that marriage is the door that leads deluded mortals back to earth, but this is by no means always the case. Certainly, love may end with the honeymoon if people marry to gratify a gunpowder passion, or for the sake of mere outward beauty, which is like a glass, soon broken.

There is a love that is feverish, violent, and full of profession; but, having gained its object, its force is soon exhausted. It cannot endure in the hour of trial. If beauty, health, and wealth should fail, it would fail. How different is true love! It is sympathetic in every state. The rosy time of courtship is not degraded by its decline. When the flowers begin to fade, and when the winter of life is come, it loves its object till life is extinct, and then it longs for reunion in a better world.

We are so often assured nowadays that marriage is a failure, that it was quite refreshing to read a letter in a newspaper which concluded as follows. "I have gone over the boundary-line of fifty, my wife is four years younger, and to-day she is my sweetheart, my wife, and she tells me I am still her 'king among men.'"

We have ourselves known many couples—perhaps, indeed, the majority of those with whom we are acquainted—who might be described negatively as "married, but not unhappy," but here is a man who retains even the enthusiastic feelings of a sweetheart for his wife.

James Nasmyth, the inventor of the steam-hammer, had a similar happy experience. He says, "Forty-two years of married life finds us the same devoted 'cronies' that we were at the beginning."

The poet and divine, John Donne, who became Dean of St. Paul's in 1621, married a daughter of Sir George Moore without the consent of her parents, and in consequence was told by his father-in-law that he was not to expect any money from him. The

doctor went home, and penned the pithy note; "John Donne, Anne Donc, undone," which, sent to the gentleman in question, had the effect of restoring them to favour.

As it turned out, however, Donne and his wife were anything but undone by their marriage, for they were a sweetheart couple until Mrs. Donne, who was "the delight" of her husband's eyes, died

Poets as Husbands

Poets are an irritable race, but some of them have made good and loving husbands "And what did you see?" one was asked who had been into the Lake Country, and had gone to Wordsworth's home "I saw the old man," he said, "walking in the garden with his wife They were both quite old, and he was almost blind, but they seemed like sweethearts courting, they were so tender to each other and attentive" So, too, Miss Martineau, who was a near neighbour, tells us how the old wife would miss her husband, and trot out to find him asleep, perhaps, in the sun, run for his hat, tend him, and watch over him till he awoke.

A friend was talking to Wordsworth of De Quincey's articles about him. Wordsworth begged him to stop; he had not read them, and did not wish to ruffle himself about them. "Well," said the friend, "I'll tell you only one thing he says, and then we'll talk of other things. He says your wife is too good for you." The old poet's dim eyes lighted up, and he started from his chair, crying with enthusiasm "And that's true! There he's right!"

The poets Thomas Moore and Thomas Hood were happy, though married. It is true that the enemies of the former said that he preferred the company of aristocrats to that of his wife, but this was a calumny. After mixing in grand society, he always returned to his wife, "his Bessie," and children with a fresh feeling of delight.

Many wives deserve, but few receive, such an I O U. as that which the grateful humorist Hood gave to his wife in one of his letters (when absent from her side). "I never was anything, dearest, till I knew you, and I have been a better, happier, and more prosperous man since Lay by that truth in lavender, sweetest, and remind me of it when I fail I am writing warmly and fondly, but not without good cause. . . Perhaps there is an afterthought that whatever may befall me, the wife of my bosom may have the acknowledgment of her tenderness, worth, excellence—all that is wifely or womanly—from my pen."

A Doubtful Experiment

Referring to the obscurity of much of Browning's poetry, Wordsworth said, when he heard that the poet was going to marry the poetess, Miss Barrett: "I hope they understand one another." Certainly, Mrs. Browning did think that she understood her husband, for she wrote to a friend: "Nobody exactly understands him except me, who am in the inside of him, and hear him breathe." Contrary to the expectations of all, the result was exceptional happiness. Mrs. Kemble, who saw a great deal of the Brownings at Rome, remarked that Mr. Browning was the only man she had ever known "who behaved like a Christian to his wife."

Much of what we know about the queen bee and the other bees was found out by a man living in Geneva, called Huber; and yet he was blind, and only saw through the eyes of Aimée, his wife She observed the bees, and told him about them. Her friend said to her, "Do not marry Francis Huber; he has become blind." But she replied: "He therefore needs me more than ever now" No wonder that Huber thus spoke of her in old age: "Aimée will never be old to me To me she is still the fair young girl I saw when I had eyes to see, and who afterwards, in her gentleness, gave the blind student her life and her love."

Considering how weak the health of Charles Darwin was, he would probably never have been able to make his fruitful discoveries if he had not had a wife and children who saved him from trouble, and gave to him the leisure of a very happy home. And yet there is sometimes need of patience on both sides in a scientific household.

The wife of the late Professor Agassiz was one morning putting on her stockings and boots. A little scream attracted the professor's attention. Not having risen, he leaned forward on his elbow, and anxiously inquired what was the matter. "Why, a little snake has just crawled out of my boot," cried she. "Only one, my dear?" interrogated the professor, calmly lying down again, "there should have been three." He had put them there to keep them warm.

Wedded Musicians

It accords with the fitness of things when great musicians live harmoniously with their life-partners We like to know that Weber called his home his "sweet nest," that Donizetti and his wife "loved as a pair of lovers."

After Schumann and his wife were married eight or ten years they would sit down to the piano side by side, and perform piece after piece together, she playing the treble with her right hand, he the bass with his left Often their disengaged arms were locked round one another's waists

For many years after her husband's death Madame Schumann interpreted his music to the public as only she could. Before doing so she used to read over some of the old, old love letters that he wrote to her during the days of their courtship, so that, as she said, she might be "better able to do justice to her interpretation of the spirit of his work."

Hundreds of other cases of love surviving matrimony might be cited, but we think we have given sufficient proof that there is such a thing.

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrees*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

USEFUL MOULDS AND CUTTERS

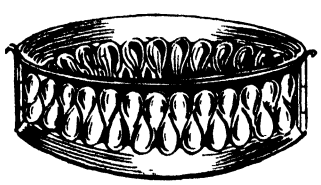
The Supply should Suit the Requirements of the Family—Pretty and Useful Moulds—Plain and Fancy Cutters

IT is of great importance that every kitchen should be well furnished with the necessary pots and pans, moulds, and all the hundred and one little contrivances which are calculated to save time or money. This does not mean that the kitchen cupboards should be filled up with moulds, cutters, etc., which will never see daylight from one year's end to another.

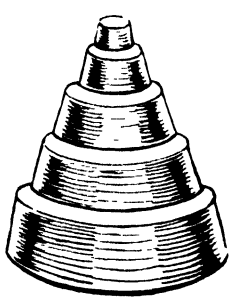
The kitchen should be furnished to suit the requirements of the particular household. A family living on £150 a year would not require the number of elaborate copper moulds and the endless array of steel and copper stewing, sauté, and braising pans which would be used in a house where money was no object, but they would require a few of each, and these should be of the most convenient sizes.

In every well-appointed kitchen there should be a goodly supply of pretty moulds These need not necessarily be expensive, as many pretty designs are now made in tin.

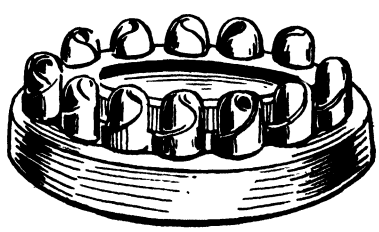
When possible, however, it is a good plan to have some made of copper, some of tin, and a few of china, while ice-moulds should be made of pewter. Tin and copper moulds are the best for jellies and creams, as they have a sharper and more defined outline; but china moulds may be used for blancmanges, chocolate shapes, etc. Border moulds, either plain or fluted, are most useful for jellies, creams, and salads set in aspic; while that very ordinary sweet, "blancmange and stewed fruit," may be made to look most dainty if the blancmange is set in a border, turned out on a glass dish, and the fruit piled up in the centre.



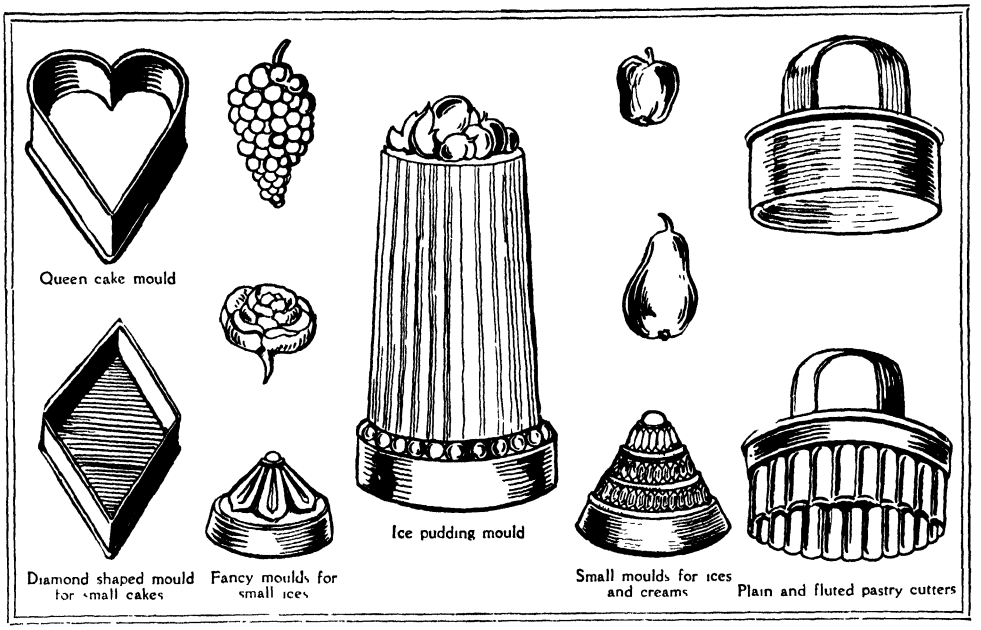
Oval pie-mould



Sponge cake mould in tiers



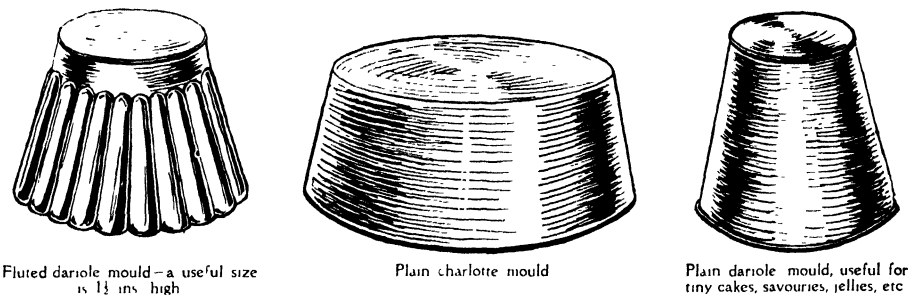
Jelly and cream mould



Dariole moulds, either plain or fluted, are among the most useful kinds to have. They can be bought in different sizes, but if it is not possible to have more than one size, those measuring 1½ inches in height are preferable. These little moulds may be used for cakes, jellies, creams, timbales of meat, savouries, and, in fact, for almost anything.

In houses where most of the cakes are made at home, it will be well to have some of the little moulds which are intended for special cakes. For instance:

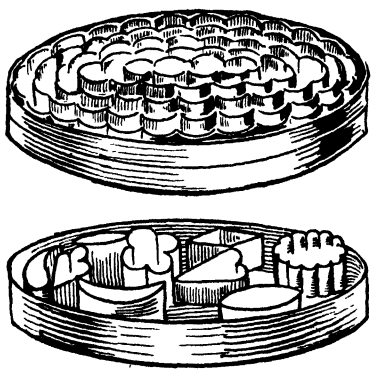
Queen cake moulds, which are made in a variety of shapes, which adds greatly to the dainty appearance of the cakes. Sponge cakes appear much more attractive when made in the ornamental moulds than in ordinary plain ones, and such moulds are quite inexpensive.



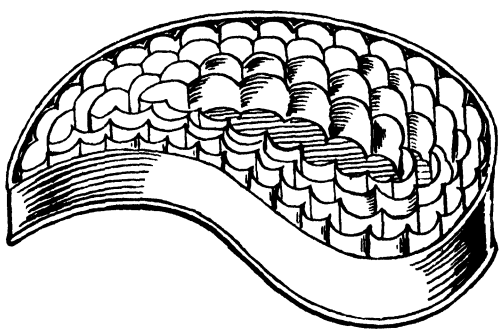
Fluted dariole mould—a useful size is 1½ ins. high

Plain charlotte mould

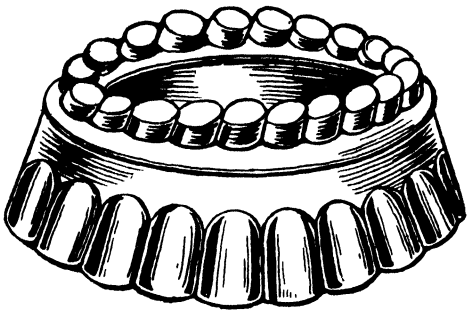
Plain dariole mould, useful for tiny cakes, savouries, jellies, etc



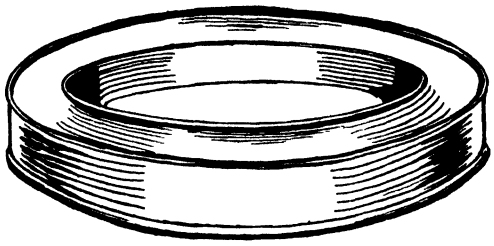
Fancy aspic cutters



Cutlet cutters are used for moulding preparations of game, fish, poultry, etc.



A fluted border mould allowing fruit to be placed in the centre



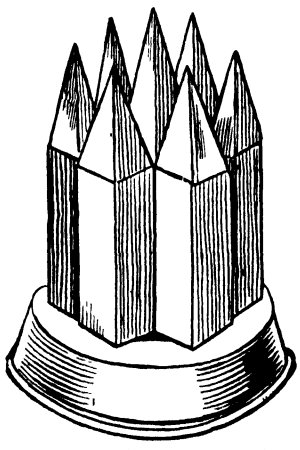
Plain border mould. When the blancmange is turned out, fruit, etc. can be piled in the centre

Those who prefer to make their own breakfast rolls will find a French roll tin very convenient.

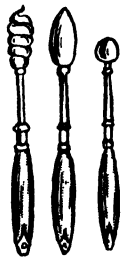
An endless variety of small, dainty moulds for entrées are to be bought at a very low price For savouries the little boat-shaped ones are very popular, and are sold in various sizes.

Little boats of pastry with sails of rice paper are most dainty and realistic, and they may contain any mixture suitable for a savoury.

Those who give many dances and evening parties would do well to purchase a freezing machine, and a few of the excellent moulds for making the dainty little fruit-shaped ices, or the ever-popular ice-pudding; those having a pile of fruit on the top are most effective, as the fruits can be arranged in different colours

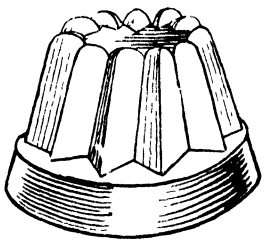


A pretty jelly or cream mould

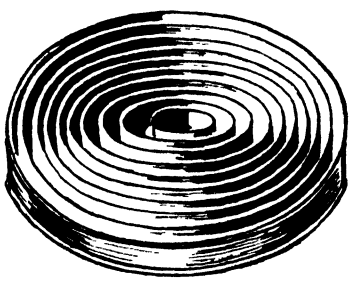


Vegetable cutters

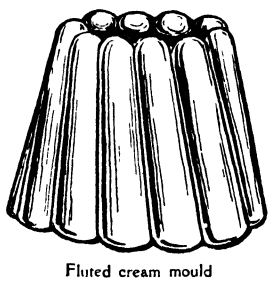
A biscuit pricker is a most useful little utensil



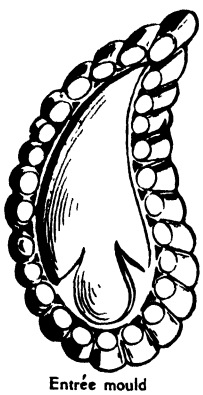
Blancmange mould



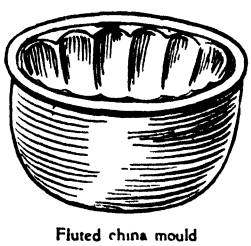
Nest of plain cutters



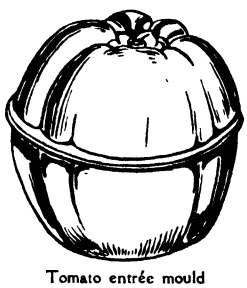
Fluted cream mould



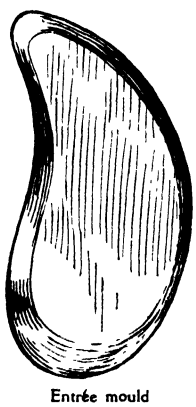
Entrée mould



Fluted china mould

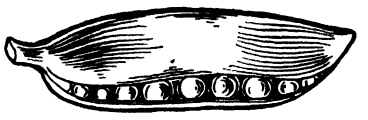


Tomato entrée mould

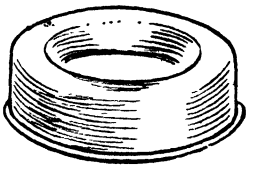


Entrée mould

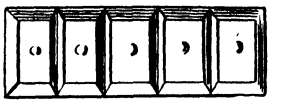
Pretty and useful moulds for all purposes. A good selection of these will assist the housewife in producing attractive sweets and savouries



Copper entrée mould—peas in the pod



A savarin mould



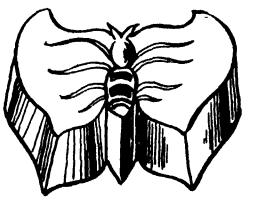
Sponge cake tin of the ordinary oblong shape

Much time can be saved and better results obtained if the cook is provided with a good assortment of cutters, both plain and fancy. They need not be expensive ones, and with proper treatment they will last "for ever." When at all possible, have a box of plain or fluted round pastry cutters, one of assorted pastry cutters, a box of tiny aspic cutters, and some plain and fancy vegetable cutters, these latter are for scooping out potatoes, carrots, etc., into various shapes.

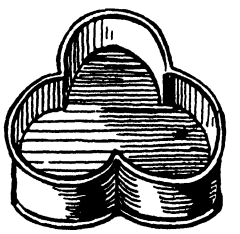
In houses where biscuits are made in large quantities, it is quite worth while to buy a biscuit pricker. This is a decided improvement on the old method of pricking them with a fork

Cutlet cutters are convenient, either for stamping out bread or any mixture which is wanted in the shape of a cutlet, such, for example, as rice cutlets.

A forcing-bag with a good assortment of pipes is very useful, even if not required for icing cakes Many pretty garnishes may be made with mashed potato or boiled spinach, while meringues look more dainty if forced out on to a board than if they are merely shaped with spoons (see page 1974, Vol. 3).



Copper "Butterfly" mould



A clover leaf mould for small cakes

Cutlet moulds, either fancy or plain, are much used for moulding preparations of fish, game, meat, or poultry, such as quenelle mixture or fish farce

A souffle mould is a great convenience, as it can be opened at the side, and the souffle can then be easily turned out.

Plain charlotte moulds are useful for creams, or macedoines of fruit, or various gâteaux of fruit where the centre is filled in with whipped cream

A vegetable presser, a potato masher, an apple corer, and a lemon squeezer are all aids to the cook, and cost but a few pence each.

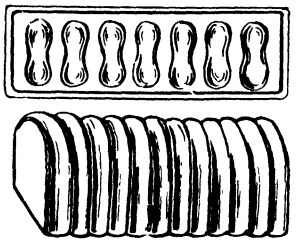
The present day cook, as will be seen, is provided with the means for turning out attractive and pretty dishes. Given an artistic eye and the necessary time, an almost endless variety can be given to the lighter and more ornamental items A few examples only of the small cake-tins have been illustrated here. They are made in many other shapes and sizes, and for a children's party, for instance, a plentiful supply of tiny cakes of varying shapes and iced or ornamented in different ways will add much to the youthful guests' enjoyment.

For a card-party, confectionery to represent the cards can quite easily be arranged by using tins, moulds, and cutters in the shapes of hearts, diamonds, etc.

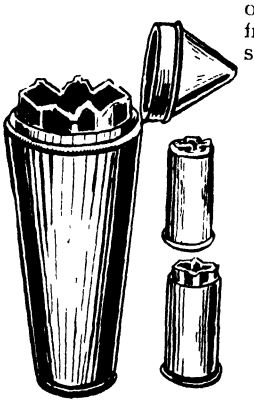
The use of these accessories entails some amount of work, for they must be kept scrupulously clean, or the flavour of the mixture is likely to be spoiled If they cannot be cleaned at once, small tins should be put together in a pan, and a little boiling water poured over them.

Blancmange and jelly moulds should have water poured into them, and left to soak The ultimate cleaning process will be found far easier to accomplish if this simple precaution be taken.

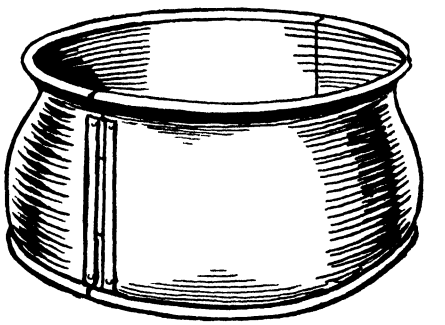
When putting away tins, especially if they are not likely to be used for some time, see that every suspicion of damp has disappeared A little flour sprinkled on the surface of each will prevent a nest of closely fitting tins sticking to each other when storing them for any length of time.



Sponge cake tin with mould for sponge fingers



Fancy vegetable cutters



Souffle mould The opening at the side enables the contents to be turned out easily

THE A B C OF BREADMAKING

Yeast and How it is Used—What Produces Bad Bread—How to Tell if Yeast is Fresh—Dough—White Bread—Cottage, Tin, and Coburg Loaves

To understand the art of making and baking a crisp, appetising loaf should be an essential item in every woman's education; for even if never called upon to make bread it is distinctly advisable to be thoroughly familiar with the process.

Perhaps the main difficulty is the handling of the yeast, for the majority of people are very doubtful as to what it is and how to treat it.

It will be sufficient for our present purpose to say in the simplest way possible that yeast is composed of a mass of tiny cells, each of which is a delicate, microscopic living plant, which, if roughly handled or subjected to extremes of cold and heat, is killed like a fragile hothouse plant would be, and of no use whatever. These tiny plants, if kept warm and supplied with a solution of sugar, multiply very rapidly, and during growth give off a gas—carbonic acid gas.

A Tin Loaf. Bread baked in a tin gives a fine crisp crust, and cuts into easily handled slices

There are two kinds of yeast chiefly used —*compressed yeast*, or German yeast, as it was formerly called, and *brewers' yeast*

The former is the more reliable and easier to use, for the latter is often bitter, and in all cases needs well washing.

To wash brewers' yeast, pour it into a basin, add cold water to well cover it. Stir it well, and allow the mass to settle at the bottom of the basin. Next pour off the water and use the yeast. Sometimes it will still be bitter and will have to be washed several times.

One tablespoonful of brewers' yeast is usually calculated as equal to one ounce of compressed yeast.

The Use of Yeast in Bread-making

It has been said that during the time the yeast plants are growing—"working" it is often unscientifically called—they give off carbonic acid gas. This gas forces its way up through the dough, making it light and porous, but it is unable to escape owing to another compound in the flour which entangles it.

If the dough is allowed to rise for too long, the gas succeeds in escaping, and the dough becomes sour from the formation of an acid, and instead of remaining puffed up and light it sinks and wrinkles down. This may also happen if the oven is much too cool to set the dough and kills the yeast plant.

Causes that Produce Bad Bread

The use of inferior flour and yeast.

The destruction of the yeast plant by rough usage, such as over-creaming it with the sugar, or adding water that is too hot or too cold.

Putting the "sponge" to rise in too hot or cold a place.

The dough is not thoroughly or sufficiently kneaded, or is chilled by kneading it too long.

The dough is rendered sour by (*a*) allowing it to rise too rapidly; (*b*) letting it rise too long, so that the gas escapes; (*c*) subjecting the dough to an uneven distribution of heat.

Too cool an oven, so that the yeast plant continues to grow, instead of being quickly killed by its sharp heat.

Too hot an oven, so that the loaves are too dark on the outside and not thoroughly cooked inside.

An oven too cool, so that the bread is pale, hard, and dry from the slow baking.

The steam is not permitted to escape from the cooked loaves, so, owing to its condensation in them, they become damp.

How to Tell if Yeast is Fresh

Stale yeast will spoil bread, so it is well to be able to recognise good from bad. When fresh, compressed yeast is of a delicate pinkish fawn tint and somewhat resembles a lump of putty.

If it is brown on the outside surfaces and so dry that it falls into crumbs, it is probably too stale to be of any use.

To test whether it is "lively," as it is termed, put some in a basin, work it with a little sugar until it becomes liquid, add a few drops of water, and leave it for a few moments to see if bubbles appear on the surface. If so, there is life in the yeast, and it is throwing off carbonic acid gas.

Mixing the Dough

There are two ways of mixing dough in general use by bakers in this country—sponge dough and "straight" or "off-hand" dough.

Sponge dough is one in which the yeast and a portion of the flour and water are set to work separately before being mixed with the remainder, and allowed to rise a second time

In a Coburg loaf the dough is gashed across the top twice with a knife dipped in flour

This dough is almost always used for fancy bread, it rises well and evenly, makes good crusty loaves, but requires two kneadings. This disadvantage is, however, lessened, because sponge dough is softer than "straight" dough, and so is more easily and quickly handled

"Straight" dough is much used by families who bake at home, because the dough is generally mixed overnight, all ingredients at the same time, and baked early in the morning, but as the dough has to be stiffer it is much harder and takes a longer time to knead.

Further Notes about Bread-making

The quality and appearance of the loaf will depend on the kind of flour used: cheap, inferior flour means badly coloured, ill-flavoured bread.

The dough may be mixed with water only or half milk and half water This is considered an improvement

The oven should be ready when the dough has risen sufficiently

To improve the appearance, loaves may be lightly washed over with milk and beaten egg, or milk alone

Should the oven be too hot, put a flat tin of cold water in the oven to prevent burning the bread.

Fourteen pounds of flour may be alluded to as a stone, or peck, or four quarterns of flour.

Dough should be kneaded until it feels soft and elastic, and can be pulled off the board, or out of the pan without any of it sticking.

WHITE BREAD

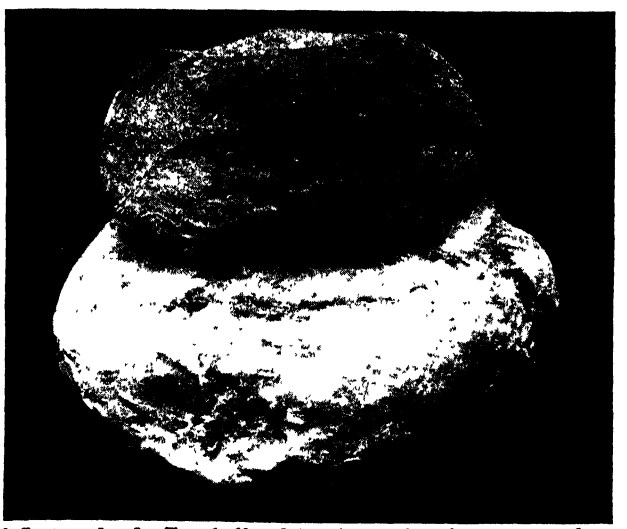
Required: One quartern of flour (3½ lb.)
Two teaspoonfuls of salt,
One ounce of compressed yeast.
One and a half pints of tepid water or milk-and-water.
One teaspoonful of castor sugar

Mix together the flour and salt, and if possible let them warm by the fire. Next put the sugar and yeast in a small basin and work them together with a spoon until the yeast has become liquid and can be poured out of the spoon Then stir the *tepid* water carefully into it. Great care is needed in judging the temperature of the liquid, for if it is too hot the yeast plant will be killed. If too cold its growth will be very slow or even checked altogether

Make a hole in the centre of the warmed flour, but not quite to the bottom of the basin or the "sponge" will stick Strain all the yeast and tepid milk-and-water into this hole, and work carefully into the liquid as much flour from the sides as will make a thick batter, but there must be no lumps in it.

Sprinkle a little dry flour over the top, cover the basin over with a thick, warmed cloth, and stand it in a warm place out of all draughts Leave it for about three-quarters of an hour or until the yeast has risen through the flour so that the surface is covered with bubbles. This is called "setting the sponge."

Then work in with the hand all the remaining flour until there is a smooth lump of dough in the basin.



A Cottage Loaf. Two balls of dough are placed one on another, the top one being smaller than the other

Knead it well for about a quarter of an hour, then sprinkle a little flour over the basin, put the dough into it, cover the basin, and put it to rise for the second time Leave it until it is well risen and the surface is covered with cracks It may take from three-quarters of an hour to two hours. Then

divide the dough evenly and make it into two half-quartern loaves.

To Make Tin Loaves

Shape the dough into two neat balls, taking care there are no cracks. Grease the bread-tins with a small piece of butter, drop in the ball of dough, press it lightly to the shape of the tin, put the tins in a warm place, cover them over, and let the dough rise for the third time until the tins are quite full. Then bake for about one and a quarter hours.

For Cottage Loaves

Divide the two pieces of dough again, so that there are two large and two smaller balls. Put the small balls on top of the larger ones, dip a finger in flour and run it right through both balls Bake them at once for about one and a quarter hours.

For a Coburg Loaf

Divide the dough in two, make each up into a smooth ball, then take a knife dipped in flour and gash across the dough twice as when shaping scones. Raise the points of the cut dough slightly up with the knife. This helps it to rise. Bake them at once for about one and a quarter hours.

To Judge when Bread is Sufficiently Baked

Rap the bottom of the loaf with the knuckles; if sufficiently cooked it will give out a hollow sound.

When baked all bread should be laid on its side. This will allow the steam to escape.

To Make Bread without Setting a Sponge

After adding the yeast and tepid water, work in all the flour instead of only working in a little. Next put it away to rise until the surface is covered with cracks. Then proceed as in the above recipe.

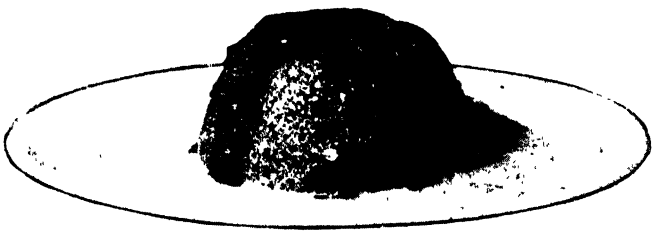
PUDDING RECIPES

Snowdon Pudding—Andover Pudding—Apricot Tartlets—Hot Cherry Pudding—Apple Snow —Pineapple Soufflé

SNOWDON PUDDING

Required: Three ounces of beef suet
Four ounces of breadcrumbs.
Four ounces of raisins
Three ounces of marmalade
Three ounces of castor sugar.
Three-quarters of an ounce of ground rice.
The rind of a lemon.
Two eggs
Half a gill of milk.
A pinch of salt.
(*Sufficient for six.*)

Well butter a pudding-basin, cut the raisins through, without quite dividing the two halves, and remove the stones. Arrange the raisins in straight lines down the basin at equal distances apart, placing the cut side of the fruit against the basin, and pressing them well on to it



Snowdon Pudding. A steamed pudding that is a great favourite in the schoolroom. The ingredients are good and nourishing

Next prepare the mixture:

Chop the suet very finely, mix with it the crumbs, sugar, rice, grated lemon-rind, and salt Mix these all well together, then stir in the marmalade. If this seems very stiff, heat it slightly before adding it. Beat up the eggs, add the milk, then strain these into the other ingredients, mixing them all well together. Pour the mixture into the prepared basin, taking care not to disturb the decoration

Cover the top of the basin with a piece of greased paper and steam the pudding for two hours. Turn it carefully on to a hot dish, and serve with marmalade sauce, or any other sweet variety. Cost, 11d.

ANDOVER PUDDING

Required: Two pounds of apples.
Marmalade.
Two ounces of semolina.
One pint of milk.
Two eggs.
Two ounces of castor sugar.
(*Sufficient for six.*)

Butter a pie-dish. Peel, core, and thinly slice the apples Put them in layers in the dish with a little marmalade. Let the milk boil, then sprinkle in the semolina, and stir it over the fire until it thickens. Add the sugar and the yolks of the eggs; beat the whites very stiffly, and stir them in lightly, then pour the mixture over the apples.

Bake the pudding for about half an hour in a moderate oven, or until the apples feel soft when tried with a skewer. Cost 1s. 2d.

APRICOT TARTLETS

Required: Half a pound of flour.
Four ounces of butter.
Two yolks of eggs.
One tablespoonful of castor sugar.
Half a small tin of apricots.
Half a glass of sherry.
Cochineal.
(*Sufficient for about eight.*)

Choose tartlet-tins that are about 1½ inches across. Brush them over with a little melted butter. Mix together the flour, sugar, and a pinch of salt, then rub in the butter lightly. Beat up the yolks, add to them about two teaspoonfuls of water, then add enough of this to the flour to mix it into a smooth paste. Roll it out to the thickness of a four-shilling-piece, then stamp it into rounds

with a cutter a size larger than the tins. Line the tins neatly with the rounds, then put a thin piece of paper filled with rice or split peas in each, to prevent the pastry rising in the centre during the cooking.

Bake these cases in a moderate oven until they are a delicate biscuit tint Meantime, put the apricots and about half a pint of the syrup in a small pan with the sherry Let these cook until the syrup is reduced to half, then rub the whole through a sieve Add a few drops of cochineal to colour it a pale apricot tint. Pour the mixture into the pastry cases, and, if liked, sprinkle a few chopped pistachios on the top of each.

Cost, 1s.

Hot Cherry Pudding. In the winter months, when fresh fruit is not obtainable, bottled cherries are excellent

HOT CHERRY PUDDING

Required · Two eggs
Three ounces of butter.
Three ounces of castor sugar.
Six ounces of flour.
One teaspoonful of baking-powder.
Two tablespoonfuls of milk
One lemon.
Bottled cherries
(Sufficient for eight to ten)

Well grease a plain mould or souffle-tin Cream together the butter and sugar Mix together the flour, grated lemon-rind, and baking-powder. Add the eggs to the butter, etc., beating each well in; next add the flour lightly, then the milk and lemon-juice Turn the mixture into the mould; it should not be more than three parts full. Cover the top with a piece of buttered paper and steam it gently until it is set Meanwhile, heat the cherries in their syrup.

Turn the pudding on to a hot dish; scoop out a little from the top so as to form a cavity in which to put most of the cherries; put the rest of them round the base and pour round the syrup.

Cost, about 1s 4d.

APPLE SNOW

Required: Six large apples.
The whites of six eggs.
Four ounces of castor sugar.
One lemon.
A few strips of angelica or glacé cherry.

Peel and core the apples, then stew them until tender with a little water. Next rub them through a sieve. When the pulp is cold, add to it the strained juice of the lemon and the sugar.

Whip the whites to a very stiff froth, then add it lightly to the apple-pulp, a spoonful at a time, beating it all the time

Serve the "snow" at once in custard glasses, sticking a few strips of angelica or cherry in the top of each glass to give it a pretty touch of colour.

PINEAPPLE SOUFFLE

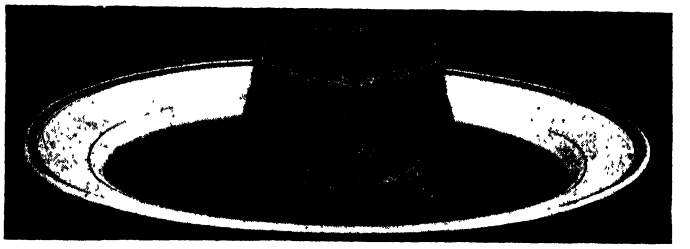
Required · Three tablespoonfuls of small dice of pineapple
Three ounces of flour
Three ounces of castor sugar
Two ounces of butter
Half a pint of milk.
Four eggs.
(Sufficient for six to eight)

Thickly butter a souffle-tin, tie a band of buttered paper round outside it, wide enough to come two or three inches above it. Melt the butter in a pan, stir in the flour smoothly, and add the milk. Stir this over the fire until it thickens and leaves the pan without sticking to it Add the sugar and pineapple dice Next beat in the yolks of the three eggs, each separately Whip the whites to a very stiff froth, then stir them very lightly into the mixture Pour it into the mould, and steam it for about one hour or until the centre feels spongy when pressed with the finger

Turn it out carefully, and serve with it the following sauce:

Required One gill of pineapple syrup
Five lumps of sugar.
One glass of sherry
A few drops of cochineal
One tablespoonful of small dice of pineapple

Put the pineapple syrup, sugar, and sherry into a small pan, dissolve the sugar and boil the syrup for a few minutes to reduce it

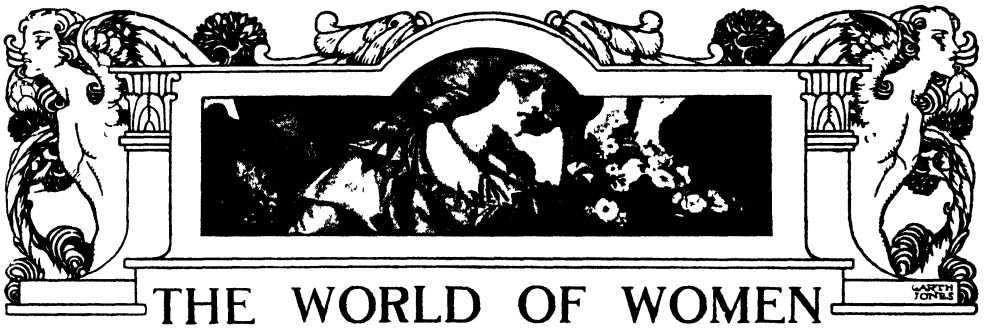


Pineapple Souffle. Pineapple treated in this way makes a delicious sweet

Add the pineapple dice and enough cochineal to colour it prettily.

Cost 1s. 4d.

Ginger souffle is made in exactly the same way, using preserved ginger and its syrup in place of the pineapple. If preferred, use more syrup or water in place of sherry.



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

MISS GERTIE MILLAR (Mrs. Lionel Monckton)

Following her *debut* as the girl babe in "The Babes in the Wood," at the St. James's Theatre, Manchester, in 1892, Miss Millar fulfilled many provincial engagements in pantomime and musical comedy up to 1901, when she came to London and created the part of Cora Bellamy in "The Toreador." And for nine years she stayed at the Gaiety, appearing with much success in such plays as "The Orchid," "Spring Chicken," "The Girls of Gottenburg," and "Our Miss Gibbs." Ultimately she went from the Gaiety to the Adelphi Theatre, where she created the part of "The Quaker Girl." Miss Millar, who in private life is Mrs Lionel Monckton, wife of the popular composer, is a native of Yorkshire, being born at Bradford. She is greatly devoted to animals, and finds chief recreation in driving and tennis. She also, by the way, is passionately fond of America, where she went in 1908 with "The Girls of Gottenburg." "America is perfectly wonderful," she says. "The air is champagne, the skies belong to the Riviera, and the people cannot do enough for you."

Miss Gertie Millar
Kira Martin

MISS MARY FRASER (Mrs. Huntley Wright)

The marriage of Mr Huntley Wright to Miss Mary Fraser, in August, 1911, was particularly interesting in view of the fact that it connected two interesting theatrical families. For Mrs. Huntley Wright is a sister of that well-known singer and actress, Miss Agnes Fraser, who married Mr. Walter Passmore, the popular comedian, in 1900; while her husband belongs to a unique theatrical family, having two brothers and two sisters on the stage, while his father, Mr. Fred Wright, was acting after he was eighty years of age. Mrs. Wright has not had quite so much experience on the stage as her sister, but has played and sung many parts under Mr. William Greet's management at the Lyric, and Mr. George Edwardes's at Daly's; while she appeared with considerable success in the provinces in the part in "The Earl and the Girl" played by her sister in the London production of Mr. Seymour Hicks's well-known musical comedy

Miss Mary Fraser
Lafayette

THE REV. GERTRUD VON PETZOLD

In September, 1904, an interesting ceremony was witnesed at Leicester, when Miss Gertrud von Petzold, M.A., was inducted pastor of the Free Christian Church, being the first lady to hold such a post. Miss Petzold, who was then only twenty-eight years of age, has had a notable scholastic career. She is the daughter of an officer in the Prussian Army, and at the age of eighteen she obtained the only German teaching diploma open to women. Her ambition was to obtain a University degree, and for this purpose she went to Scotland, and succeeded in obtaining the M.A. degree of Edinburgh University, with honours in classics. Afterwards came a course of theology at Manchester College, Oxford, and she was afterwards appointed to the pastorate of the church mentioned. Lately Miss Von Petzold has been preaching in Switzerland, with a view to becoming a regular lady pastor in the Swiss mountains. She has a wonderful influence over her audience. In fact, on one occasion she preached in Berlin to such effect that her hearers became hysterical. At the same time, she is not in any sense a revivalist type of preacher.

The Rev. G. von Petzold
Elliott & Fry

THE MAHARANI OF BARODA

THE wife of the Gaekwar of Baroda, one of the most powerful and enlightened of Indian rulers, is herself a woman of high intellectual powers, and, as an illustration of her desire for knowledge, it might be mentioned that every day she studies under the direction of an English or American tutor for two or three hours, reading books and magazines, and personally attending to her correspondence. She is a woman of Western ideas, and has a great desire to improve the conditions under which the women of India live. She has assisted her husband to inaugurate girls' colleges, technical schools, and universities, and her own daughter, Princess Indira, who accompanied her father when he visited this country for the Coronation of King George, was the first Indian princess to matriculate from the college of Bombay. The Maharani, too, was also instrumental in establishing an industrial school in her husband's kingdom, so that the poor folk might learn trades and become able to support themselves, and lead a happier life.

The Maharani of Baroda
Langfier

MISS SARAH ROBINSON

KNOWN as the "Soldier's Friend," the splendid work accomplished by Miss Robinson provides a striking illustration of what may be done by a strong will. For, in spite of lifelong physical weakness—she has suffered all her life from a spinal complaint—Miss Robinson has founded missions, institutes, and homes for soldiers, which have done an enormous amount of good. As long ago as 1862 she started a mission to soldiers at Aldershot with great success, and after much work in the cause of temperance, founded the Soldiers' Institute at Portsmouth, which a short time ago she handed over to the Soldiers' Christian Association. It was solely through her efforts that the £20,000 required for the building and equipping of this Institute was raised, the late Miss Florence Nightingale being one of Miss Robinson's lifelong friends and supporters in her work. The Institute provides all sorts of recreation and accommodation for soldiers, and letters are ever reaching Miss Robinson from all parts of the world from those who have derived benefit from her work. She is constantly devising schemes for the well-being of soldiers, and the Institute at Portsmouth was visited and eulogised by the late King Edward and other members of the Royal Family. Without doubt the name of Miss Robinson will go down to posterity with that of Miss Western, the sailor's friend, as that of one of England's noblest daughters.

Miss Sarah Robinson
Symonds

THE HON. LADY BAILEY

ONE of the most interesting marriages of 1911 was undoubtedly that of the Hon. Mary Westenra, only daughter of Lord and Lady Rossmore, to Sir Abe Bailey, the well-known South African magnate. Lady Bailey, who, by the way, is first cousin to the Duchess of Newcastle, made her *début* in 1909, when she was nineteen years of age, and has many friends. She is a very keen sportswoman, and was a "Master" of hounds in Ireland, where she is even more popular than in the London social world. Lady Bailey will be a distinct acquisition to society in South Africa, where her husband has three mansions. He also has a fine place at Yewhurst, East Grinstead, where part of the honeymoon was spent. Sir Abe Bailey and his wife, however, will make their permanent home in South Africa. A remarkable feature of the wedding was the superb jewels which Sir Abe Bailey bestowed upon his bride, principal among them being a stomacher of diamonds, a form of ornament which late fashions have again brought into prominence.

The Hon Lady Bailey
Bassano

LADY BESSBOROUGH

THE peasants of Ireland have no friend who is more enthusiastic for their welfare than Lady Bessborough, who, near her charming home, Garryhill, co. Carlow, has founded a special school for teaching the country girls the art of silk embroidery and drawn thread work. For many years she taught the girls herself, but now employs a teacher, doing the best she can to find a market for their work privately, and through the medium of the Royal Irish Industries Association. Lady Bessborough provides an instance of a member of a Welsh family marrying into an Irish one, for she was Miss Blanche Guest, sister to Lord Wimborne, prior to her marriage, in 1875, two of her daughters bearing the pretty names of Gweneth and Olwen. Lady Bessborough, it might be mentioned, is extraordinarily musical, and it was the late King Edward who once remarked of her that if the Irish land failed, she would still have a living in her hands on the concert platform. It may be remembered that as Lady Duncannon (she did not become Lady Bessborough until the death of the seventh Earl, in 1906) her ladyship started a shop in Bond Street for the sale of the work of the Garryhill girls, and her name appeared in large gilt letters over the doorway. This instance of a lady of title embarking upon a commercial undertaking is by no means unique; the Countess of Warwick and Lady Duff-Gordon have both proved themselves eminently successful conductors of such enterprises.

Lady Bessborough
Langfier

THE WORLD'S RICHEST WOMEN

Great Fortunes Left to Widows—Women Millionaires in Humble Rôles—Their Business Acumen—Practical Philanthropists—Outspoken Confessions—Their Views on Home Life—The Railroad and Quinine Kings—Women Millionaires of Mexico, France, Germany, and Great Britain

WHO is the world's richest woman? The query is one which is often raised, but seldom satisfactorily answered, for the simple reason that it is not an easy matter to arrive at the correct figures regarding the vast fortunes possessed by reputed millionairesses.

People talk glibly of the £50,000,000 which such ladies as Mrs. Hetty Green, Mrs. Russell Sage, and Mrs. Anne Weightman Walker are said to possess between them, of the £16,000,000 inherited by Frau von Bohlen, formerly Miss Bertha Krupp, from her father, the founder of the great gun works at Essen; of the £5,000,000 possessed by the richest native-born English woman, the Marchioness of Graham, and of the amazing income of £1,000,000 a year enjoyed by Madame Creel, a beautiful Mexican lady, well-known in Washington society, an income which is derived from mines which were a present from her father, and which have already yielded some £40,000,000 worth of precious metal. The fact of the matter is, however, that even these ladies themselves do not know the exact extent of their fortunes. Furthermore, particularly in regard to ladies like Mrs. Hetty Green and Mrs. Russell Sage, the amount of their wealth depends to a great extent on the state of the markets, and is influenced considerably by the fluctuations of Wall Street.

Frau von Bohlen, née Bertha Krupp, daughter of Herr Krupp, founder of the great gun factory at Essen, and heiress to £16,000,000 *Photo Kessler*

A similar remark applies to the vast wealth of Mrs. E. H. Harriman, widow of the American railway king, who died in October, 1909. Mrs. Harriman is, perhaps, not quite so well-known to the world as the ladies already mentioned, but it is generally accepted that the distinction of being the world's richest woman belongs to her. But here again we have an illustration of the wild stories which are circulated about the fortunes of these women. When her husband first died, Mrs. Harriman's fortune was estimated by some to be between £15,000,000 and £20,000,000, while others asserted that the railway magnate's colossal accumulation amounted to £60,000,000, and that, after certain sums had been set aside, the balance of £53,400,000 was left for Mrs. Harriman according to the terms of her husband's will. Three months later, however, after various matters had been investigated and settled, it was stated on good authority that the fortune of Mrs. Harriman amounted approximately, to somewhere about £30,000,000.

In a certain sense, this immense fortune which fell to Mrs. Harriman was the reward for money lent. Prior to her marriage, in 1873, she was Miss Mary Averell, daughter of Mr. W. J. Averell, a banker of Rochester, U.S.A., and she brought her husband financial aid at a critical moment when it was of the utmost use to him in his Wall Street struggles. The marriage was of the happiest description, and Mrs. Harriman proved of the greatest assistance to her husband in his many enterprises. There were naturally many inquiries, when Mr. Harriman died, as to what his widow intended to do with her money. One of the first announcements made by Mrs Harriman on this point was that she intended first to finish the £1,000,000 mansion which her husband had commenced to build in the Ramapoo Hills, and that she intended to

continue the large and unostentatious charities of her husband.

"My daughter Mary," she said, "will be my right hand in all these matters. I foresaw that this would necessarily be the case, and so caused her to be trained in early girlhood in the science of philanthropy. Mary is eminently fitted, both as regards knowledge and temperament, for the great work devolving upon her. She possessed her father's full confidence, and held many serious conversations with him regarding the execution of his plans, both useful and philanthropic. She has devoted a great part of her time for many years to settlement work."

Mrs. Harriman, who is over sixty years of age, fully recognises the tremendous burden and responsibility of great wealth. "I regard my husband's desire that I should administer the estate as a sacred trust," she said. "Of course, no good was ever achieved in the world by impulsive philanthropy. An immense number of appeals of all sorts reach me, but my secretaries are trained specialists, and much is left in their hands.

"I have many interests, however, other than philanthropic work, for with five children and a grandchild there are many human concerns, so to speak, to consider. There is the education of my boys and a thousand and one other things too numerous to mention. I shall never forget that my children have first claim on me. I intend, however, to do my duty to the utmost of my abilities with the vast trust placed in my hands."

It is a noteworthy fact that Mr. Harriman, in thus disposing of his wealth, is one of a number of great financiers who have entrusted their colossal fortunes to their wives. Mrs. Russell Sage, for instance, received practically all Mr. Sage's fortune of £16,000,000 when her husband died, in 1906, while Mrs. Hetty Green inherited a fortune estimated at between £12,000,000 and £14,000,000 when her husband died, a few years previously. The former is over eighty years of age, and the latter over seventy; but, in spite of their advanced years, they manage their vast wealth themselves, and conduct their financial transactions in the most astute and businesslike manner. And while Mrs. Green is noted for her fads and outspoken views, Mrs. Russell Sage shares with Miss Helen Gould (Mrs. Ralph Thomas), who inherited £3,000,000 from her father, the distinction of being the most charitable woman in the States.

It was in 1869 that Miss Margaret Olivia Slocum married, as a second wife, the great financier, Russell Sage. Her father was a comparatively poor man in Syracuse, and as a little girl the future woman millionaire made her own clothes.

How a Fortune was Made

Russell Sage himself was of very humble origin. At the age of fifteen he apprenticed himself to an older brother, who had opened a grocery store, and stayed with him five years. He then joined another brother in the same business, whom he finally bought out, becoming sole proprietor. At the age of twenty-five he was worth £15,750 in his own right, which was considered a large fortune in those days. After some years of political life he entered Wall Street, and by speculation and pioneer railroading, he accumulated his vast fortune.

Mrs E. H. Harriman, widow of the American railway king, the owner of a fortune estimated at about £30,000,000
Photo, Exclusive News Agency

Simple Millionaires

Simplicity, however, was the keynote of his life. Both husband and wife, in fact, led quiet, homely lives, free from any ostentation. "I have spent my life in my home, and have loved it," once remarked Mrs. Sage; "and when there is need of battling with life's problems, I believe that men and women were made for the home, and that many lives are made miserable by making it merely a place for eating and sleeping."

Always keenly interested in philanthropic

movements, Mrs. Russell Sage has, since her husband's death, displayed the greatest activity in the cause of charity. She has devoted something like one-third of the amount of the fortune her husband left her to establishing a Russell Sage Foundation, which does useful and highly commendable work. It helps to educate, publishes useful literature, and investigates the causes of poverty and ignorance in their national bearings. At first Mrs. Sage was besieged with beggars. So much so, in fact, that it required a force of extra policemen to keep the street clear in front of her house, while she was obliged to issue a statement that interviews to applicants would not be granted under any circumstances. And after a while, undeserving beggars began to discover that this quiet, simple, kindly lady was quite capable of disposing of her wealth in proper channels without any assistance or advice from them.

"Since my husband's death," she has said, "I have been almost plagued to death by tens of thousands of corresponding beggars in every part of the globe. The president of one of the American universities actually offered to take charge of the whole of the fortune, in order to 'show the world how a seat of learning should be conducted without further aid for ever.' I shall not endow colleges and churches because endowments tend to check personal endeavour. I mean methodically to help men and women in all walks of life who are unfortunate enough to need assistance, but are too proud to ask."

Miss Helen Gould who inherited £3 000 000 from her father is one of the world's most charitable women

Photo, Exclusive News Agency

A Benefactress of Her Sex

Similarly, Mrs. Green, whose life has been rendered a burden since her widowhood by people who think they have a right to part of her money, refuses to help beggars. She is particularly interested in American women, and has devoted many thousands of pounds to schemes for the benefit of her sex. A keen business woman, she differs from other women millionaires, inasmuch as she helped to build up the fortune she inherited. She is, in fact, a unique personality.

A Lover of Business

At sixteen years of age she inherited her father's fortune of nearly £400,000. Before she was twenty, her maiden aunt died, leaving her an estate valued at £18,000. Soon after, she married Edward H. Green, who had accumulated a small fortune in the East Indies, and had begun to speculate on Wall Street. He suggested that his wife might increase her money by doing the same. She thought so too, and began that study of Wall Street methods by which she has added considerably to her millions. Business is her hobby and joy. She absolutely revels in her counting-house, and knows more about stocks and bonds than most male financiers.

She despises the idle rich, and is the author of that famous pronouncement: "Let rich American women stay at home and marry sober, honest, hard-working young Americans. Why go abroad for husbands and fare worse?"

One of her pieces of advice to young people is, "Learn how to manage your brains, and you will know how to manage your fortune. Intelligence is better than Greek and Latin, and good morals will stand by you better than a fine education."

Curiously enough, she expresses views of home life very similar to those of Mrs. Russell

Sage. "Every woman ought to work," she says. "If women worked more, we should have fewer divorces. But what can you expect? Some women never learn to keep house. They get married, and their sole ambition is to wear fine clothes, bleach their hair, and wear ribbons and laces. The home is the last place they think of. They go parading around in their vulgar style, and think life is very full to them; but this is the emptiest life a woman can lead When a woman ceases to care for her home, her husband ceases to care for her, and then the trouble begins."

Many stories have been circulated regarding Mrs. Green's parsimony. How she only spends a pound or so a week on living, haggles about shillings when making purchases, rides in tramcars to save cab fares, and so on But Mrs Green is simply a shrewd business woman, who knows the value of money. She enjoys her wealth so far as she is able, and hundreds of other people, through the medium of various charitable institutions in which she is interested, are enjoying some of it also.

A similar fortune to that enjoyed by Mrs Sage and Mrs Green was left to Mrs Annie Weightman Walker, in 1904, by Mr William Walker, known in America as the "Quinine King" Mrs Walker, who is a widow close upon sixty years of age, is, like Mrs. Green, full of business talent She personally manages the great chemical works left her by her father, visiting the various departments daily in a swift motor-car. She was trained by her father for business life, and in the course of her training, travelled extensively in nearly every country. Napoleon is her ideal, and she has the largest collection of Napoleonic literature in America as well as a great assortment of relics. Another of her hobbies is the collection of rare lace. Mrs. Walker greatly dislikes notoriety, and her charities are extensive but secret. She lives a quiet, retired life, and is a distinct contrast to Madame Creel, who moves in the best society and entertains largely almost every day.

"They say I am very rich," Madame Creel often remarks, with a deprecatory gesture of her hands. "I have cattle—600,000 very good ones. I have 280,000 acres of very good land. At my table every day sit 400 good friends—all welcome. As to what a woman with a million a year should spend on her wardrobe, here is my list:

Three dresses at £30 apiece.

Two hats at £75 apiece

Fourteen pairs of boots and shoes at about £4 apiece

Three hundred and fifty-six pairs of silk stockings at £1 5s apiece, besides inexpensive lingerie, handkerchiefs, opera cloaks, and other details"

Madame's hats are evidently her failing; but they are so very artistic that they have become the despair of the ladies of the Washington Diplomatic Corps

A Charitable Misogamist

Mention has already been made of Miss Helen Gould, another of the world's richest women, who has devoted practically the whole of her fortune to charity

Her father, the late Jay Gould, left her over £3,000,000 in hard cash, in addition to other property, and she spends her large fortune in doing good

Miss Gould was thought to be strongly opposed to marriage The story goes that one day she showed a child a beautiful statue of Minerva. "Was she married?" asked the youngster

"Oh, no, my child," said Miss Gould, smiling; "she was the Goddess of Wisdom"

And yet, in 1910, Miss Gould surprised everybody by marrying Mr Ralph H. Thomas.

Mrs. Russell Sage is one of the world's richest women, as she inherited from her husband a fortune of £16,000,000
Photo, N Lazarnick

To be continued.

HEROINES OF HISTORY

MARGARET OF ANJOU

By PEARL ADAM

It is for our small acts that we are remembered. Everybody knows that Alfred the Great had a propensity for burning cakes. But very few people know more.

Similarly, Margaret of Anjou is known best as the queen who sought shelter in a robber's cave with her little boy.

Her father was Duke of Anjou and King of Naples, her grandfather, King of Sicily and Jerusalem, and her mother was a direct descendant of Charlemagne.

A Penniless Princess

From the very moment of her birth, in 1429, she found life to be a thrilling, adventurous, entertaining experience, but, none the less, she grew up to be beautiful, witty, and accomplished. Various alliances were proposed, but they came to nothing, for she was portionless.

At last, however, King Henry VI of England heard of her, and heard so much that he sent a painter to make a portrait of her. With this portrait he fell helplessly in love. And he married her immediately, although she was only fifteen years of age. Unfortunately, however, he was unable to attend the wedding in person, but, none the less, it was duly solemnised by proxy.

Shakespeare's account of Henry and Margaret is not historically authentic. The Queen's relations with Suffolk were not what he depicted, and she became unpopular merely because she was a friend of this hated nobleman, and because her counsels of prudence to the King in the Jack Cade rebellion ended in disaster.

Perhaps she was too strong and masterful a woman to be a fitting queen for dreamy and gentle Henry. But he loved her dearly, and in the end he could never refuse her anything. None the less, his better self was perpetually striving with his better half. And the conflict drove him mad.

The Queen then took the Regency. Soon afterwards, however, the birth of a son deprived her for a time of power, and when she was well again she found the Duke of York, her bitter enemy, at the helm of State.

But two years later the King regained his reason, and dismissed York. This, however, did not satisfy the Queen; she determined to crush York utterly, and promptly took the field at the head of an army, openly challenging him to battle. He accepted the challenge, but the Fates were against him, and, at the end of the day, his head, decked in a paper crown, was presented to the Queen. "Madame," said the proud donor, "your war is done. Here is your king's ransom."

Margaret shuddered, but ordered that the head should be placed on the gates of York and that space be left for the heads of March and Warwick.

At last, however, defeat overtook her, and she was forced to fly for her life with her young son. And indeed a thrilling experience this flight was, for the fugitives fell straightway into the hands of a wild band of robbers. From them Margaret managed to escape, bruised and terrified, and plunged deep into the forest. And here, to her horror, she came upon another robber, well armed, and of gigantic stature.

A Chivalrous Robber

But her nerve did not forsake her. According to some chroniclers, she burst forth into a most eloquent speech, begged him to kill her if he would, but to save his future king. This outburst pacified the robber, who himself shed tears, and led the queen and her son to his cave, where he sheltered them till danger was past.

From here they escaped to Scotland, where at last they were captured, together with their guardians, Sir Pierre de Breze and Squire Banville. The little party were then taken separately into custody on a ship in Solway Firth. But when morning came and they discovered they were still all together, Breze burst his bonds, freed the others, slew his captors, and when the ship, in a heavy storm, struck on a desolate rock, waded ashore, carrying the Queen. And Banville followed with the Prince.

Next, they attempted to escape to France, but again misfortune befell them. They were shipwrecked, and, moreover, on the coast of Margaret's hereditary enemy, the Duke of Burgundy. He, however, treated her with the utmost kindliness.

And it was largely owing to his good services that Margaret was able to support Warwick, the king-maker (as he is called), in his endeavour to restore Henry, now a complete imbecile, to the throne. But, on the very day on which she landed in England, Warwick was defeated and slain, and Henry recaptured. It remained with the Queen, therefore, to win back the realm. And she made a gallant effort, but at Tewkesbury her army suffered absolute defeat and her son was killed.

Margaret then fled to a religious house, but was brought back to London and forced to ride as a prisoner in front of the triumphant Edward. Henry was murdered in the Tower, and his Queen held captive for five years. Then the King of France ransomed her with 50,000 crowns, but Edward stipulated that she should give up all pretensions to the crown.

And so her extraordinary life ended in Anjou in poverty and misery. She lost her beauty through much weeping, and died at the age of 51, a woman whom many loved.

HEROINES OF HISTORY

Margaret of Anjou, wife of the hapless Henry VI. of England, after her defeat at the battle of Tewkesbury. According to old chroniclers, Margaret beheld her gallant young son slain before her eyes by the Dukes of Clarence and Gloucester, in consequence of his boyish defiance of their brother, the victorious Edward

WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

THE LAW OF BANKING

How to Cross and Endorse a Cheque—Overdrafts—Irregular Cheques—The Banker's Liability

WHEN drawing a cheque in settlement of an account it is always advisable to cross it, and this is done by drawing two lines across the face of the cheque, with the words "and Co." between them. If a further precaution is desired, the words "Not negotiable" may be added. But whether the crossing is general or special that is to say, on some specially named bank—is a matter of little importance to the ordinary individual; the great distinction to bear in mind is whether the cheque is open or has been closed by having the lines drawn across it. "Not negotiable" by itself does not constitute a crossing.

On receipt of a cheque drawn by a third party and made payable to oneself or bearer, anyone may alter the same into order, and cross the cheque before paying it into their bank; but it is only permissible for the drawer of a cheque to alter an order cheque into bearer, or to convert a closed into an open cheque by cancelling the crossing. Any alterations made in drawing a cheque should be initialled by the drawer.

How to Endorse

When endorsing a cheque all courtesy titles, such as Miss or Mrs, should be omitted. As a general rule the endorsement is made on the back of the cheque, but some cheques require endorsement on the face of them, especially when the endorsement takes the form of a receipt. A cheque should always be endorsed with precisely the same names as appear on the face of it, even if the Christian name is incorrect and the surname spelt wrongly. It is sufficient, however, if the initials agree with the Christian names on the face of the cheque; thus a cheque made out to the order of Anna Maria Smith may be endorsed A. M. Smith.

A cheque made payable to Miss A. M. Smith, and intended for a lady whose real name is Mary Anne, should be endorsed "A. M. Smith," and underneath the endorsement should be written "Mary Anne Smith" A cheque to the order of Miss Smith, who spells her name Smyth, should be endorsed both Smith and Smyth as above. A cheque payable to the same lady who in the meanwhile has married Mr. Jack Robinson, should be endorsed "A. M. Robinson, née Smith"; but should the cheque be drawn to the order of Mrs. Jack Robinson, she should endorse it "A. M. Robinson, wife of Jack Robinson."

Overdraft

A banker is bound to pay cheques drawn on him by a customer in legal form if he has in his hands at the time sufficient funds for the purpose. He must either pay them or refuse payment at once. A cheque which is returned by a banker endorsed "Refer to drawer" is said to be "dishonoured," and a request to re-present amounts to the same thing. A banker may, of course, allow his customer to overdraw her account, and will generally do so when she has a deposit account with him or securities standing to her credit of which he draws the dividends for her when due.

Post-dated Cheques

Post-dated cheques are not invalid, but the banker should not pay such a cheque if presented before its ostensible date. If a cheque dated on a Sunday is presented on the previous Saturday it should be returned with the answer, "Post-dated." A cheque dated on Sunday is not, however, invalid, but should not be presented before the Monday following. A banker must not pay an unstamped cheque, but he may affix and cancel a penny stamp to the cheques and then pay it, deducting the penny or charging it against the drawer.

If a cheque is presented with an adhesive stamp affixed but not cancelled, the banker must refuse payment and return the cheque Where a cheque is drawn in the United Kingdom and an adhesive stamp is used, the drawer must cancel it before he delivers it out of his hands, under a penalty of £10. No intermediate holder can affix or cancel the stamp. A cheque with an adhesive stamp is not duly stamped unless the stamp is cancelled by the drawer.

Irregular Cheques

A banker is justified in refusing payment of a cheque which is irregular or ambiguous in form If there is a discrepancy between the amount in words and in figures he may pay the amount in words Bankers generally refuse payment of stale cheques - that is, cheques which have been drawn from six to twelve months previous to being presented.

Although one of several executors or administrators can draw on an account opened with the deceased or with them as executors or administrators, one trustee cannot draw on a trust account in which others than he are named as trustees; the cheques must be signed by all the trustees

The banker only contracts with the customer to honour cheques when he has sufficient funds in hand; there is no obligation on him to pay any part of a cheque drawn for an amount exceeding the available balance, consequently there is always a danger of an overdraft being refused A banker must have reasonable time for clearing or collecting cheques paid in before meeting cheques drawn against them If, however, the amount is credited as cash, whether received or not, the customer is at once entitled to draw against it A balance at one branch of a bank does not entitle a customer to draw on another branch where he has no account or is overdrawn.

If a cheque has been lost or stolen or obtained by fraud, payment of it may be countermanded by giving notice to the bank This may be done verbally or in writing, by letter, or by telegram, or by telephone. One partner has power to stop a cheque issued in the name of the firm, and one executor has power to stop a cheque signed by another. But where a banker has marked a cheque at the instance of the customer, the latter cannot stop it after issue. A marked cheque is one marked by the banker as a warrant to persons taking it that the banker holds sufficient funds on the drawer's account to meet it, and by so marking the banker becomes bound to pay to any other banker presenting it.

Cheques are also stopped by notice of the customer's death or by his bankruptcy when a receiving order is made against him.

Banker's Liability

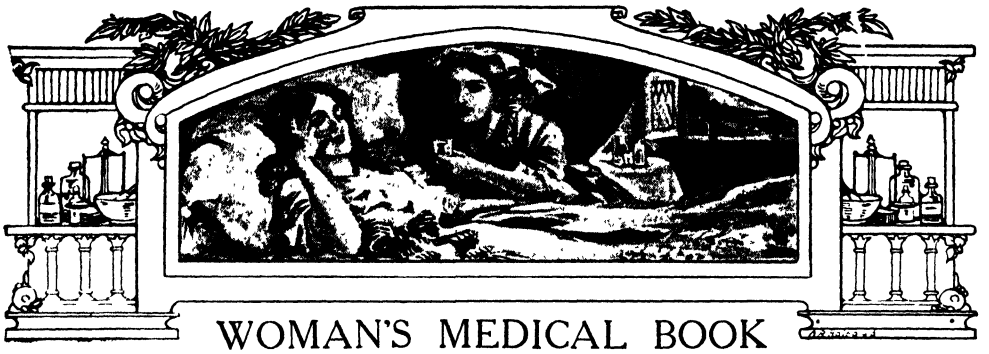
If a banker, without justification, dishonour his customer's cheque he is liable to her in damages for injury to credit, and no actual proof of injury is necessary to warrant substantial damages. If he cashes a customer's cheque and then discovers that the account is overdrawn, he cannot recover the money back from the person to whom he has paid it

A banker who in good faith and without negligence pays a bearer cheque on presentation is free from all liability, and can debit his customer's account, though the holder had no title or a defective title to the cheque And a banker who in the ordinary course of business pays a cheque payable to order drawn on him to which the person in possession has no title, on account of the endorsement being forged, is in the same position A banker paying a crossed cheque in accordance with the crossing is also protected, but if he pays what is ostensibly a crossed cheque to which his customer's name is forged as drawer, the loss falls on the bank, because the document in cheque form to which his customer's name is forged is not legally a cheque but a mere nullity, a piece of paper. If a person knows that his signature has been forged to a cheque which is about to be presented it is his duty to warn the banker at once, and if he fails to do so within a reasonable time he may be held to have adopted the cheque

Passbook

Entries in the passbook to the credit of the customer are, when the book is delivered to her, prima facie evidence against the banker, and when the book is returned by the customer without objection, entries to her debit are prima facie evidence against her All the entries in the passbook, whether of credit or debit, should be made by the banker and not by the customer, and mistakes, if any, rectified by the banker and not by the customer Whether a customer is legally bound to examine her passbook does not seem at all certain, Lord Halsbury in one case is reported to have said "Was not the customer bound to know the contents of his own passbook?" But in another case Lord Esher took a contrary view, declaring "He is not bound to look at it You must not put a burden on people that the law never placed on them."

To be continued.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, this section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3354, Part 28

TRAINING THE CHILD'S LEFT SIDE

Need for Using the Left Hand—What the Mother Can Do—The Health Point of View—Exercises

THE ordinary mother is somewhat horrified when her child shows unusual capacity with the left hand. "I should hate the child to be left-handed," she declares, and does everything she can to compel the child to use the right hand exclusively.

She is perfectly right when she is dealing with a genuine case of left-handedness. This, however, is a rare phenomenon, as not more than two people out of a hundred are naturally left-handed. The real need is in most cases that the children should be taught to use the left hand more than they do. What is the cause of the almost universal right-handedness of the human race?

It is partly that we are trained from earliest youth to use the right hand for certain movements, and the left for others. The left hand is not *inferior* because it uses the fork instead of the right. It is supplementary to the right, as woman is supplementary to man, and man to woman. Each hand has its special duties, and it is because we are accustomed to use the right for throwing, catching, writing, etc., that the left is apt to be a little neglected.

Exercising the left hand in play. Catching a ball with the left hand

The question of heredity comes in also. Prehistoric man probably utilised the left hand and forearm to protect the heart because he gradually discovered that this was the vital area. The right hand was, therefore, used for purposes of attack and for the appropriation of any matter under dispute, whether wife or dinner. It is a known fact that the left side of the brain governs the right side, and vice versa. The speech centres are situated in the left side of the brain, and when this part is injured, the power of speech lies in abeyance for a time until the other side of the brain is gradually trained to take up the function.

Those who are advocating strongly the better teaching of the left side declare that their teaching improves the brain power by gradually educating and developing the right side of the brain. There is, therefore, a great deal to be said in support of the theory

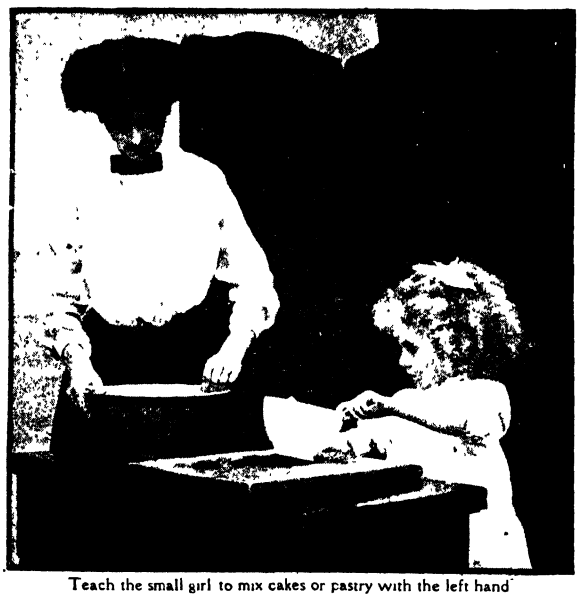
Give an occasional writing lesson to train the left hand

that we ought to train the left hand and side in childhood more than we do.

How to Train the Left Side

Many of the actions of everyday life might be used to develop the power of the left side by making the children use the left hand sometimes instead of the right. There is no need, for example, to check a child if he sometimes feeds himself from the spoon held in the left hand. Let the child build bricks with the left hand, arrange flowers, play ball, or even sew, in order to bring into play the muscles of the left arm and side of the body.

There are games which can be practised with the left hand as well as with the right, such as lawn-tennis or cricket for the older children. Give a child an occasional lesson in writing, drawing, or sketching with the left hand as a game, and he will be quite interested if the idea is expressed as a game. Left-hand modelling and sketching are taught in some schools in America.



Teach the small girl to mix cakes or pastry with the left hand

Young children will use the left hand quite naturally. As they grow older, they lose this power, because the right side is taught and developed, and the left discouraged as much as possible. Those who teach manual training to children declare that when both sides are educated equally well, the children are more intelligent, more capable, physically and mentally. There is no doubt that bi-manual training would

Let the child stand with heels together and step outward and forward with the left foot, raising the left hand and arm

be quite a useful accomplishment to anyone suddenly losing the use of the right hand, while if the left hand could write, sew, or do ordinary work as well as the right it might make all the difference to one's comfort, happiness, and prosperity.

From the health point of view bi-manual training has a great deal to recommend it. By continually using the right hand and side, by sitting in the same position to write, sew, or work many cases of spinal deformity result. It is far less likely that the child who can work sometimes with the right hand and sometimes with the left will contract spinal deformity from faulty positions at schools.

Sir Robert Baden-Powell recommends Boy Scouts to train the left side, and there are very few professions, businesses, or handicrafts which could not be better performed with a skilled left hand. Teach the small girl to make cakes or pastry, and perform various housewifery duties, using the left hand to perform actions for which the right is commonly applied. Let the small boy play left-handed cricket and left-handed rounders occasionally as a change of exercise. It is a practice which cannot but prove beneficial.

A Few Exercises

By practising exercises using the left hand almost entirely and resting the right, better control of the left side is attained.

Let the child stand with the heels together, and step outward and forward with the left foot, raising the left hand above the head. Return to the original position, and repeat this ten times.

Bending exercise for the left side to counteract excessive use of the right side
Stand easily, hands hanging down, and lean to the left

Step forward with the left foot, and shoot the left hand forward at the same time. Swing it outward and backward as far as possible, and on the third movement bring it to rest on the curve of the left shoulder.

Shoot the left hand upward, outward, inward to the shoulder, holding the hand clenched all the time, and repeat.

Practise bending exercises for the left side and left arm.

The left side and leg must be trained as well as the left arm. Hopping exercise on the left foot is excellent for this purpose, and the left arm can be held above the head at the same time.

Whilst keeping the right arm and hand relaxed, crouch down on the heels with the knees forward, holding the left hand outwards horizontally with the shoulders.

Any of the usual exercises for the legs or body can be practised in the left-hand fashion, keeping the right side as much as possible relaxed and at rest. Gradually the left side acquires more power, and it will be found to respond almost as easily as the right when called upon to work.

How awkward and ungainly the ordinary person seems when suddenly required to do things with the left hand! Ambidexterity might be acquired by any of us with a little trouble, but the earlier we practise exercises to this end the better. The child has not formed habits as the adult has. The young brain easily responds. The muscles can be made to do almost anything, because they have not yet become automatic. They have not atrophied from disuse, as is often the case with an adult.

Left-handed exercises, of course, should not be practised to the neglect of the right side. The aim must be the development not so much of one part of the body as the education of the whole of the muscles and organs of the left side as much as the right. This is true of the senses also. Both eyes and both ears should receive attention; both lungs should be equally strong, so that we are able to resist disease. Gradually the left side improves in every way. Ambidexterity becomes a habit, and the child grows into the capable man or woman whose hands are his trained and capable servants.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3581, Part 28

CAUSE AND TREATMENT OF SICKNESS

Causes of Sickness—Treatment—How to Check Sickness—Flatulence

Sickness is so frequent a symptom in many illnesses that the amateur nurse must study the various causes producing it, and know how to deal with it effectively when the doctor is not at hand.

It is a symptom that must be immediately reported to the doctor, and the nurse should also be able to say whether the patient vomits with any feeling of nausea, if the sickness has any relationship to the taking of food, and if it is attended by pain. She must notice whether the sickness is affected by posture, as a patient may feel sick while lying in one position and not in another. The appearance of the material vomited must always be noted, as it forms a very important indication as to the cause of sickness. It may, for example, contain bile or blood, or it may be frothy, due to the fermentation of the contents of the stomach.

The nurse must study intelligently the various causes of sickness and vomiting as well as the treatment.

Causes of Sickness

Sickness may be due to irritating matter in the digestive organs, such as poisons, indigestible food, etc.

It may be caused by the circulation of poisons in the blood, the commonest example of this type of sickness being provided by vomiting during the course of acute fevers, especially scarlet fever and small-pox.

A very persistent form of sickness and vomiting is found in certain diseases of the stomach, such as gastric ulcer and cancer.

The nurse must remember that sickness may be due to intestinal conditions, such as appendicitis or obstruction of the bowels. In this case it will be associated with pain in the abdomen and constipation.

Apart from the digestive organs altogether,

we have many causes of sickness of nervous origin, such as migraine, the vomiting of pregnancy, sickness brought on by the pain of renal colic. Sea-sickness may be included under this group.

The treatment of sickness depends altogether upon the cause of the vomiting. If, for example, the patient has swallowed a poison, or is suffering from dyspepsia, due to having eaten food that he is not able to digest, an emetic consisting of a dessert-spoonful of mustard in a tumblerful of tepid water will be the best possible treatment. In such cases the vomiting is a good thing, in that it is ridding the digestive apparatus of poisonous matter. In other cases the sickness is only a strain upon a patient, and may produce collapse.

The popular idea that bile is the cause of the sickness in so-called "liver attacks" and sick headaches is not correct. Many cases of "liver attack" attended by the vomiting of bile are really due to an error of refraction. The vomiting in these cases is entirely nervous in origin, and bile is present in the vomited matter simply because the vomiting has been so prolonged as to empty the stomach of its contents. In these cases of sickness and vomiting the proper cure is a pair of eye-glasses to correct the error of refraction.

When vomiting is due to digestive disturbances, after any irritating matter has been got rid of, the nurse must take care that the patient is properly dieted, and kept on the very lightest milk food until the stomach recovers its tone. Washing out the stomach daily may be required when the dyspepsia is associated with dilated stomach.

To Check Sickness

The nurse has several simple domestic remedies which she can use. In the first place, she must lay the patient quietly down, and keep the head low. She should apply hot-water bottles to the feet, and keep the patient warm. She may give ice to suck if it is at hand. Otherwise, sips of water as hot as can be borne will often check sickness and vomiting at once. A mustard leaf should be soaked in tepid water, and laid over the stomach, whilst a hot linseed meal poultice in the same place is even better. Any drugs should be ordered by the doctor. In the case of collapse a little brandy may be given in hot milk or in water.

When vomiting occurs after the course of an ordinary illness, the nurse should ask herself if she is feeding the patient properly. Too much food, or food given too frequently, will cause sickness or vomiting, and change of diet, which in most cases requires to be made more simple, is generally called for.

Flatulence

Flatulence is a symptom associated with sickness and vomiting. In some cases gas is brought up as eructations, and is generally an indication that the diet requires attention, as it means, as a rule, excessive fermentation. In such cases it is associated with a sense of extension and perhaps heartburn and acidity. When the gas accumulates instead of being passed, the condition is called tympanites, and it is often a cause of a good deal of pain from pressure. Hot fomentations of flannel will relieve the pain and discomfort.

Prolonged vomiting which will not yield to dieting or treatment may be due to some disease of the nervous system, such as meningitis or locomotor ataxia. In such cases vomiting has no relationship to the taking of food, and is generally unattended by nausea.

The nurse must always remember that little things will affect the comfort of a patient suffering from nausea, sickness, or vomiting. A comfortable position, a well-placed pillow, may make all the difference, whilst sponging of the face and hands with tepid water is always soothing. The patient should be kept as quiet as possible in a rather dark room, as any intensity of light will increase the disturbance from its effect through the eyes on the nervous system.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 3561, Part 27

Palate, Cleft. The hard palate is formed by the roof of the mouth, and it sometimes happens that this is cleft at birth. Cleft palate affects the speech as well as facial expression, but it can now be operated on very satisfactorily in many cases. The cleft may involve the upper lip, and an operation is always desirable under these conditions. Elocution training is so good nowadays that mothers should always have children affected by such a deformity trained by a good teacher, who understands the formation of letters and words, and can teach the child how to form his letters properly, so as to diminish the difficulty of speaking as much as possible.

What is called the *soft palate* lies at the back of the throat and terminates in the uvula, a little projecting mass which can be seen between the tonsils at the back of the throat. The soft palate is generally involved in throat affections, and it is here that the membrane of diphtheria is very often found. Paralysis of the soft palate may also occur in diphtheria. When this happens the voice takes on a nasal character, and there is great difficulty in swallowing, owing to the return of liquids through the nose. As a rule, the paralysis disappears in a week or two, but it is important to know this symptom of diphtheria, as the diphtheria may be so mild as to simulate an ordinary sore throat until the nasal quality of the voice and the impairment of swallowing leads to the conclusion that the child has been suffering from diphtheria. The thirst which accompanies all fevers is due to erythema, or slight inflammation of the soft palate. The membrane in this part gets dry and congested, and the patient feels thirsty. This thirst cannot be quenched by long drinks of cold water, and is best treated by sips of tepid fluid, which should be held for a moment or two in the mouth before swallowing.

Pallor. The colour of the skin varies in health as well as in disease. A clear pallor is quite compatible with health, and the tint of the face depends partly upon whether the individual is blond or dark in colour. Those who lead an outdoor life also have generally more colour than men and women who have to live a sedentary life, and are less exposed to climatic conditions. Excessive paleness, however, generally denotes some interference with health

In anæmia, for example, pallor is a very prominent symptom, due to the diminished quality and quantity of the blood and deficiency of the red colouring matter. In one type of anæmia the complexion may even have a greenish yellow shade, and this condition is commonest amongst young girls. Indigestion and debility after serious illness, scurvy, certain forms of kidney and heart disease are associated with pallor of the face. The glow of health is unmistakable, and pallor is one of the very earliest symptoms of general ill-health. Most people are pale in hot weather, and acquire an increase of colour in bracing, healthful surroundings, because then their general health is improved, the blood condition is better, and this is apparent in the cheeks. To counteract pallor the best treatment is improved hygienic conditions. The girl [illegible] who is too pale needs more outdoor [illegible] and more fresh air. If she is anæmic she probably requires a course of iron, and diet will also improve the condition of the blood, and therefore the complexion. The pallor which is the result of more serious disease should be treated by a doctor, who will deal with the original cause of the condition.

Palpitation. The beat of the heart ought not to be apparent in a state of health. Many people, particularly if they are of the nervous type, complain of palpitation when they are suffering from debility or overwork. But this is not true palpitation, as the term implies some degree of distress and discomfort. Palpitation is a sensation of beating or fluttering over the heart which may be nervous in origin, caused by some condition apart from the heart, or due to some cause in the heart itself. Palpitation, for example, is often found in young people who have overtaxed the heart by athletics, or prolonged exertion. There is no disease of the heart, but it has become overfatigued, or what the sufferer may call "irritable." The result is breathlessness, fatigue, nervousness, and palpitation. Under such circumstances, the only treatment is rest and attention to any neurasthenic symptoms that may be present.

It must not be forgotten that palpitation may be a hysterical symptom entirely, whilst such nervous causes as fear or fright will excite the heart beat. In the second place, palpitation may be caused by some condition entirely outside the heart. For example, in anæmia it is a very constant feature. It frequently occurs in dyspepsia, especially after taking a heavy meal; and at night it may produce sleeplessness. The drinking of strong tea or coffee, excess of alcohol or tobacco will produce breathlessness and give rise to the idea of heart disease when the real fact is that the nervous system—especially the nerves of the heart—is being irritated by these drugs. Palpitation is a very marked symptom of exophthalmic goitre (Vol. 2, page 113).

In most diseases of the heart palpitation and irregular pulse are present. Anyone suffering from heart affection should be under the care of a doctor, in order to get definite instructions as to diet and the hygienic mode of life which affect so vitally the progress of heart affections. Palpitation, flushings and faintings may prove very troublesome after an attack of influenza, and under these circumstances rest is the best measure which can be utilised to cure the condition.

As a rule, those who suffer from palpitation are extremely anxious and worried because they imagine that they have some heart affection, but in the great majority of cases palpitation is not in any way associated with disease of the heart. The nervous system is much more commonly the cause of the trouble, and attention should be directed towards treating any manifestations of nerves or neurasthenia which may exist.

THE PREVENTION OF CONSUMPTION

Continued from page 3558, Part 27

The National Association for the Prevention of Consumption—How it Came into Being—Some of the Safeguards it Advocates—How Consumption is Spread—Suspicious Symptoms—The Good Work Being Done in Ireland

IT is only by personal exertion and united effort that the great white plague will be stamped out of England.

"What can I do?" "How can I help?" are questions that every intelligent woman should ask herself.

In the first place, you must get to know the facts, and one of the best ways of doing this is to enter your name as a member of the National Association for the Prevention of Consumption. At least, you can write to the secretary for leaflets and pamphlets published by this society. The object of this article is to explain what other men and women are doing, and hope to do, in the campaign against consumption, and you can help them if you wish.

How You Can Help

About a dozen years ago, a National Association for the Prevention of Consumption was formed by a small body of doctors and public-spirited men and women, which has had very far-reaching results. The aim of the society has been to educate public opinion, to bring home to men and women the terrible nature of consumption, and to teach them the best ways of curing and of preventing the disease. All over the country lectures and tuberculosis exhibitions have been organised, and leaflets and papers of an instructive nature have been distributed far and wide. Most of us are familiar with the huge posters which this society are using for advertising purposes in every town and village in the United Kingdom. There is a hospital nurse with a red cross on her arm appealing for help. There is Sir Joshua Reynolds's well-known figure of Faith. An interesting proof of the support which people are everywhere giving the crusade against consumption is that a large amount of advertising space has been offered gratis by the National Society of Billposters and by other advertisers in various parts of the country.

The simplicity of the leaflets published by the National Association is such that they can be understood easily by every reader, who will derive valuable information from

them about the cure and prevention of consumption. Here are a few of the facts taken from a leaflet of the society :

Prevention Is Better than Cure

Consumption causes one death in every eight in this country. Of deaths in the United Kingdom between the ages of twenty-five to thirty-five, nearly one-half are due to consumption.

The disease is preventable. Its predisposing cause is lack of health, which may be induced by overcrowding, ill-ventilated, dirty, dark rooms, bad or insufficient food, intemperance, and infectious fevers, or other illnesses.

Fresh air, light, and sunshine are most important preventives of consumption.

It is not safe for a healthy person to share a bedroom with a consumptive.

All knives, forks, dishes, etc., used by a consumptive should be reserved specially for him, and carefully washed in boiling water.

Windows should be kept open night and day.

Cleanliness and good sanitary surroundings are important.

Instead of sweeping rooms, a wet duster must be used to wipe up the dust on floor, furniture, woodwork, etc., and this must afterwards be boiled.

Milk should be boiled or sterilised, and meat should be well cooked.

A room which has been occupied by a consumptive should not be used again until it is thoroughly disinfected. A consumptive person must cough or spit into a special receptacle or into rags, which should afterwards be burned.

Sir William Younger s caravan, which travels throughout the country, lectures being given, and every possible information as to how consumption may be prevented
By permission of Sir Wm. Younger

But this society does not content itself with the mere circulation of leaflets. Its exhibitions have done valuable work, and one of its members, Sir William Younger, has started caravan exhibitions for touring through country towns and villages in the charge of lecturers, who give simple talks on hygiene and health directly to the people. It is only by repeatedly emphasising the need of living the open-air life and taking every advantage of sunlight and fresh air that the idea of a hygienic life really gets a hold of people. Thousands are dying from consumption at the present time who might have been saved if they had been made to live a hygienic life when the disease first started. Tuberculosis flourishes in ill-ventilated, overheated living and sleeping rooms. Whenever you find an overcrowded district, a congested population, you will find consumption rampant.

Too many people dread fresh air, especially if they have a constant cough, or are afraid of chills. They prefer to overcoddle, and keep their rooms hot with the idea that they are taking care of themselves. Then the tubercle bacillus gets a chance. Fresh air and sunlight kill it, but it thrives in overheated rooms. Here is the sort of thing that constantly happens :

How Infection Spreads

A young girl who had been serving in the basement of a shop for years began to be constantly tired, and developed a cough. Her mother and sisters, who were dressmakers in a very good business, encouraged her to take a holiday and see what a rest would do for her. Now, a holiday out of doors, with rest and regulated diet, was just what she needed. But she had no idea that her symptoms were suspicious, and she thought that if she rested on a couch indoors, and kept out of draughts, she would overcome her weakness and constant cough. So she lay on the couch in the sitting-room where her sisters and mother made pretty frocks and dainty pinafores and baby dresses all day long. But, of course, the cough got worse, and once this girl had reached the spitting stage, every article that went out of that house was infected with the bacillus.

This is the way infection spreads from person to person, from home to home, in England. The National Society and other associations are working to promote early diagnosis of these cases. They want to have tuberculosis dispensaries, for instance, in every town. These have been organised in London, and there is one in Edinburgh. Whenever a doctor has a case with suspicious cough and weakness, a specimen of the patient's sputum is sent to one of these dispensaries, and examined under the microscope. When tubercle bacillus is found in the sputum, the patient is immediately put under treatment. If possible, he is sent to a sanatorium, and after two or three months' treatment there is every probability of cure.

To be continued.

Ruth and Naomi. In all ages the unselfish devotion of the beautiful Moabitess to her widowed and childless mother-in-law has been the theme of painter and poet

From the painting by P. H Calderon, R.A

Reproduced by permission from the original, in the possession of the Corporation of Liverpool

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

WOMEN OF THE BIBLE

RUTH THE MOABITESS

By SARAH A. TOOLEY

DR. JOHNSON once put the Biblical knowledge of some of his fashionable acquaintances in London to the test by reading aloud to them the Book of Ruth from a manuscript. When he had finished, the company eagerly inquired the name of the author who had written such an exquisite story.

The great lexicographer guffawed loudly that the coterie which delighted in "Evelina" and in "The Vicar of Wakefield" should imagine that a new star had arisen in the literary firmament, who, perchance, was to wrest the laurels from Fanny Burney and Oliver Goldsmith.

Still, though he could assure them that the story which he had read was taken from the Bible, he could not, after all, tell them who was the author.

Many attempts have been made to pierce the anonymity of the Book of Ruth, but without success. The authorship has been frequently credited to the prophet Samuel, as the story comes after Judges, and forms a prelude to the Books of Samuel. If such is the case, the great prophet and statesman of Israel in this fascinating *jeu d'esprit* shows an unsuspected faculty for picturesque, historical romance.

But a truce to guessing at authorship. The exquisite pastoral belongs to the treasure-house of sacred literature, and amongst the women of the Bible none shines with a fairer or more winning personality than its beautiful heroine. For all ages, Ruth is a perfect example of womanly tenderness and unselfish devotion to one of her own sex, and that one her mother-in-law, the widowed and childless Naomi.

It is hardly probable that any of Dr. Johnson's literary friends would have chosen the particular relationship between women which proverbially affords material for the cynic to be the *motif* of a story.

Ruth's sublime renunciation of country and kindred, however, is rewarded by a happy and brilliant second marriage which the mother-in-law, for whom she made the sacrifice, helps to bring about, and through that marriage she, an alien woman of a pagan land, became the great-grandmother of King David and the ancestress of our Lord.

Ruth is one of the women mentioned by St. Matthew in the genealogy of Christ, and in respect of this she is honoured in the Roman Catholic Church as St Ruth.

She was a daughter of Moab, a country on the shores of the Dead Sea, and separated from the land of Israel by the great ravine formed by the River Arnon. It was the scene of frequent border feuds, but at the period when our story opens there appears to have been friendly intercourse between the rival countries. It was the time when the judges ruled in Israel, and as yet no king had been given to the people.

Ruth dwelt in a district rich in pastures and flocks and in vineyards, and lived the primitive pastoral life of an Eastern maiden. The sacred narrative does not give the name of her parents, but according to a legend she was the daughter of the King of Moab. Possibly some scribe bestowed

this dignity upon Ruth after her great-grandson had become King of Israel. Some colour is lent to the legend by the fact that when David took refuge in the Cave of Adullam he sent his parents for protection to the then King of Moab, which suggests that there was a family connection between them.

Whether daughter of the King of Moab, or of some husbandman of the soil, we may infer that our heroine passed a simple, uneventful maidenhood amongst her people. She was brought up in the worship of idols, those terra-cotta images which excavators in recent years have brought to light in the land of Moab. It is interesting that one of these idols was named "God," and we may imagine that Ruth the Moabitess had some knowledge of the Jehovah worshipped in the neighbouring land, which inclined her later to accept the God of Israel.

A Momentous Arrival

The uneventful days of her childhood sped by, until one day there came to the place where she dwelt a family from Bethlehem of Judea, who were destined to change the entire current of her life

The emigrants had been driven by famine to seek a home and sustenance in the fertile land of Moab. They consisted of Elimelech, his wife Naomi, and their two sons, Mahlon and Chilion

The people received them kindly, but Elimelech did not long survive the migration from his native country, and died, leaving Naomi with her two sons. In due time the young men took themselves wives of the women of Moab Mahlon married Orpah, and Chilion espoused the beautiful Ruth. The happy unions were short lived, and Mahlon and Chilion followed their father to the grave.

Naomi, bereft of husband and sons, turned her sorrowful eyes to her own land, from which she had been absent for at least ten years The famine was long since over, and "the Lord had visited His people in giving them bread"

She prepared to depart, and her daughters-in-law, grieving at the coming separation, came to set her on her way Then Naomi halted for the final adieu, and bade each of the young widows return to her mother's house, adding the touching benediction, "the Lord deal kindly with you, as ye have dealt with the dead and with me. . . . She kissed them, and they lifted up their voice and wept."

Both wished to continue the journey into Judea, but Naomi with affectionate pleading besought them to return again to their homes and their kindred. Orpah yielded, and kissed her mother-in-law good-bye, "but Ruth clave unto her."

In these expressive words we have the first indication of the noble character of Ruth.

Naomi still urged the clinging figure. "Behold thy sister-in-law is gone back unto her people, and unto her gods: return thou after thy sister-in-law."

Then the pent-up feelings of Ruth burst forth in that sublime utterance of love and devotion which has ever since echoed down the ages as the supreme pledge of fidelity and surrender:

"Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God. Where thou diest, will I die, and there will I be buried; the Lord do so to me, and more also, if ought but death part thee and me."

The Ruth of a Great Master

Many poets have sung of the devotion of Ruth, and many painters have pictured the scene on the lonely hillside. In the background the figure of Orpah is seen wending her way back to the city in the distance, while Naomi and Ruth, after a fond embrace, set their faces towards the toilsome journey. Thus Murillo has portrayed them, and if the dark-haired, black-eyed Ruth, with her beautiful face drawn with nervous tension, head undraped, and her sturdy, active figure clad in short skirt and serviceable attire for the journey, is less ethereal than the Ruth who lives in our hearts, the realism of the master is, doubtless, exact.

The idealised Ruth of our imagination is finely depicted by Mr. Calderon, R.A., showing her clad in graceful flowing robes, the Eastern veil falling back from her beautiful head as she clings to Naomi with upturned face in passionate entreaty. This exquisite figure might have stepped out from the scene of a Greek play.

Not thus, we fancy, did Ruth the Moabitess, carrying food and drink for the journey, trudge over the sometimes desolate and rugged country into Judea.

We can imagine something of the talk which beguiled the travellers on the way. Naomi would speak of the friends she hoped to meet again, of her husband's inheritance, which she must find a kinsman to redeem, and perchance she spoke of Boaz, the man of substance and position who was her near relative.

The End of the Journey

Then, at length, footsore and weary, the women came to the last stage of their journey, and the wondering eyes of Ruth beheld the city of Bethlehem basking in the spring sunshine; for it was the month of April, and the land was ripening to harvest.

Old friends and neighbours greeted Naomi and her stranger daughter-in-law at the city gate. Indeed, we are told that "all the city was moved about them"; and seeing the changed face and sorrow-stricken figure of the elder woman, they asked, "Is this Naomi?" To which she replied: "Call me Mara; for the Almighty hath dealt very bitterly with me."

To be continued.

WOMEN AND PRACTICAL CHRISTIANITY

Continued from page 3457, Part 28

THE WORK OF THE DUCHESS OF MARLBOROUGH

A Noble but Little-known Work—Caring for the Families of Convicted Prisoners

No one has the welfare of the girls of this country more at heart than the Duchess of Bedford, who has always taken a deep interest in the movement to establish clubs and homes for working girls, and has been present at the drill and choral competitions held between these different organisations. She was also the first president of the National Union of Women Workers, which has since grown into such a large and important organisation.

And while the Duchess of Bedford and Lady Battersea are thus quietly working inside our prisons, the Duchess of Marlborough has quietly and unostentatiously inaugurated a charitable institution of which very little is known, but which is performing a great work.

In Endsleigh Street, London, four years ago, the Duchess rented two houses, which she transformed into Homes for Prisoners' Wives and Children, one house being adapted for the requirements of the *crêche*, and the other for those of the women's homes. These homes were started with the object of assisting the wives of prisoners under detention, especially short sentence cases, it being felt that if the wife could be encouraged and aided in keeping her home intact and her children properly clothed and fed during the absence of the breadwinner, it would be an incentive to the man to try to make a fresh start.

Her Grace the Duchess of Marlborough, who personally supervises and entirely supports the London Homes for Prisoners' Wives and Children
Photo, Lallie Charles

The homes are under the sole patronage of the Duchess of Marlborough, and not only does the whole financial support come from her, but she supervises them personally. She has a little sitting-room of her own in one of the houses, and once or twice a week she goes there, makes a thorough inspection of the two houses, goes into the accounts with her secretary, and generally sees after her charity in a thoroughly practical manner.

Women are received into the homes on the recommendation of the chaplains of the various prisons, and if they are willing to work, they are at once taken in. The women arrive each day between 8 and 8.30 a.m., after leaving their babies in the *crêche*. At ten o'clock there is a break for a quarter of an hour, when coffee and bread-and-butter are served. Dinner is at 12.30, and they are given tea at four o'clock. Work ceases at six o'clock, when the women call for their children next door, and return to their homes. Every woman earns two shillings a day, besides her food, and if she comes from a long distance, a part of the fare is paid for her and her children. The work consists of laundry-work and making useful garments, orders for clothes of a simple description being received.

And, while the mothers are thus engaged, the tiny tots are amusing themselves with a hobby horse, swing, and other childish delights, after a breakfast of bread-and-butter and milk. As soon as the youngsters arrive at the *crêche*, they are at once given a warm bath, and clothed in garments at the expense of the Duchess. After dinner they are put to bed for a couple of hours, and after more play and tea, are taken home.

In urgent cases her Grace pays the rent, makes gifts of boots and clothing, and, in addition, makes an effort, in association with the Discharged Prisoners' Aid Society, to start husbands who have been in prison afresh in life on their release.

Thus does the Duchess endeavour to practise what she preaches, for some time ago during the course of an address, she said: "I am a great believer in work. It is the best discipline, and I wish that everybody, rich as well as poor, were obliged to work a certain number of hours every day. Many of them do, I assure you, and I think no good result can be obtained except by work."

FAMOUS PICTURES BY WOMEN

ARIADNE

This charming sea idyll is one of the best examples of the splendid work which has been done by Henrietta Rae (Mrs. Ernest Normand), who has contributed to this number an article which should be of real assistance to art students

By permission of the Berlin Photographic Co.

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art
Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

HOW TO SUCCEED IN ART

By HENRIETTA RAE (MRS. ERNEST NORMAND)

The following article has been written specially for "Every Woman's Encyclopædia" by the world-famous artist, Mrs. Ernest Normand, better known, perhaps, to the general public under her maiden name of Henrietta Rae. Mrs. Normand is the painter of the well-known picture of "Psyche at the Throne of Venus," as well as being a constant and popular exhibitor at the Royal Academy of Art. Her advice, therefore, will be valuable to the art student, since it is the advice of one who is indeed a mistress of her art

IF to the girl who aspires to a career in art I should say "Don't," I should be accused of plagiarising "Punch's" famous advice to those about to marry.

I should not really be doing so, because I should be telling the truth, or, at all events, the truth as I see it, and that is the truth for me.

No girl bent on an artistic career, however, will heed my "Don't," any more than the girl bent on a matrimonial career will heed "Punch's" immortal axiom. And, after all, when you come to think of it, there is no glory, no joy in not trying to do the thing on which you have set your heart.

"All Men Try, and Few Succeed"

Did not one of our greatest poets write: "What I sought to be and was not, comforts me"? The striving is in that line—the striving upwards after the ideal. What matters whether you achieve it or not in the estimation of the public? It is the striving which counts so far as you are concerned. It is the striving after an artistic ideal which counts for the artist.

It is, indeed, the striving, even more than the succeeding, which makes every effort in life a pleasure. Did not that same poet write: "All men try, and few succeed"? So, away with any suggestion of pessimism, and let me give you out of my own experience the recipe for trying to achieve success in an artistic career.

A Private Income is Essential

The first qualification should be the possession of undoubted talent rather than merely a taste for art. Very many girls have a taste for art, as they have a taste for half a dozen other things, but they will no more achieve success—or what the world will call success—in the calling to which it is my privilege to belong, than they would if they cultivated any one of the half dozen subjects in which they have given evidence of their taste. It is necessary to insist upon this fact at the outset to save much disappointment, if not heartbreak, later on.

Presupposing this talent, I should strongly urge the necessity of a little money to fall back upon. What I mean by a little money is a small private income. It is almost—in fact quite—a necessity in these days, for no woman

desires to starve for art, as men used to starve in the olden days. As a matter of fact, those old days are repeating themselves, for it is very difficult to sell pictures nowadays.

Portraits are different. I earn my own income by painting portraits. If I relied on the pictures I paint, I should starve. Do not think I am exaggerating. I am not. It is not that people do not want to buy my pictures; it is that the prices people want to pay are impossible I have known artists offered five-and-twenty pounds for a picture which has taken them two years to paint. Of course, there are pictures which would not be worth five-and-twenty pounds if they had taken twenty years to paint I speak, however, of accomplished craftsmen whose work is in every way worthy It was considerations of this kind which made me write "Don't" at the beginning of this article.

Necessary Qualities

Presupposing talent and a little nest-egg to enable the artist to live while she is working (for pictures are not painted in a day or in a month), I should divide the qualities necessary to success under two main heads.

The first of these is physical The second, mental.

In the physical section I should place good health and good eyesight. If it seems trite to say this, I urge it because too little regard is paid to these subjects. Good health is necessary to enable the artist to stand the strain of daily work Few people have any idea of the fatigue entailed upon a woman by having to stand, day in and day out, for hours at a time, in front of her easel. This fatigue is calculated to try the endurance of a strong man How much more will it try a not over-robust girl

Seeing that the artist receives all his impressions through his eyes, the need of good eyesight is apparent at once I think the girl who wishes to adopt an artistic career should have her eyes tested from two points of view

In the first place, the ordinary tests should be made by an oculist so that, if there is any inequality of the sight or any defect in the eyes, proper glasses may be given to remedy them

In the second place, the eyes should be tested for colour blindness, for it is amazing how many people are defective in their appreciation of shades Just as it is said accidents used to happen on the railways because the men were colour-blind, and could not distinguish between different lights, so I have heard of students who have devoted a long time to the study of art who suffered from colour blindness, and in consequence matched their tints wrongly.

Perseverance

Among mental characteristics necessary for success, I should place three as of primary importance.

The first is perseverance. The second is perseverance. The third is perseverance. This characteristic gives the artist the power of sticking at her picture, and there are days when the only thing which will get you out of difficulties is this power of sticking at your work. Anthony Trollope used to say that the greatest genius for a writer was some cobbler's wax on his chair, to keep him stuck at his desk until he had written a certain amount every day.

Trollope's cobbler's wax is only another form of perseverance. Perseverance, too, is the great safeguard against giving in to one's mood. Over and over again, the artist looks at her picture, and it seems to be all wrong. She knows very well what she wanted to do, but it looks to her as if the things she wanted to do were entirely different from the things she has done There is nothing more disspiriting than that Over and over again, I have felt inclined to give in when my picture was in that condition. I have prayed that the model would not turn up, or, if I was painting a portrait, that the sitter would be prevented from coming The model, however, has come, or the sitter has turned up, and I have had to work I have always been thankful at the end of the day that I had not given in

The Artist's Recreation

When these moods come on, one is very apt to change the arrangement of one's picture in the hope that it will look better another way. I say to every girl who wants to succeed as an artist, never give in to this temptation to change I remember the late Sir William Orchardson, one of the greatest painters of our day, telling me that very often people used to go to him and ask his advice about pictures which they thought would not go right, but only go wrong

"Don't you think," they would say, "that if I were to change this pose that way, or alter this figure in such and such a manner, that the picture would look better?"

"Perhaps it would, and perhaps it wouldn't," Sir William used to reply "I can't tell you Anyway, it would not be the same picture as the one you are painting Take my advice, and finish the picture you've begun, and then, if you like, you can paint the other picture afterwards"

He always practised what he preached, for he used to say that he made it a rule never to paint a stroke before he had considered it thoroughly well, and when he had painted in that stroke he never, by any chance, painted it out again It is impossible to over-rate the advantage of cultivating such a characteristic

There is another point in which this question of eternal perseverance comes in It supports a girl in overcoming the temptation to give up half her time to the things which all girls love. I do not forget the old proverb, "All work and no play makes Jack a dull boy." It applies with equal force to girls. Recreation is as necessary for the art student as for every other student. Art, however, is a hard task-mistress, and demands

the same sacrifice from those who would succeed as the most exacting of other professions. Art makes demands, not only on one's intellectual and emotional faculties, but on one's clearness of eye and steadiness of hand; just as, for instance, revolver shooting does, and the man who goes in for revolver shooting has to forego many pleasures if he wishes to succeed at it

Think how steady the painter's hand must be when doing most of his work, and you will see that the comparison with the steadiness of hand and aim of the revolver shot is not far-fetched.

Few people have any idea of the time it takes to compose a picture, from the time of its first happy inspiration until its component parts have been gathered together and grouped on the canvas, apart altogether from the finishing of the painting

Preliminary Work

This preliminary work often takes me weeks after I have made my first rough sketch with a piece of charcoal on a piece of brown paper, and I have often been four or five months making studies and sketches before I have put anything on the canvas. Even then, the need for perseverance is still overwhelming, as will be understood when I say that it took me four years to paint my picture "Psyche at the Throne of Venus" When it was finished, some of the critics called it a "glorified Christmas card" It required perseverance to go on after such a criticism

The picture of mine which I think showed most promise was my "Ophelia," which is at the Walker Gallery in Liverpool Regarding it merely as a piece of work and without any feeling that I had painted it, I thought it was good when I last saw it in Liverpool Yet, I remember that Lord Leighton used always to shake his head whenever he saw it

Mrs Ernest Normand, the writer of the accompanying article Under her maiden name, Henrietta Rae, she is one of the best known women artists of the day

Photo, Elliott & Fry

From the point of view of education, there are so many admirable schools of art, that I need say comparatively little about them. When I was a student, we were kept for months "stippling" and working up our sketches from the antique to a high degree of finish. This I think is quite unnecessary.

It is most necessary to work from the antique, for to do so gives the student a sense of the beautiful, and teaches him to know the right proportions of the figure in its most beautiful aspects. Three to six months' study from the antique ought, however, I think, to be sufficient, provided it is really work, with every faculty screwed to its highest pitch. I should only allow a couple of days for each figure, the lights and shades being boldly mapped in with charcoal.

At the end of six months I should set my students to still life work with paints This would teach them how to use the brush and how to lay on paint, and would, while educating their eyes, also give them facility in the use of their tools

At the same time, as a change, I should set them to sketch landscapes, without working them up or finishing them—just making sketches I should keep them at this work for another three to six months, returning every now and then to the antique Then I should set them to draw from life, making studies in charcoal of the figure. A year's hard labour, at least, would be my sentence on this score, and then my students should make studies from life in paint for another year before I should think of allowing them to begin to compose pictures.

How to succeed financially as an artist is a question upon which I do not feel competent to express an opinion. Some of those who have succeeded most greatly in art have failed most ignominiously financially.

HOW TO PLAY THE HARP

By Miss KATHLEEN PURCELL

It is not too much to say that the fame of Miss Kathleen Purcell as a solo harpist is world-wide. At the Royal Academy of Music she won all the honours that were open to her. The real success of the musician, however, is shown by the way she raises her art in the affections of the musical public, and judged by that standard, Miss Purcell's career has been notable, for no one more than she has drawn such wide attention to the exquisite possibilities of the harp as a solo instrument. Miss Purcell, who is a descendant of the famous musician, Henry Purcell, gives her views on the place that the harp takes and should take in modern music.

It is unfortunate that the harp is so rarely heard as a solo instrument, for it stands alone in the character of the appeal that it makes to the lover of music. It offers to the artist opportunities of expression that no other known instrument provides. It is, of course, absurd to compare one instrument with another in a critical spirit, for each has its own place and its own possibilities. This much, however, can justly be claimed for the harp, that it expresses feeling in the player without any medium other than the artist's touch on its strings. The piano (which is in essence a development of the harp played by hammers worked from a keyboard) does not offer the same direct expression as is won by the touch of the fingers on the strings. The harp is the only important instrument in which (to borrow a phrase from commerce) there is no middleman. In the violin there is the bow, and in the mandoline the plectrum. While it is true that the guitar and banjo are played by direct touch, and that they are capable of considerable results in expert hands, they can hardly be regarded as instruments of the first rank, or as properly comparable with the Royal instrument, the harp.

Popular Fallacies

The fact, however, remains that a very small number of musicians take up the harp, and then usually only for orchestral work. It is fair to inquire the reasons for its apparent unpopularity as a solo instrument In the first place, all solo playing has suffered from the disinclination of the girl of to-day to devote to music the time which it demands, if any proficiency is to be attained. I say "girl," because the harp is essentially a woman's instrument, and even in orchestras composed otherwise entirely of men, the harp is generally played by a woman.

However, assuming the desire to learn an instrument, I want first to contradict a prevailing impression which prevents many from taking up the harp—*viz*, that it spoils the figure, and develops corns on the hands and fingers. Harp playing, if properly taught, does neither. I can claim to be absolutely erect, and I have never had a corn on my fingers. On the contrary, it is necessary for a harpist to keep her hands and fingers soft and her figure upright if she is to play well and look well at her instrument. The jerky way in which ill-taught harpists pluck the strings causes the physical evil of hardening the fingers, but it does worse, it hardens the listener's heart. It produces a permanently staccato effect which tends to irritate the hearer.

Except when the character of the music demands the contrary, and that is not very often, the harp is markedly a "legato" instrument, and, thus played, is capable of wondrously soothing qualities. When people hear it played as it can be when rightly taught on traditional lines, they are amazed at the infinite range of tone and expression that it is capable of producing. The ordinary individual's idea of the powers and possibilities of the harp is too often gathered from a few chords heard in an orchestral symphony, or from the mangled national airs that tinkle from the outworn instrument and numbed fingers of the street musician.

The Late King Edward's Appreciation

Another objection sometimes raised is that the harp is a rather heavy instrument to take about. While it is true that it lacks the convenience of a violin, it can readily be taken about on the top of a four-wheeled cab or a taxi, protected merely by a canvas cover. While my big Erard concert harp has travelled by road and rail many thousands of miles, and been handled by hundreds of porters and cabmen, I have never had it damaged.

The late King Edward, before whom I had the honour of playing for the best part of an afternoon, during his last visit to Ireland, was graciously pleased to say that it was a revelation to him to hear from the harp music so varied and beautiful. His Majesty asked me to repeat some of my solos, and honoured me by discussing the harp at some length.

Harp Playing as a Career

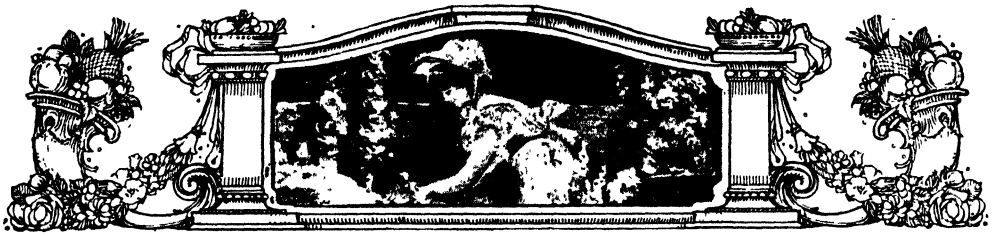
A good instance of how the harp is misunderstood, even by distinguished musical authorities, is that of a well-known impresario, who was often at the house of Madame Albani, to whose kindness I owe much of my early success. He would never listen to the harp, and although I played at Madame Albani's very often he had never heard me perform. One day, however, by chance when I was playing there in another room, he asked what instrument he heard. On being told that it was the harp, he came at once to me,

and said, "I had no idea the harp was so beautiful, and I have been avoiding it for thirty years."

I come now to the consideration of the harp as a career for women. Success depends in this, as in everything, on a marked aptitude, developed by right education and hard work. While it is better to begin learning in early girlhood, as the technique is then more easily mastered, it is not necessary for success. One of my ablest pupils did not touch a harp until she was twenty-five. The outlets for proficient players are not great in number, but it may safely be said that harp-playing as a profession is very far from being overcrowded, and this is true of the United States and the Colonies, as well as of the home country, as I have gathered from harpists who have come to England to have finishing lessons from me. For players who for any reason do not attain a high quality in solo work, there are steady openings in orchestras, though solo playing should be every harpist's aim.

With regard to the range of possible music, it is too often assumed that the harp is suited only to simple melodies and national airs. This is not true. It is a very catholic instrument, and a large variety of compositions, grave and gay, romantic and classical, are suited to its strings. I do not think I exaggerate in saying that, if played with feeling, if it is made to sing, the harp will have again a power over people that is almost mysterious, as history attests. If it is realised more fully that, with the perfected harp of to-day, the old glamour can be restored, the solo harp will become once more the widely popular instrument that it was during the eighteenth century and down to the days of our grandmothers. To those women who already play I may add a word. The harp is, above all, the instrument of emotion and romance. It is traditionally associated with songs of love and patriotism, of grief and joy. The appeal which the harp will make to an audience is helped if the player remembers that the harp is in its form the most beautiful of instruments, and that it requires to be handled gracefully. Some legitimate effect is lost unless the player sits gracefully at her instrument, and is simply and pleasantly attired

Miss Kathleen Purcell
Photo, I. H. Wood



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

FRUIT CULTURE FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Continued from page 3447, Part 28

Wire Supports for Espaliers, Raspberries, etc.—The Gentle Art of Pruning—Root-pruning—Fruit it Pays to Grow

THOUGH there is no fruit in the world to equal that grown in our own fair land, the French are undoubtedly our superiors in the matter of trained trees. The espaliers, cordons, wall fruit, and other examples of the art exhibited at the Franco-British Exhibition in London were the envy of our gardeners and orchardists.

In the writer's opinion the very best dessert fruit is that grown upon wall and espalier trees, and as it will only remunerate the lady fruit farmer to grow the best, and nothing but the best, a certain proportion of trained trees will be highly advisable.

Wall trees are usually secured by means of nails and strips of medicated shred, but, as nails rust and shreds perish, it is far more workmanlike to make use of lengths of galvanised wire to which the wood of the trees may be fastened with wide bast. Here, again, the French fruit farmer has left his mark, for the appliance used for holding the lengths of wire to the wall is called a raidisseur, and there should be one at either end of the wall, with eyelets fastened to the wall at intervals to catch up any possible slackness.

How to secure raspberry canes to galvanised wire, strained on iron uprights. This is an excellent way of training the canes

The cost of the raidisseur, with staple complete, works out at about 4s. per dozen, and with its aid wire can be strained up to a sufficient degree of tightness. The eyelets for the support of the wire in the centre will not cost more than 1s. per dozen.

Raidisseurs are also sold for attaching to plain uprights of iron or wood where it is required to put up fencing for the training of espaliers or cordons; they are less expensive than those with staples, costing only about 3s. per dozen. Strong uprights in iron—draught bars they are called technically—cost but a few pence a-piece, the actual price depending upon height.

As for the wire itself, it is sold by the cwt., 7-ply wire containing over 300 yards to the cwt. costing 25s., though a slighter wire would

serve the purpose with raspberries, blackberries, and loganberries. In the case of these latter fruits, the wire need not be strained very tightly, and raidisseurs are not necessary, it being sufficient to hold the wire in place only after hand tightening, with draught bars at intervals of eight or ten feet.

Pruning is, without a doubt, one of the fine arts. Efficient pruning will positively make an orchard, but incompetent hands will mar every tree hopelessly.

Briefly, the art of pruning is to admit plenty of light and air to all parts of the tree; to prevent one branch from crossing another to the detriment of both; to encourage the formation of fruit buds by shortening wood of new season's growth, and to preserve a goodly shape and habit to the tree.

There are two classes of pruning—one far lighter and less important than the other. The winter pruning, which may commence in late October and continue till February, except when the weather is frosty, is the more serious of the two, and the summer shortening-back consists largely of pinching-out between finger and thumb of the rank growth of the year so that fruit-bearing wood may be ensured.

How to Prune

For winter pruning a keyhole saw is required; this is a slender, tapering tool, costing about 1s 6d. at an ironmonger's shop. A sharp pruning-knife, costing 1s., is also necessary. The majority of amateurs use a pair of secateurs (another loan from our French cousins), but this tool, though delightfully simple in use, is very apt to bruise the bark of young wood, and a good knife, frequently whetted on a rubbing stone, is preferable.

Obviously, it is a very simple matter to overprune, and a frequent error of judgment is to shorten up every particle of young wood to two-thirds of its growth; the only result of this treatment is a mass of feathery shoots that are of no use at all, and an encumbrance to the tree.

To a great extent every tree is a law unto itself, but, generally speaking, the less standards and half-standards are pruned, the better, so long as each branch has its proportion of light and air, and there is no overcrowding. In the case of pyramids, all weak, ingrowing shoots must be removed, and points that are too densely wooded must be relieved. The greater portion of the lengthy new shoots should be shortened, but the shape of the tree must be studied.

With espaliers and cordons, the leaders—*viz*, the ends of the main branches—must be allowed to grow unchecked, provided they are not too rampant in habit, but the side shoots must be pinched back rigorously, so that the fruit spurs so much desired may form.

When pruning, always cut back to an eye or bud that faces outwards. If you cut to a bud on the side of a branch facing the centre of the tree, the shoot from that bud will grow inwards. A little experience will soon teach the fruit farmer to distinguish between the leaf and fruit buds, the latter being longer in shape.

In the case of gooseberry bushes, the object should be to cut the bush so that it may resemble an inverted umbrella. Old, gnarled wood may be removed, and every attention paid to the fresh young growth. Red and white currant bushes should have new wood considerably shortened; black-currant bushes, which are of a different habit, require old, spent wood to be removed.

Standard cherries require but little pruning. In the case of raspberries, the old wood should be cut out directly fruit has been gathered, and the new growth should be secured, whilst if there are more stems or canes to a stool than appear reasonable, the weakest should be cut away. In the United States, where raspberries are often very large, only three or four fruiting canes are allowed to the stool, and these are kept short.

Root-pruning is practised on trees that are making too much wood without a corresponding crop. It is a serious matter, and, if performed negligently, will upset the balance of sap and check the tree. To root-prune, experiment on one side of the tree only the first season, and be guided by results for future operations. First dig down to the roots with a spade, and then, with a sharp saw, cut out a section of one of the main tap roots. Place in the hole a little mortar rubble, and then fill in. Root-pruning is a dangerous remedy in inexperienced hands.

When pruning apples, shorten straggling new wood on bush trees to two-thirds of its length. Efficient pruning will make an orchard, but careless work will ruin it

Many growers are apt to underrate the importance of moving fruit-trees whilst they are in a young state, and consequently capable of removal. The moving of a tree ensures the breaking of the tap-root and the free formation of bushy, fibrous, fruit-bearing roots In the case of a nursery section attaching to a fruit farm, the transplantation of maiden trees is vital to their future welfare.

Whether it be in pruning, root-pruning, or transplanting, care must be exercised. A tree is more likely to be unproductive from a too-ready use of the knife than from neglect, and though fine, large fruit can only be obtained by hard pruning, quantity must be considered, and it is no use cutting off one's nose to spite one's face.

Be reasonable with the pruning-knife, and all will be well.

Fruit It Pays to Grow

CHERRIES—(See also page 3447, Vol. 5).

Good standard cherries may be purchased for 18s. per dozen, half-standards at 15s. per dozen. Dwarf-trained trees would cost half a crown a-piece, and cordons one shilling each.

The following is a selection of the best varieties

Bigarreau (Kentish)—A large cherry, good bearer, and mid-season.

Black Heart—Mid-season; one of the old favourites.

Early Rivers—Black, very large, early, and rich.

May Duke—Large, juicy cherry ; a favourite at market.

Morello—The large, late, cooking cherry.

White Heart—Yellowish white, mid-season.

Generally speaking, the cherry-tree is wonderfully free from disease, and the chief troubles to guard against are gumming and canker. Gumming is the emission of glutinous, sappy matter from the trunk, and it is usually caused by too heavy a pruning. Canker invariably comes from soil troubles ; a layer of unwholesome clay will cause it, so will rank growth, due to the presence of too much manure and a deficiency in lime.

When packing cherries for market, they should never be put up in very large baskets or the fruit at the top will crush that at the bottom. The foreign cherries with which our markets are flooded in the early summer are invariably packed in wooden boxes not more than three inches in height, but our home-grown produce finds its way to Covent Garden in half-bushel baskets, or "sieves," as they are technically called. Large, showy fruit cannot be packed too carefully.

BEAUTIFUL FLOWERING SHRUBS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Garden Pictures—Arrangement of the Shrubbery—A Definite Colour Scheme—Pale-tinted Shrubs—Winter and Spring Bloomers

THE arrangement of colour schemes in the flower-garden is too often entirely associated with herbaceous borders and formal bedding out, to the neglect of charming effects which can be obtained in a beautiful shrubbery.

In the present article it is proposed to deal with flowering shrubs especially from this point of view, and to outline a colour scheme which could be carried out in full, or partially adapted, by possessors of a shrubbery, without the aid of any other feature

Evergreens

Evergreens will be planted in the shrubbery, but they should be limited severely to the best sorts, and be introduced chiefly as background and edging subjects. Variegated sorts of the Elephant's Tooth and other ivies should be used, with osmanthus, holly, and certain species of box. Skimmia will give a touch of brightness with its red berries, and dwarf berberis contribute a pretty yellow where required. In shady situations the North American heath wort (bryanthus) can be grown, and some of the charming St. John's Worts, of which hypericum calycinum is perhaps the most attractive for undergrowth, bearing bright yellow flowers which make one think of little imprisoned suns. In the winter, too, the berries of the creeping gaultheria and periwinkle should also be allowed to contribute their quota. To accentuate the corners of a shrubbery in a particularly charming fashion, creeping roses may be pegged down, or the Chinese rose with its charming flowers be planted ; or, again, a white or purple clematis may be raised on a pole

Arrangement of the Shrubbery

Supposing the shrubbery to be of considerable size, a number of colours can be admitted ; but if space be restricted, it is far better to restrict the colours and quantities, and grow a few specimens where they can be well seen, than to attempt to crowd both colours and shrubs into an insufficient space. It is very delightful to have a shrubbery for every season of the year, but where this cannot be done one can try to arrange that the colour of a given shrub shall be repeated by its near neighbour later in the season, in order that the general scheme shall be sustained. The ground, where advisable, can be lowered and heightened, if this is necessary in order to show certain shrubs to the best advantage. Instructions as to the preparation of the soil, and the planting and care of the shrubs, will be given in a subsequent article.

A Definite Colour Scheme

Supposing the shrubbery to start at one end with white or cream-coloured shrubs,

such as viburnum or deutzia, these should be followed by a pale pink weigela or an early mauve rhododendron or azalea, merging again into white, and leading on to pink rhododendrons, the group gradually shading from the exquisite tint of rhododendron Pink Pearl to that of Lady Eleanor Cathcart or Helen Waterer, returning to creamy white again in a mass of kalmias planted next to them. If possible, some shrubs should be planted with these, which will repeat their colours later in the year.

Next to the white-flowered subjects, yellow will naturally be introduced, first the paler and then the stronger shades, with possibly an introduction of apricot azaleas or buddleia globosa in the middle, shading off as before to cream and white. Some restraint will be necessary in the number of white shrubs used, for it will be found that a small cluster of deutzia, or a single pearl bush, will serve to lighten up most successfully a much larger background of dark leaved shrubs, or make a foil to a much larger mass of bright-flowered subjects.

The white-flowered trees placed last in the scheme may very well be followed by mauve and light blue, and here it is that lilacs will reign supreme. Hybridists have brought the lilac to a wonderful perfection, both as regards colour, scent, and form Such shrubs as piptanthus, mock orange, and the American Allspice should be planted in combination with the more delicate shades of mauve and blue; while the stronger yellows will be required to show up the colder tints Such shades of yellow are seen in golden ribes, or the Jews' Mallow, or, earlier in the year, in the attractive pea-shaped flowers of caragana. The mauve and lilac colours should be succeeded by a strong note of purple in the scheme, and though this is not easy to manage, it can be supplied by obtaining one or more of the darkest-flowered lilac-trees, and planting zanthoriza apiifolia to bloom with it. These flower simultaneously, and may be succeeded by the pretty violet flowers of diosta juncea, which belongs to the verbena family, and one or more specimens of the Judas-tree. New Zealand veronicas, too, are charming where hardy enough to grow, and the vetch-like flowers of hedysarum, and those of the June-flowering astragalus, with grey-green foliage. In autumn the perowskia, which bears lavender-like flowers, can follow the above, and mauve hibiscus will also help to sustain the effect of this colouring throughout the season.

Some more white and yellow-flowered shrubs will be needed to meet the eye, and these may be sought among the shrubbery varieties of spiræ, viburnums, and the cytisus family. Viburnum plicatum bears its flat, hydrangea-like flowers in June, and forms a pleasing variation from the older-fashioned and albeit beautiful viburnum opulus, or guelder rose. Shrubs with glaucous foliage should be introduced among the yellow and white flowers, the artemesia tridentata and Jamesia being among them, the latter making an excellent subject for the front of a border, being low in growth. Strength and relief in colouring will be given by some of the better evergreens, which should be grouped here and there towards the centre of the bed. A special feature may be made of distinctive flowering shrubs whose leaves are evergreen in winter. Olearia hastii, pieris floribunda, ruscus, santolina, rosemary, laurestinus, heaths and rhododendrons, ivies, Adam's needle (yucca), the fire thorn, holly, and pernettya mucronata are all interesting in leaf or berry

Viburnun plicatum, a beautiful white-flowering plant which is an ornament to the shrubbery in June, when its hydrangea-like blossoms are at their best [Copyright] [Veitch & Sons

Varieties of broom will make the shrubbery beautiful in the early part of the year. The colours of these shrubs are both rich and delicate. Spring is indeed the time par excellence for flowering shrubs, and in few other sections of flowers can so much colour at that time be obtained. Indeed, their season may be said to begin in winter, with the low-toned colouring of witch hazel and garrya elliptica, the golden sprays of winter jasmine and corylopsis, the rosy blossoms of the Japan quince, and the pink of almonds or double-flowered peaches.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

PRESERVED MAIDENHAIR FERN

By MURIEL G. NEWMAN

A Simple Means of Preserving Maidenhair Fern for Winter Use—Adapted for Beautiful and Original Purposes—Fairy-like Table-centres of Fern, Mist, and Dewdrops—Filmy, Sparkling Lamp-shades—Dainty Suggestions for Afternoon Tea-trays—Fire-screens, etc.

MOST people admire and like to have maidenhair fern with the flowers for table decorations and other uses, but, unfortunately, it is always a costly luxury during the winter months, because it is then scarce and expensive.

By an exceedingly simple process, however, which involves very little trouble and no expense whatever, it may, at the most plentiful season, be preserved for use throughout the year.

Cut a quantity of the delicately beautiful fronds when they are at their best, place a sheet of thick blotting-paper on the table, lay the sprays on this, face downwards, place a sheet of paper over them, and with a heated flat iron (but not so hot as to turn the fern brown) well press the fern, and also the stem, on the back. The heat of the iron will thus bring out all moisture, which will be absorbed by the blotting-paper, without in any way spoiling the appearance of the fern. And when used it would be difficult to detect from the fern in its natural state.

A spray of maidenhair fern which has been preserved by ironing it between sheets of thick blotting paper

A quantity is here shown in the illustration which has been preserved by ironing.

The fern in this condition can be adapted for use in many beautiful and original ways.

A table-centre of double tulle or beaded chiffon, with pieces of fern veiled between the material, is a fairy-like arrangement suggestive of fern, mist, and dewdrops, and is particularly effective.

A bunch of preserved maidenhair fern The colour and natural appearance of the fronds are in no way injured by the process

About three-quarters to a yard of the tulle or chiffon is required, and, working upon a white cloth or piece of white paper, so that the effect can be readily seen, have at hand several sprays in varying sizes of the preserved fern Fold the chiffon or tulle once to the desired size, and arrange the sprays between the double material in the way that appears most graceful Having obtained the best effect possible, the sprays may then be kept in position with narrow bébé ribbon in white or colour A pretty shade of green, to tone with the fern, looks as well as anything, as it will harmonise with any flowers that may be on the table Thread the ribbon through the double material upon either side of the stem, and tie in small bows upon the outside.

A lace of very fine Valenciennes of blonde make is a suitable edging to the table-centre, or a ribbon edging to match the bows would look well

If it is preferred not to have the bows of ribbon, the fern could be fastened to the material with a few stitches

The best result is obtained by putting the centre, when required for use, in place upon the table, and instead of leaving flat in the usual way, raise it lightly round the flower vases; the effect being that of the ferns resting upon an almost invisible support, while the veiling gives the effect of a cobweb, which one so often sees veiling the ferns in the woods.

These table-centres are most particularly dainty for use in winter-time, when ferns and such fragile things are not easily to be obtained; and, more than anything else in the way of a centre, they bring into harmony the flower decorations

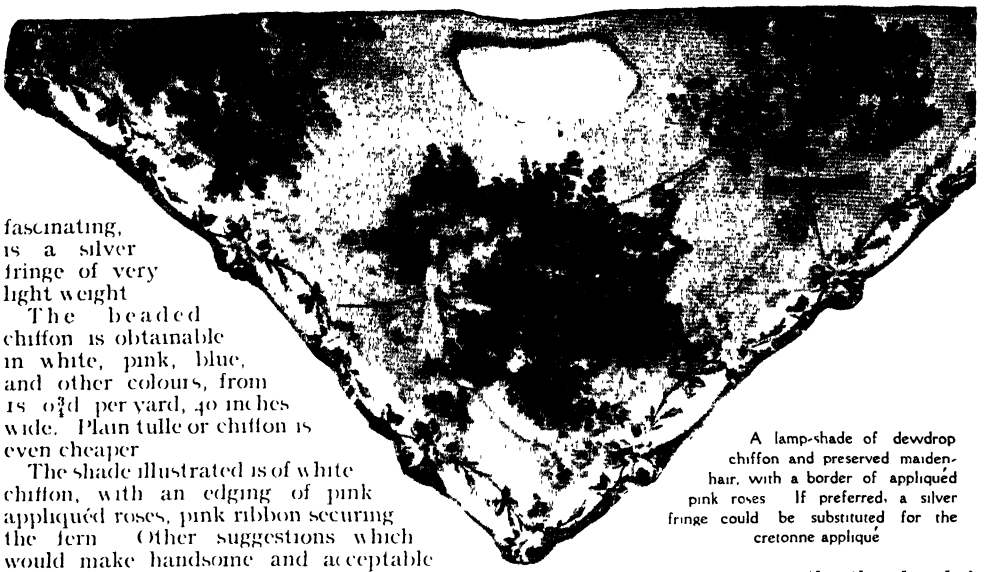
In winter a table decoration scheme of lilies of the valley, violets, and maidenhair fern (preserved), with a centre as described, having green ribbons, or another of Roman hyacinths and pink tulips and fern, when pink ribbons would be used and candle-shades to match, would be as charming an effect as could be devised.

If it is desired to make a lamp-shade, five-eighths of the double-width material would be required, and then cut to the exact square. The beaded chiffon would preferably be the more effective for a shade, as the light sparkling upon the dewdrop-veiled fern has a beauty of its own, apart from anything else.

Having prepared the square of chiffon, cut a small hole in the centre about four inches in diameter, as described for the handkerchief shade illustrated on page 2680, Vol 4, of EVERY WOMAN'S ENCYCLOPÆDIA

Then place it flat upon the table, and proceed to arrange and secure the fern to the best advantage, either with small bows of bébé ribbon or a coloured jewel sewn on the stem about the middle An original and dainty finish for the edging is made by an appliqué border of small pink roses, with ribbon and foliage cut from cretonne, of which sufficient would be required to give two and a quarter yards of bordering Or a more usual finish, but not quite so

A table-centre made of two thicknesses of dewdrop chiffon edged with fine lace, between which are sprays of preserved maidenhair, tied with bows of pale green b'te ribbon



A lamp-shade of dewdrop chiffon and preserved maidenhair, with a border of appliquéd pink roses If preferred, a silver fringe could be substituted for the cretonne appliqué

fascinating, is a silver fringe of very light weight

The beaded chiffon is obtainable in white, pink, blue, and other colours, from 1s 0½d per yard, 40 inches wide. Plain tulle or chiffon is even cheaper

The shade illustrated is of white chiffon, with an edging of pink appliquéd roses, pink ribbon securing the fern Other suggestions which would make handsome and acceptable gifts are an afternoon tea-tray, which has the chiffon and fern inserted, and is then protected by glass A fire or window screen or a photograph frame could all be made up with the protection of glass

The fern thus preserved could also be used without chiffon for candle-shades by sticking the fronds on to shades of parchment with photograph paste, or with the beaded chiffon in exactly the same way, in miniature, as the lamp-shade, a wire frame of a very simple make being necessary for either a lamp or candle shade

The fern when used in any of these ways is practically everlasting, and will remain the same colour as when preserved.

STENCILLED FANCY-WORK

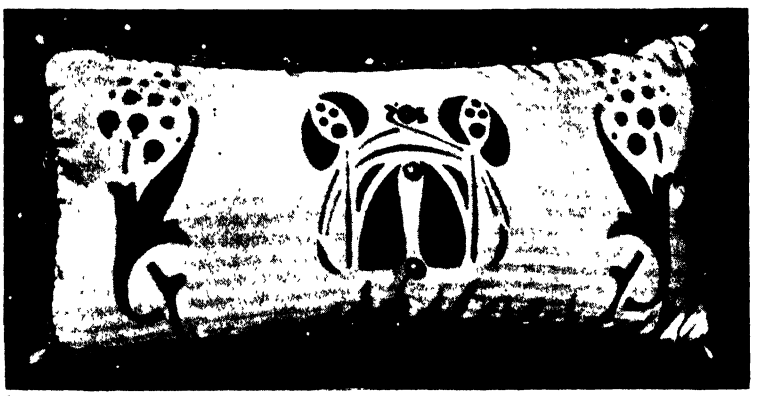
By A. M. NADIN

A Simple Handicraft for Busy People—Materials Needed for the Work—A Hanging Holder for Photographs—Stencilled Sachets—A Pretty Pocket—Some Further Suggestions.

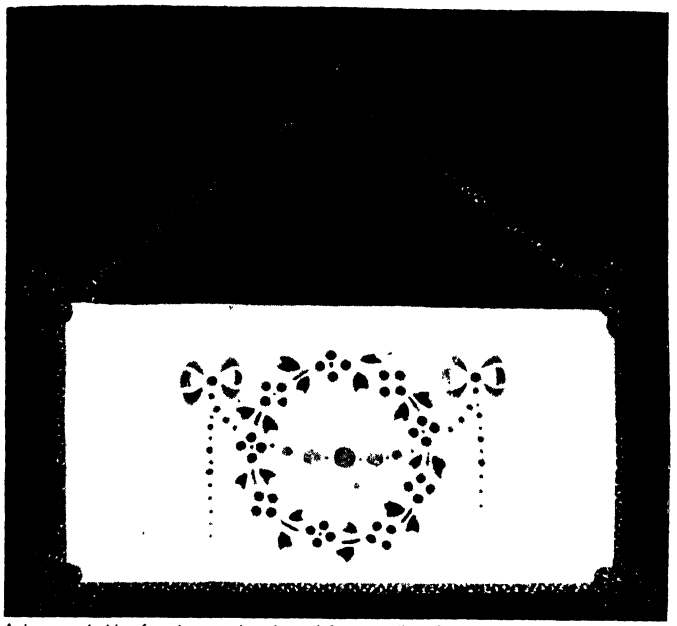
STENCILLING is now so universally adopted as a method of decorating household and ornamental articles that there is practically no limit to its sphere of usefulness

The simple "repeat" designs and flat schemes of subdued colouring characteristic of this handicraft are restful to the eye, and form a pleasant change from more elaborate devices The work, too, is extremely easy, and can be applied successfully to small objects as well as to large and important draperies and wall surfaces

Cut stencil-plates, either of cartridge paper or metal, are readily obtainable in various sizes, and with care can be used again and again (see page 1121, Vol 2) Proper stencil brushes and ordinary oil paints are used, a separate brush being reserved for each colour. Very little, if any, medium or oil should be mixed with the paint, which must be used thinly and dabbed on firmly and evenly until a perfectly smooth surface is obtained If, however, the worker does not care to spend time over this, she can have



A stencilled pincushion that can be fashioned from an odd piece of silk or satin or of ribbon of good quality



A hanging holder for photographs, devised from cardboard, covered inside and out with Harris linen and stencilled with a simple design on the front

her materials stencilled by lady artists who make a speciality of the craft

Quite small remnants of material can be utilised, and these, when decorated, make up into charming bags, wall-pockets, photograph frames, book-covers, and numberless other acceptable trifles When sending a selection of pieces to be stencilled, it is as well to mention for what purpose each particular one is intended The artist will then use her discretion as to the choice of designs, and will be careful to place them in appropriate positions, an important matter when it comes to the making up Tiny designs are stencilled from one shilling the dozen, and quite large ones can be done for the small sum of sixpence each, so the expense is not great.

A Photograph Holder

For the photos that are so apt to accumulate in rooms, and for which it seems impossible to provide enough frames, it is advisable to make one of the new hanging holders that so ably supply a long-felt want Two pieces of cardboard are necessary for this, about fourteen inches long by four inches wide These are padded and covered with material, one piece of which has been previously decorated to form the front of the pocket. When lined, the two pieces must be joined together along the lower edge and sides, leaving the top open, in which to slip photographs. A cord of contrasting colour is then sewn on, and a hanger added, completing a most handy receptacle. The one illustrated is covered inside and out with pale blue Harris linen The stencilled wreath and ribbons are in dull green, red, and dark blue, a colour repeated in the cord outlining the whole

Somewhat similar is the wall-pocket, measuring six and a half inches square, that was contrived from a scrap of delicate mauve satin, stencilled with a spray of wistaria. In this case, however, the sides were left open, being just caught together at the top with silver cord The front is trimmed with tinselled galon

For dainty handkerchiefs a small sachet is indispensable One mounted on stiff cardboard, slightly wadded, and covered with satin, is a pleasant change from the old-fashioned "cushiony" variety One in lavender satin, lined with pale green silk, is very fresh-looking, and is made to open like a book, the handkerchiefs being held in place by lavender ribbons The tints of purple and green shown in the motif are also carried out in the fancy edging bordering the sachet

A Fancy Pocket

It is the day of the fancy pocket, and here we have a neat little specimen in pale pink satin, lined with white, bearing a stencilled

A wall-pocket of mauve satin, stencilled with a design of wistaria. The sides are caught together with silver cord and the edging is of tinselled galon

A stencilled bag in pink satin, lined with white and drawn up with gold cords. The pendent ornaments are also of pink satin and loops of green

rose as sole decoration. The pendent ornaments are made of pink satin gathered into tiny flowers, with hanging centres of red and gold beads and loops of metallic green. Gold cords, run through small white bone rings, complete the modish little bag.

Some Further Ideas

A fan-shaped needle-book with scattered violets stencilled on the covers, which are outlined with silver cord, is a novel and pretty fancy, while "slip-on" covers of miniature size are always welcome to cover the numerous booklets that litter our writing-tables. Made in one piece, on a cardboard foundation, these need but a single flower or conventional device for their embellishment.

Stencilled pincushions of various shapes are soon evolved from scraps of silk or satin. Odd lengths of ribbon, decorated with a "repeat" design, may be utilised with excellent result for the long, narrow cushions always so popular.

Stencilled dress accessories are enjoying an astonishing vogue just now. Some very beautiful, iridescent colours have been introduced for these and other decorative purposes, and bid fair to become an immense success.

Bands of stencilling on satin an inch and a half wide make very effective belts, and frequently serve to add a vivid note of colour to a neutral-tinted gown. Small, square, stencilled motifs, too, may be joined together by lacing, to form artistic waist-belts. These are sometimes touched up with embroidery silks, the outlines being usually carried out in black.

Large buttons can also be covered with scraps of material to match, previously stencilled with tiny designs.

The gauze and chiffon scarves that form such essential adjuncts to evening dress have delicate floral designs depicted upon their floating ends, all carried out by means of this ever-useful handicraft.

Pinafores and Overalls

Serviceable painting aprons and overalls have deep patterns encircling the opening at the neck, with the same repeated as a border round the hem. One showing dull red, conventional roses on a greenish ground is well deserving of notice. Another excellent example is decorated with bands of purple pansies on a pale mauve ground. Harris linen or casement cloth are the materials of which these are generally fashioned, and, of course, washable colours alone are used.

It is said that the iridescent colours previously mentioned will emerge triumphantly from the ordeal by laundry, a fact which is likely to add greatly to their popularity, and ensure for them a long period of success.

None must hesitate to attempt the art of stencilling at home, for, with a very modest outfit, and with little or no artistic training, it is quite possible to achieve work that will prove both decorative and valuable. Of course, as in all work worth doing, artistic taste and neatness of execution and finish are essential for any real success.

A fan-shaped needle-case stencilled with scattered violets and edged with silver cord

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats : Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

FANCY PIGEONS AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds ; Judge at the Grand International Show, Crystal Palace ; Member Société d'Aviculture Française ; Vice President Poultry Club ; Hon. Sec. Yokohama Club ; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

MAGPIES AND NUNS

The Magpie Pigeon a Charming Pet—Description of the Bird—A Bath for Pigeons—The Nun Pigeon, and How it Obtained its Name—The Points of a Good Specimen—The Prices of these Birds—How to Buy Pigeons

THE magpie pigeon is one of the many varieties of fancy pigeons known as German Toys

It is now a very popular variety, and bred by quite a large number of pigeon fanciers in all parts of the United Kingdom, as well as on the Continent.

The name of the breed is no doubt derived from its similarity of colour and marking to the magpie (*Pica rustica*) ; the brilliant sheen on the black parts of its plumage reminding us of the lustrous colour on the wild magpie of our woods

Besides the black-and-white variety, known as blacks, there are reds, yellows, blues, silvers and duns, all possessing white feathers on the same part of the body as the black-and-white variety. Their markings are identical, save that the black feathers are replaced either by red or yellow, etc.

The black-and-white variety is by far the most popular, and is generally considered the most beautiful. A flock of black-and-white magpie pigeons makes an ornamental addition to any country house, especially if the birds have their liberty

In shape the magpie pigeon has greatly altered of late years, being bred longer in head and neck and slimmer in body

Magpies are a very good species of bird to keep as pets, especially for those who have not very much spare time, as they are of a hardy constitution, full of life and energy, and keep themselves very neat and clean They are also good parents, being careful and attentive to their young ones, so that their owner has no trouble with the rearing of the youngsters. For this reason magpies are very often used as "feeders," or foster-parents, to rear the young of some of the short-beaked varieties.

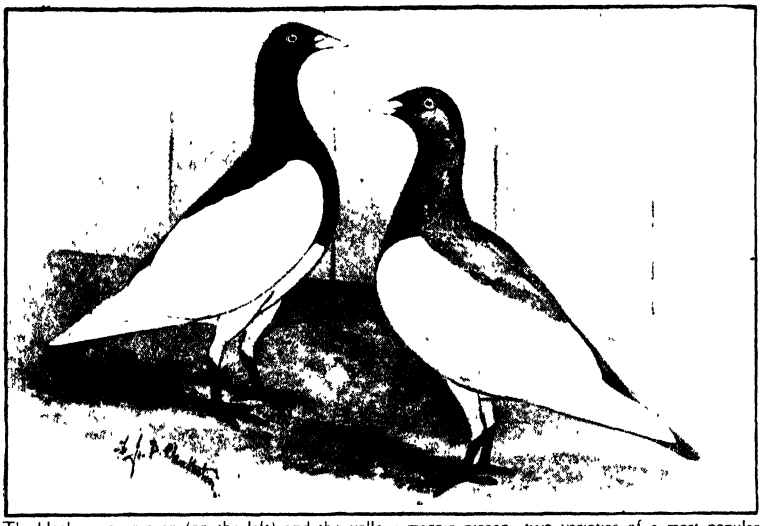
A large pan or metal tray, about six or seven inches deep, filled each morning with clean water, makes a capital bath for these birds. They will thoroughly enjoy a bath, and it will be the means of keeping them clean and healthy.

The magpie should be a very small and stylish pigeon, having a racy appearance, free from any coarseness. The beak should be pinky white and free from any black streaks.

The plumage of the head, neck, breast, back, saddle, and tail should be black—or coloured in the reds, yellows, etc.—and the remainder of the plumage a pure snowy white. The colour on the breast should finish with a sharp, clean-cut line extending from side to side, and be free from any breaks or unevenness.

The saddle marking should also be clearly cut and equal on both shoulders, of a V-shape form.

The marking throughout should be very clean, sharp, and even.



The black magpie pigeon (on the left) and the yellow magpie pigeon, two varieties of a most popular breed These birds are hardy and make excellent pets

The flights and tail should be fairly long and neat, the former being narrow, and carried close and compact

The head and neck should be long and narrow, technically described as snaky , the eye white or pearl, with a neat eye cere, or rim, of a bright red colour, fine in texture ; thighs, legs, and feet long and thin, the two last of a bright red colour and neat appearance

The faults usually met with in magpie pigeons are black or stained beaks, heads thick in front and flat on top, with a break in the curve formed by the head and beak , unevenness at the edges of the breast and saddle marking, bad colour of eyes, pale eye-cere, and black feathers on those parts which should be pure white

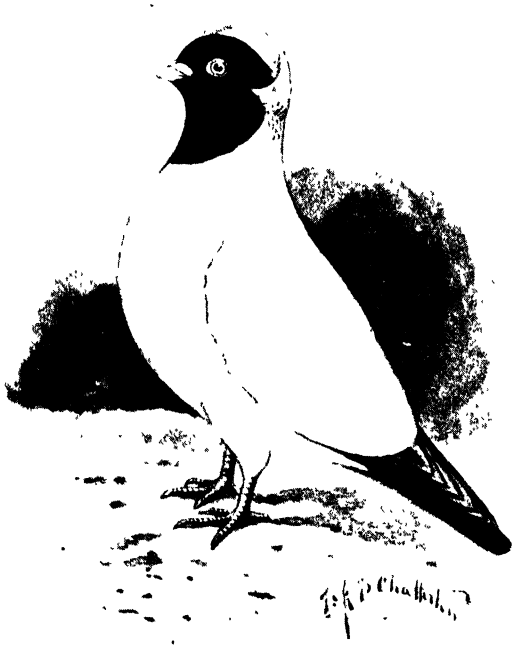
The nun pigeon is also a very neat looking bird which claims quite a large number of admirers These pigeons are of a hardy constitution, and do not need any special care during winter-time They are therefore favourites with many who keep pigeons as pets

There are three varieties of the nun pigeon, blacks, reds, and yellows, and all are marked in the same manner

These pigeons are supposed to have received their name from the head of the black-and-white variety having the appearance of being covered with a black veil It is supposed that they originally came from Holland or Germany, but they have been bred in this country for many years. Like the magpie pigeon, they are often classed amongst the German Toys

A good specimen bird should be of medium size The head should have a round appearance and be of fair breadth, the feathers being of a pure black ; and the beak should also be black. The curved feathers which stand away from the head should be pure white, and are known as the shell, or hood This is a very important point in a good nun, and should be as large and as even in shape as possible The shape of the hood should be a perfect crescent, commencing at one side of the head at the back of the eye, and continuing round the back of the head to the same position on the other side These feathers should be nicely curved, giving the hood the appearance of a shell The hood must stand away from the head, and not come over the head like the hood of a Jacobin pigeon

The black marking under the throat and down the neck is called the bib-marking This should be sharp and distinct, and of a complete curve, coming up equally on each side to the end of the hood



A black-and-white nun pigeon This variety derives its name from a fancied resemblance of its markings to the dress of a nun Regularity of marking is, therefore, an important point

It is no easy matter to breed birds with perfect hoods and good, clean-cut bibs; but it is a fascinating hobby, for a really good bird is very pretty, and well repays the fancier for any trouble spent in its production.

The eye should be white or pearl, surrounded by a neat eye-cere of fine texture.

Another difficulty of the breeder is to get all the flight feathers black. Some birds have six black flight feathers on each wing, and some eight or nine Others will be found to have five or six on one wing, and eight or nine on the other wing This does not look well. What is desired is ten black flights in each wing Failing this, an equal number of black feathers in each wing.

It is important in breeding nuns to be sure that one of the birds has a good number of black flight feathers, otherwise, if two birds both short of black flight feathers are mated together, their progeny will, no doubt, fail even more than their parents in this point

Before buying any of these birds, it is advisable to handle them to see if any foul, or incorrect, feathers have been removed. This is sometimes done by unscrupulous persons, but can easily be detected by opening out each wing and counting the flight feathers.

Good black magpie pigeons command very high prices, but nice stock birds can be obtained from about a guinea a pair, and coloured ones for about the same price.

Nuns can be bought from about eighteen shillings a pair. The most satisfactory way is to purchase them from a fancier who makes a specialty of the breed.

THE COLLIE

By E. D. FARRAR, Breeder and Exhibitor

Man's Oldest Animal Friend—A Sagacious Puppy—The Various Kinds of Collies—What a Good Collie Should Look Like—An Unmerited Reproach—Character of the Collie—Collies that have Cost Four Figures—Some Famous Collies

ONE of the earliest duties of the dog has been to help man with his flocks and herds So the dog which at present represents man's old ally is one that merits much honour

The modern sheepdog, under his various guises of rough-coated collie, smooth collie, old English sheepdog, or bobtailed collie, Scotch bearded collie, and even the diminutive but hardy and clever Shetland sheepdog, is the worthy representative of one of the most ancient, most useful, and certainly most intelligent of the dog race His assistance, moreover, is not confined to the work of sheep-driving and collecting, he is equally useful to the herdsman, especially if of the old English sheepdog, or "bobtail," species.

True, he is bred chiefly nowadays for the show bench, and is esteemed for personal qualities that his ancestors reckoned nothing of compared with skill in their work Nevertheless, there is no reason to suppose that a pure-bred collie cannot fulfil the natural duties of the sheepdog, if trained for the purpose

Mr. Aubrey Hopwood, the well-known breeder, relates a story that proves the truth of this assertion. A "bobtail," or old English sheepdog, puppy of famous winning strain, was given away to a dairy farmer, as, owing to a physical defect, he could not be shown He was, while still a pup, given charge of a small herd of cows, and in a short time was able to go out, collect the animals, and then drive each one into her own special stall He never allowed any change of place, and when his charges were safely housed, would sit on guard by them till relieved.

To the public the best-known and most admired variety of the clan is the rough-haired collie, particularly of the sable-and-white sort His majestic yet refined beauty, and stately yet kindly demeanour appeal to even the "undoggy" His smooth brother, who has no kindly coat to hide any faults of contour, is far behind him in favour, while the shaggy abundance, with its consequent grooming, of the bobtail's covering deter many from buying one of the most sagacious and noble-minded dogs we have The tiny Shetlander is as yet too rarely seen in this country to be reckoned with apart As far as his general type and size are concerned, it is merely necessary to say that he should be as exact a copy in miniature as possible of the rough-coated collie.

To confine ourselves therefore to the collie pure and simple There are two chief varieties, classified, according to coat, as rough or smooth, though a third can be included if we reckon the curious blue merle, or "marbled" dogs, rough and smooth, since classes are provided for them Merles are most commonly found in the smooth variety They are distinguished by having one or both eyes china blue in colour.

It is not generally known that a collie can be used as a sporting dog as well as a herd dog. Indeed, his all-round qualities are so excellent that Major Richardson has found them the best breed for training for ambulance work in time of war.

The points of a perfect collie may be shortly summarised as follows:

Skull: flat, tapering towards the eyes, with only a slight depression at the top. The cheeks should not be prominent, nor

should the muzzle be snipy, though of fair length, and tapering towards the nose, which should be black

The mouth should contain sound, large, and level teeth, and the jaws should be clean-cut and strong.

Eyes are most important, as giving the correct expression They should be medium sized, set rather obliquely, full of alertness and intelligence, yet not fierce. "Wise" is a good term to describe their appearance.

Ears should be small, set on the top of the head, not at the side, thrown back in repose, but when alert, carried half erect, with the tips slightly drooping.

Neck should be powerful, fairly long, and somewhat arched

Legs: the fore legs should be straight and muscular, neither in nor out at elbows The hind legs also should be muscular. The

A beautiful prize-winning collie, "Woodmansterne Sylvia." A thousand pounds has often been paid for a famous dog of this handsome and intelligent breed. The sable-and-white variety is, perhaps, most popular

Photos, Sport and General

feet should be oval in shape, with well-padded soles and nicely arched toes The hind feet are less arched than the front ones.

Tail, which should be fairly long, should be carried low with a slight upward "swirl" at the end. When excited it is raised, but not curled over the back.

Coat should be very dense, and double—that is, soft underneath, with a harsh outer coat. It should be abundant in mane and frill, but the face and tips of the ears should be smooth The fore legs should be well feathered, also the hind legs above the hocks, but less so below. Colour is immaterial, though sable-and-white is perhaps the most popular

General Appearance: that of a lithe, active dog, racy rather than cloddy, a type of activity, grace, strength, and intelligence. In height, dogs should be from 22 to 24 inches at shoulder, and bitches from 20 to 22 inches.

The smooths differ only in the one point of coat, which, though hard and dense, should be quite smooth.

Character

The collie is sometimes stigmatised as treacherous This is a libel He is certainly highly sensitive and nervous, and, if irritated or alarmed, is apt to snap, from sheer nervousness But, treated properly, and brought up in the country rather than in a large town, he is indeed a canine gentleman. His manners are exquisite and his intelligence only equalled by his devotion. He should be trained early to leave sheep alone, unless required as a worker Otherwise, his education may run on the usual lines. For sagacity he is unrivalled

Prices

As in most large breeds, prices are absurdly low when the cost of rearing is considered A five-pound note will purchase a nice pup of a few months old, though *not* "a certain winner" When the breed enjoyed its "doggish day," huge prices were realised for the best sable-and-white and tricoloured specimens. Mr Megson paid £530 for Metchley Wonder, and £1,600 to the well-known Mr Stretch for the great Ormskirk Emerald, truly the most popular of his race, and £1,000 for Southport Perfection, whom he considered the ideal collie Squire of Tytton went to America (where go most good dogs before their death) for £1,250. Amongst other collies of fame are Champions Wishaw Leader, Anfield Model, Sappho of Tytton, Parbold Piccolo, and Woodmansterne Tartan. The names of breeders of good collies are legion, amongst them being the Rev Hans F. Hamilton, two of whose dogs were sold for four figures, Mr. Tom Stretch, Mr. Megson, Mr. Tait, Mr. Hugo Ainscough, and amongst the fanciers of the smooths should be mentioned Lady Alexander, Mr. Clegg, and Mr. Wallace.

The pretty little Shetlander is at present new to the "fancy," and his chief supporters are Lady Marjorie Gordon, the Countess of Aberdeen, Mr. Loggie, and Mr. Donald Hunter.

WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

THE CHARM OF THE SASH

By EDITH NEPEAN

An Essentially Feminine Addition to a Dress—When and How a Sash Should be Worn—An Embroidered Sash for Evening Wear—Ways in Which it May be Arranged—Rose and Forget-me-not Design—A Sash for a Velvet Gown—Suggestions for Sashes for Children's Frocks

THE elegant simplicity of a sash seems to conjure up a vision of the ideal woman, the word is so distinctly feminine. In spite of many arguments to the contrary, after all, it is the trait of womanliness that is most to be admired in the fair sex.

For many generations women both of the East and West have loved a sash. The piquant Japanese maiden in her gay, silk embroidered kimono makes a bewitching figure in her sash with its picturesque butterfly bow. We glance at some of the old masterpieces, and realise that many of the famous belles of a bygone day fully appreciated the fascination of that vivid touch of colour around their slender waists.

A sash does accentuate beautiful lines, but, frankly, a sash, pure and simple, should never be worn by those who desire to hide unattractive points.

A sash end embroidered in a floral design, finished with a fringe of sequins and silver beads

A sash, in its way, is a glory—a beautiful silky fabric, which caresses the figure But it is not kind to the woman who is clumsily built, unless cunningly raised upwards, when it is not so severe towards unshapely contours

Worn in its graceful simplicity around the waist, with a bow or loops behind, a sash requires care in adjustment, and then it will suit the majority of women to perfection.

There are so many ways of wearing a sash that at times it almost loses its individuality. Sometimes twisted around the waist, the sash is drawn through a buckle of dull gold, or through a buckle made of ribbon or chiffon and fastened down, it forms a sort of drapery at the side of the gown. Another mode is to twist it twice around the waist; it is then drawn upwards, and fastened to form a butterfly bow in front of the corsage.

A length of soft ribbon to encircle the waist may be daintily embroidered in a floral design The end can be drawn through a pretty buckle

Still another and popular method of wearing a sash is that of twisting it twice around the waist and then carelessly fastening it at one side, but rather forward towards the front of the waist-line A sash of this description is usually finished off at the ends with a deep silk fringe

But all these methods must be adapted to suit the modes of the moment and the individual fancy of the wearer

The embroidery needle can play a most important part in the glorification of the sash The paint-brush may also add to its beauty

First of all, we will consider the possibilities of a sash for evening wear The gown with which it is intended to be worn may be of pale rose taffetas, and its sole trimming a sash

The embroidery may either be worked on a fairly wide sash ribbon or on to a soft, supple silk or satin There is nothing more unattractive than a harsh, unyielding silk or satin for a sash It hangs in stiff, unbeautiful loops, and reminds one of the good little girl in a stiffly starched muslin frock, with the thick silk sash that is so reminiscent of the crude Victorian period

Two yards of pink taffetas ribbon will make a charming sash for a rose taffetas gown Cut a length to encircle the waist, also two lengths with which to form two small upward loops with long ends Stamp a design of mimosa and orchid-like flowers on to the silk for the waist, as well as each end of the ribbons which form the ends of the sash.

Pale pink mallard floss in two or three shades may be used for the mimosa design, and the soft grey-green for the foliage. The entire design may be worked in satin-stitch, or the leaves and the stems may be simply worked in satin-stitch round their edges, whilst the stems can be worked in simple chain-stitch, that favourite stitch for line work.

When the work is completed, the embroidery should be pressed at the back with a cool iron. The ribbon may be lined with wide pink taffetas, if desired. The waist length must be gathered each end, and made to fit the waist gracefully.

It should be noticed if a high-waisted or a semi-long-waisted effect best suits the figure, this being, after all, only a question of adjustment to individual taste and fancy. The loops and ends are now fastened on the right-hand side of the silk used for the waist, and hooks and eyes will fasten the sash neatly into position

An old paste buckle looks charming fastened in the centre of the two loops behind, if drawn through a small piece of the rose-pink taffetas.

If the ends of a sash be simply hemmed with a row of fancy stitchery the effect is very light. An embroidered design in delicate colours to harmonise with the gown worn must not be omitted

This design will look very beautiful if used on a pale apricot satin sash. The flowers may be worked in soft yellows and in delicate shades of mauve, with the softest shades of green for the leaves and stems. The loops and ends will look equally effective if fastened at the side.

A very elegant sash for the ball-gown of a *débutante* may be made of soft satin. A design of roses and forget-me-nots is stamped on to the satin for the waist and on to the ends of the sash. The roses are worked thickly in satin-stitch in ivory mallard floss; the leaves and tendrils are also worked in white

Pale blue is considered to be lucky by many, and it certainly seems a very sweet and beautiful colour with white. The forget-me-nots are therefore embroidered in minute and scintillating beads of pale blue, thereby adding the necessary touch of colour which is so attractive.

A sash of narrow ribbon in a biscuit shade, heavily embroidered in shades of rose, lavender, and green, looks most delightful on a biscuit-coloured afternoon gown. This sash almost loses its individuality as a sash, as it is passed round the corsage and runs down the side of the gown, where it is held in position with two handsome biscuit-coloured silk tassels

Pale blue satin ribbon makes an ideal sash for an artistic velvet rest gown, also of pale blue. These beautiful rest gowns are a delightful excuse for artistic possibilities. Blue birds embroidered after the method of Japanese embroidery look exquisite on such a sash. The beaks of the birds should be composed of gold thread, and the ends of the sash (worn at the side) are most effective when finished off with a dull gold fringe.

Butterflies are also an effective decoration. The centre of the sash can have a large butterfly, with smaller ones each side, it may also have butterflies embroidered in graduated sizes on the ends. Such a design should be worked on a soft satin ribbon or on to a supple taffetas silk. White is at all times an effective background. The butterflies should be worked in all the many lovely shades of one distinct colour, such as blue, rose, mauve, yellow, or maize, or even green.

Sequins and beads add to the beauty of the butterfly sash when it is for evening wear, and, indeed, it makes a beautiful adornment for a simple but well-cut evening gown.

For those who are at home with the paint-brush, painted sashes are delightful. A spray

An embroidered silk sash is a charming addition to an otherwise plain gown Drawn through a buckle on one side, with tiny butterfly bows, the ends fall gracefully down, and can be weighted with crystal or silver fringe

of wild roses in all their delicate colouring looks very delightful on white silk for a sash, whilst "La France" roses in their gorgeous riot of colour are most effective on a soft green satin. This sash would look very charming on a gown of the same shade.

A rather quick method of embellishing a sash is to stamp or sketch a floral design on to the pieces of silk or satin, and tint the centres in body colour. This is quite easy

work. Mix a little rose madder with Chinese white, and neatly fill in the centres of the flowers, rather large flowers are best for this purpose. Tint the leaves with green, which has also been mixed with a little Chinese white. When this is dry, proceed with the embroidery.

The petals of the flowers are simply outlined in effective shades of rose, and the stems and leaves are outlined in delicate shades of green. A more elaborate method is that of using satin-stitch instead of the more simple chain or stem stitch. But these simple stitches must not be despised, for quite beautiful and elaborate results have been gained when they have been employed by experienced fingers. An artistic mind can evolve truly beautiful designs in simple line work.

Sashes for Children

Delightful sashes may be embroidered for children; they make charming additions to simple little dresses and to the much-revered "party frock." For a white silk washing sash nothing looks better than conventional circles and sprays embroidered in washing filoselle. Sashes of this kind are best not made up, but left in one straight length to tie at the side or back, as they are much easier to iron when left in their native simplicity.

Daisies and Violets

For best wear, a pretty sash is one on which simple daisies are embroidered, arranged as a daisy chain, all the way up the ends of the sash and round the waist. "The daisy chain sash" is effective in pale blue, the daisies worked in white mallard floss, with a touch of yellow for the centres. The leaves, when worked on a pale blue background, look well when rather a grey-green filoselle is used. The flowers are worked in satin-stitch, and the leaves and stems look light and pretty when simply outlined.

Violets scattered one by one on pale mauve ribbon make a dainty sash for a child. The leaves of the design must also be stamped or sketched singly, as if carelessly scattered on to the ribbon.

Dog-daisies arranged in the same delightfully careless manner are most effective, especially when worked on to a soft green satin or ribbon.

The uses of the sash are truly many and varied, whilst its charm and beauty are as potent now as in the days of romance

ALTERING EVENING DRESSES

A Dress That Becomes Its Wearer—Renovations Often Prove More Successful Than the Original Gown—Necessity of Cleaning—Use of Veilings—The Tunic—Lace and Chiffon Coatees—The Choice of a Waistbelt

In December a new evening gown is generally imperative, when the festivities of the Christmas season are in the near future.

Not only must new evening dresses be planned, but it behoves us to bring up to date those of past days which are too good to throw away, and yet cannot be used without some alteration.

Every good dresser knows full well that occasionally a dress, ordered with care and due consideration as regards cut and colouring, is nevertheless a failure.

It is very mysterious, and no one can tell the subtle reason why from the first we have disliked a dress. We have felt it does not become us, and we never feel at our ease, nor at our best in it.

Probably fifty reasons combine towards this undesirable result, and we do not propose to analyse them The fact remains that often an unsatisfactory gown is, in its second incarnation, a brilliant success. Some bold readjustment, some addition of colour or material, has perhaps been just what it wanted, and to the end of its life we delight in the once despised gown, and know that it is doing its best for us at last.

It is with a light heart, therefore, that we commence the renovation of our evening dresses, knowing a surprise may be in store for us, and the second life of the gown may, perchance, prove a merrier one than the first.

It is probable that the hem of the light satin, or brocade, which has served as a dinner or dance dress will have suffered most severely. Even the perfect housemaid cannot prevent London smuts from resting on the floor, and there is nothing worse for the edge of a dress than the over-waxing of floors.

A Visit to the Cleaners

We strongly advise that the whole dress should visit the cleaners For four to eight shillings, according to the elaboration of the dress, any frock can be dry cleaned, without unpicking, and if of satin or brocade the result is satisfactory Before sending, the bottom hem should be unsewn, as it can then be cleaned more easily, and re-hemming on its return gives a freshness not otherwise attainable.

If the dress dates back to the time when a glacé foundation slip or skirt was used beneath the satin, we should advise its removal, as the process of dry cleaning has a bad effect on glacé silk, rendering it very liable to crack.

When the dress is returned from the cleaner, usually in about a week's time, it will be found, probably, that round the waist and hips the satin will look slightly rubbed and roughened. This arises partly from wear, and partly from the extra attention required by the cleaning process at such soiled places.

The present fashion of wearing a tunic is

Nothing is more adaptable than the tunic when altering evening gowns. Edged with fine silver galon or fringe, or gathered into a band of fur, a tunic overdress offers numberless opportunities for individual taste

most opportune for the renovator. If the dress be of pale blue satin, then chiffon or mousseline de soie of the same shade, in palest grey, or faint green, will make a charming tunic. Its soft, straight folds should reach well below the knee, and it should be weighted at the bottom with a drop crystal fringe. With the bottom re-hemmed, the skirt will be complete.

A smart bodice of the same chiffon drawn up over the satin foundation will make the bodice, while the crystalline fringe should be repeated round the *décolletage*, or the edge of the sleeves A girdle of soft silk of the colour of the chiffon, with handsome tassels to match, or of the crystal beads, will be a good addition, and give an up-to-date note

Occasionally the satin slip needs to be entirely veiled, and this can be done with complete success, and a new note struck if two folds of chiffon are used of different colours.

For example, if the under-skirt is of pink, a deeper rose and pale silver grey chiffons can be placed one above another with extremely good effect. Pale heliotrope and white over faintest pink are also nice combinations.

A narrow hem of velvet ribbon or fur gives weight at the bottom, where the chiffon should be gathered in and stitched to the under-dress

Fur is extremely useful in renovations. The narrowest widths are used, a mere suggestion being shown round the *décolletage* and on the sleeves. Any dark-coloured peltry is most becoming to the skin, and the fair girl will be wise to use it with discretion.

In renovating an evening gown which is made of diaphanous material, it is possible to give it a new lease of life, and to freshen it by mounting it on a fresh silk or satin slip. Let us suppose we have had a white mousseline de soie evening dress, which, after being cleaned, still looks all right, though frayed at the bottom and dull, besides being a little old-fashioned.

Get some soft Liberty satin of a very pale green shade, of which to make a simple short skirt. Place the white chiffon over, cutting it so that it hangs as a tablier, back and front. Edge it with a fine silver galon to keep it down, and join with silver cord in lattice pattern at the sides, so that the back and front apron effects are united. Use the same silver galon for strap sleeves, adding ones of green satin of chemise length.

A lace coat is most useful in a renovation scheme worn with a skirt that has lost its first freshness, or has been altered

If desired, make the bodice of the white chiffon, drawn over the green satin, with a broad piece of silver net or lace as a swathe for the waist.

There is much to be done with a little coat effect in renovating a home evening dress, or in giving a touch of freshness to a well-worn skirt. Short coatees with box-pleated, short-waisted effects, are worn as well as the long, semi-fitting transparent coat of mousseline de soie or filet lace.

The length of the coat for evening wear should depend on the condition of the skirt to be utilised. If the skirt has really seen its best days, then the coat should be long Such a garment should fasten in front. The elbow sleeves loose, trimmed with insertion, are pretty The same lace might be used for the semi-filling at the throat

A coarse embroidery on filet net makes an ornamental coat, to which a belt of bright moss green ribbon, or old rose velvet, makes a pretty addition.

Never was there a greater choice of materials at the disposal of the woman who takes delight, not only in planning her new frocks, but also altering those already in wear. And this at small cost, for some of the happiest results can be obtained with fabrics and trimmings whose price is in no way measured by their effect. Remnants picked up by the discerning woman at sales are invaluable when renovations are in hand.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 3492, Part 29

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, The London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

THIRTIETH LESSON. A COMFORTABLE TRAVELLING COAT—*concluded*

To Cut and Sew Fur—To "Face" the Collar and Revers of a Coat with Fur—To Line a Coat with Fur—To Cut the Pattern for the Collar

If the coat is made of tweed or blanket cloth, and not lined, the raw edges of the turnings must be cut off evenly, and either bound or "faced" with lute ribbon or Prussian binding, which must be "eased" on, so as not to interfere with the set of the seams; the raw edge of the turning at the bottom and the facing of the fronts must also be "faced" with either the ribbon or binding.

If the coat is not lined throughout, it may be done half way down, to well below the waist. This short lining is put into the coat in the same way as a full length lining is done; the only difference is that it is left loose round the bottom, and finished off by a narrow hem, turned up on the inside. Even if the coat is not lined at all, the *sleeves* are frequently lined with satin, silk, or tailor's lining, and they then slip on over the dress so much more easily.

If the coat is made of a reversible cloth, the turnings must be cut off *very evenly*, and the thickness graduated by the *under* turning being cut off narrower than the upper one, thus avoiding needless thickness at the edge. The raw edge must then be neatly herringboned to the inside of the coat with silk to match.

The turned-up edge at the bottom of the coat, and the facings of the fronts, etc., must also be cut off quite evenly, and herringboned down.

The collar, revers, and cuffs (if any) are usually "faced" with the reverse side of the cloth.

Whether the coat is to be lined or not, the canvas interlining must be put in down the fronts and through the revers, the "bridle" put down the "crease edge," and the revers padded, also a strip of linen put down the fronts, to strengthen them for the buttons and buttonholes. Join up the fitting seams, and face the fronts and revers of the coat.

With the collar buttoned round the throat as shown in this illustration, full protection is afforded against storm and rain

To Cut the Pattern for the Collar

Cut a strip of paper twenty-six inches long and four inches wide, fold it in half; from the fold cut it, curving gradually to the end to the shape shown in Diagram 1, for the top and for the bottom of the collar, and round the ends.

From the fold, measure and mark on the top edge half the neck measurement of the person for whom the coat is being made. Measure down the fold one inch, make a mark, and from it draw a slightly curving line to touch the mark on the top edge denoting the neck measurement.

Mark through this line to the underfold of the paper with a tracing-wheel. This line gives the "crease edge" dividing the "stand" from the "fall" of the collar. Open the paper, and it should then appear as in Diagram 2.

N.B.—The reason that this collar is cut so much longer than an ordinary collar is, to allow of its lapping over when the coat is closed in front, and the collar turned up and buttoned round the neck, as shown in the illustration.

Cut the French canvas —*on the cross*—to the net size of the paper, and wheel through the line—for the "stand"—to mark it on the canvas.

Cut two pieces of cloth for lining and "facing" the collar *on the straight*, along the cut edge, allowing sufficient for turnings all round.

Tack the canvas—with

long stitches—over the wrong side of one piece of the cloth, neatly run round the line for the " crease edge " of the stand, and draw the thread rather tight to keep it from stretching, and fasten it off securely. Pad, make, put on, and " face " the collar, as already instructed. Make the " patch " pockets, and put them on, line the coat (if it is to be lined), make and put in the sleeves.

If neither the coat nor the sleeves are lined, the turnings round the armholes must be cut even and bound with lute ribbon, or a strip of silk cut on the cross.

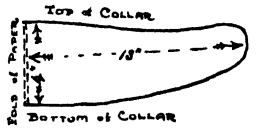


Diagram 1 Pattern of collar folded in half, and cut, curving gradually to the shape shown here

If the cloth is a reversible one, the turning of the *coat* must be cut narrower than that of the *sleeve*, and the turning of the latter must be neatly herring-boned down to the coat.

If the sleeves only are lined—the lining must be turned in—the fulness (if any) gathered, or pleated, to the size of the sleeve, and the lining neatly felled round the armhole to the coat, covering the turnings of the cloth. Make the buttonholes on both the right and left side of the coat, so that the coat can be buttoned over either side, and work a buttonhole at each end of the collar, and on each revers, in the position shown in the illustration. Sew on the buttons to correspond

N.B.—After working the buttonholes in the revers and collar in the usual way, a *good* tailor would work them over again on the *under side*, so that when buttoned up at the neck, the wrong side of the buttonhole should look the same as the right.

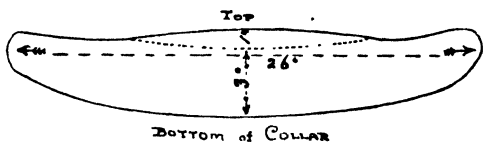


Diagram 2 Showing collar opened to its full width

How to Cut and Sew Fur

Some of the readers of this magazine may like to " face " the collar and revers of their coats with fur, and be glad of instructions for the correct way of doing it.

Fur should *never* be cut with scissors, as they cut the hairs and spoil the fur. A *sharp* penknife must always be used for the purpose, and the fur cut from the *wrong* side.

If the collar, cuffs, etc., are to be cut from a large piece of fur, place it wrong side uppermost on a board or table, draw the *exact shape and size* of the pieces required, on the skin with a pencil, and then cut through the outline carefully with the knife ; rest the *right* wrist firmly on the skin to hold it down, and with the *left* hand raise the fur whilst cutting it *slightly* from the table, so as to cut through the *skin only*, and not the hair. If the worker has not a large enough piece of fur from which to cut what she requires, any number of small pieces can be joined together without showing, if carefully done—the outline traced, and then cut.

In joining the pieces together, care must of course be taken to place them with the fur all running the same way.

If the fur has a thick skin, it should be sewn with *waxed thread*, or if thin, strong *waxed silk*.

The wax is used to strengthen the thread or silk, makes them slip through the work easily, and prevents tearing the skin.

To join pieces of fur together, cut the edges even, hold the two pieces to be joined (with the fur facing inside), and the edges of the skin level.

With the needle push any hairs that project, down between the two edges (so that they may not be caught in with the stitches).

N.B.—The hairs must on no account be cut off.

Sew the raw edges of the skin neatly and strongly together, using a rather coarse needle, and waxed thread or silk, making the same stitch as that used in plain needlework.

To "Face" the Collar

Cut the fur from the finished collar, allowing for a turning all round, tack it on , turn the fur over the edge, and tack it, fell the edge of the skin to the cloth, holding a piece of card in the left hand tightly down over the hair to keep it out of the way, so that none of it may be caught in with the stitches.

The revers are " faced " in the same way, and the lining is turned in and felled round the neck *over* the fur.

To Line a Coat with Fur

Each piece must be cut exactly the size of the various pieces of the *finished* coat ; no extra is required for turning for it, or for the sleeves ; the *raw* edges are all sewn together, and the fur lining is then put in in one piece.

It is felled into the coat all round the bottom, down the fronts, and round the neck. If it is a very thin skin, the edge can be turned in before it is felled. A very narrow turning is sufficient.

Even if the *coat* is lined with fur, it by no means follows that the *sleeves* must be lined with it—either satin or tailor's lining is frequently preferred—and if extra warmth is required an interlining of domet can be used

Heavy cloth coats are sometimes made with raw edges, but this can only be done when a *very* good, thick, and closely woven cloth is used. The edges of the seams, etc , must, of course, be cut *perfectly* even, and *very* sharp scissors are used by tailors for this purpose—*not a knife*.

It is not, however, advisable for any but an experienced worker to attempt this style of coat.

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are:

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

MISTLETOE AND HOLLY

CHRISTMASSY DESIGNS FOR DECORATIVE EMBROIDERY

How to Secure Models—Studying Direct from Nature—Sprays of Holly—How Mistletoe can be Adapted to Decorative Purposes

ANYONE who possesses a little knowledge of drawing will find endless possibilities in design and decorative work. The simple plants and flowers within the reach of all of us may be adapted successfully to almost every variety of ornament.

In the winter holly and mistletoe are not only easy to obtain, but also extremely suitable for suggesting embroidery designs.

In the first place, it is well to make careful drawings from the particular sprays selected. These are the greatest help, for unless the growth of the plant is understood designs are apt to look weak.

This done, the next step is to decide what can be evolved from the initial studies.

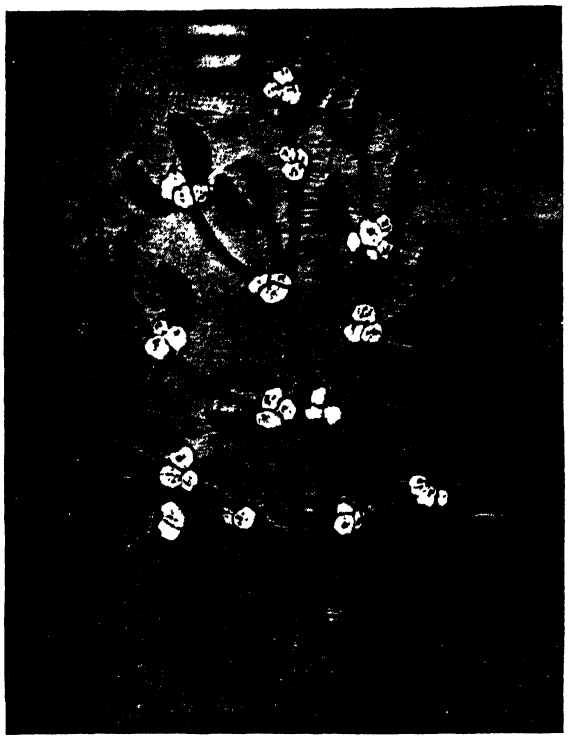
Pincushion of linen on which a small spray of holly is worked in satin stitch. Use brown silk for the stems, and for outlining and veining the leaves and berries. A spot of black on the scarlet berries is also effective

Flat round pincushions are easy to send by post, and may be made from scraps of linen, silk, or satin. The illustration represents a pretty specimen, embroidered in silks on linen. The same could also be painted in oils or water-colours. When painting in oil on materials, turpentine may be used as a medium, but if water-colours are preferred, a special varnish must be used.

Another illustration shows a design which looks well worked in satin stitch with either silks, crewels, or lustrine on linen, or any coarse material.

For a table-centre it could be executed in outline, but the design, if filled in, would well repay the extra labour.

The mistletoe design if worked in outline offers a good scheme of decoration for a



A sprig of mistletoe can be worked in satin stitch, the leaves in green silk, the branching stems in brown, with the berries in white. If the whole design be outlined with black, the effect is extremely good on a pale green satin ground

work-bag, or it might be repeated indefinitely for a border.

The white mistletoe would stand out well against a dark green background, although a sprig worked on pale green satin can be rendered very effectively.

In nearly every case a charming result is easily obtained by the method of outlining the whole design with a fine black or brown silk.

Black harmonises best with the mistletoe patterns, and brown with the holly, as shown in the carrying out of the spray on the flat round pincushion.

A beautiful handkerchief sachet may be made by tracing out a sprig of holly on a tan-coloured ground, and outlining the rich green leaves and red berries with brown.

The sachet is best edged with a thick red or green cord, and lined with a pretty shade of silk to match. Stuff it with two or three thicknesses of unbleached cotton-wool. Nothing looks worse than an attenuated, understuffed handkerchief case. It is a capital idea to scent the sachet with powdered orris-root, lavender, or other perfume.

In all cases be careful not to drag the work, and to this end the use of a frame will be found of great assistance.

For a good design single flowers are much better than double ones; they are simpler in outline and less involved. Remember always that the fewer the lines used the better. Berries and well-defined flowers are specially suitable. Tiny blossoms and numerous leaves are apt to produce a niggling, unsatisfactory result.

Care must be taken in spacing and balancing the design, but aptitude can only be gained by perseverance and continual application.

A great asset in this form of craftsmanship is the pleasure which results from originality and resource; and a zest is given to even an ordinary constitutional if one has to search for Nature's "copy" to aid one's handiwork.

In the autumn, and even in the winter, country lanes and hedgerows are a veritable hunting-ground for the artistic, and the very absence of luxurious foliage is an asset, for it is easier to detect the treasures proper to the season.

Outlines are sharper and more definite, colours are clearly pronounced, and there is not the embarrassment of riches that is apt to puzzle and confuse the amateur in the seasons of abundant leaf and blossom

A spray of holly designed from Nature. Worked in satin stitch, the leaves in shades of green, outlined and veined with brown. The berries in bright scarlet, a touch of black and white on each throw up the shades to their full effect on a tan-coloured background

STITCHES IN EMBROIDERY—V

By GERTRUDE BOWMAN

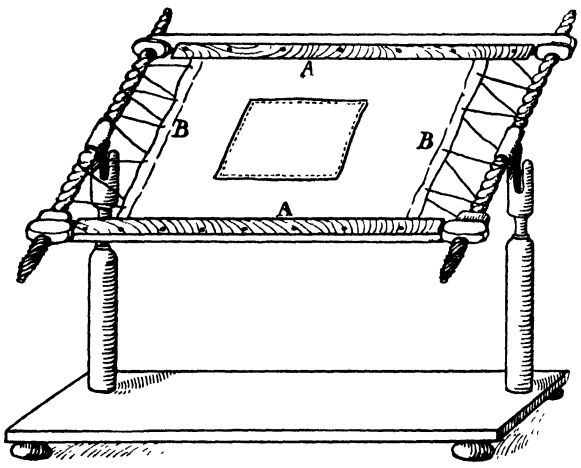
Continued from page 3307, Part 28

Frames and their Use in Embroidery—Framework-stitches—Long and Short-stitch—French Knot—Bullion Knot—Insertion-stitches

So far the stitches described have been those best carried out in the hand.

As a whole, hand stitches give greater variety of treatment than frame stitches; but for some purposes, where flat, even surfaces are desired, a frame is advisable.

Most church work is carried out in frames, and for certain embroideries, such as couching and appliqué work, a frame is a necessity.



Embroidery frame on wooden stand, which takes the weight of the frame off the arms and frees both hands for working

Frames of all sizes can be procured at any good needlework depôt, and are now made at very reasonable prices. The most durable consist of four pieces of wood, two rollers, on each of which is nailed a piece of webbing, and having large holes pierced at each end, through which two wooden screws can be passed.

Each screw is provided with two wooden nuts, which can be screwed up and down, so as to loosen or tighten the material. In the centre of each screw is a plain piece, into which is fixed a small wedge of wood, which can be inserted into the uprights of a wooden stand.

It is very convenient to have such a stand, as it takes the weight of the frame off the arms, and enables the embroidress to use both hands. These stands are made in various heights, some to stand on the floor, others only high enough to stand on a table or on the knees.

There are also frames made with flat pieces of wood instead of screws, the distance apart being regulated by means of metal pins fixed into holes bored at intervals along the wood. These frames, though cheaper than the other kind, have the disadvantage that they are apt to warp, and also are not so conveniently regulated as by the screws.

Another useful frame for small pieces of embroidery consists of two circular wooden hoops, one just fitting inside the other. The piece of material to be embroidered is stretched between the two hoops.

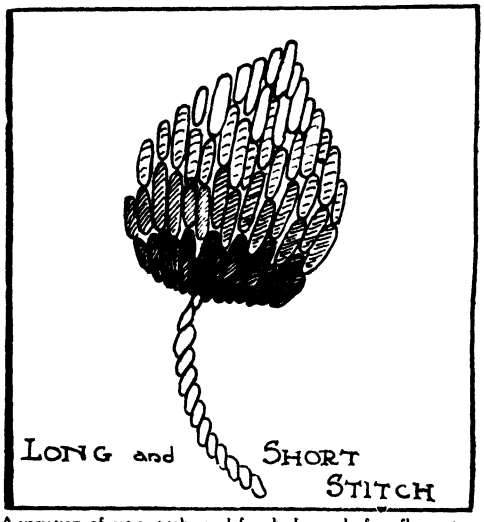
The method of stretching a piece of material in a frame is as follows:

A piece of fine holland, used simply to back the work, is cut sufficiently large to leave a good margin round the material to be embroidered. Then the centre of each piece of webbing is marked on the frame (see AA in the diagram), and the centres of the two opposite sides of the piece of holland are also found. These are pinned together, and, starting from A each time, the holland is firmly sewn to the webbing.

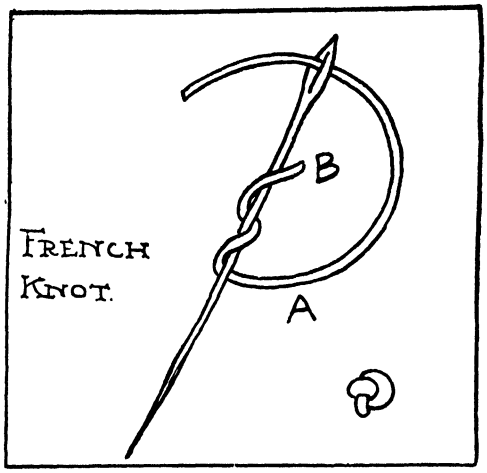
It should be noted that the two rollers must lie so that the nails are on the top sides When each side has been sewn, the ends, BB, are strengthened by pieces of tape The two screws are then inserted through the rollers, and the holland is stretched out by means of the nuts.

To stretch it further, a needleful of fine string is threaded into each end, and passed over and over the screws, as shown in the illustration It is not advisable, however, to pull the string up to its furthest limit until the piece of material to be embroidered has been fixed on to the holland backing.

To do this, lay it on to the holland, and fix it firmly with pins Then overcast or



A variation of satin-stitch, used for shading a leaf or flower; its effect is excellent



For the centre of a daisy, or used separately, a French knot should appear as a bead set on end

back-stitch it round. Finally, the nuts should be screwed as far apart as possible, and the strings drawn up and fixed so tightly that the holland and piece of material fixed to it are as taut as the covering to a drum. It will be found that the process of tightening must be repeated at intervals while the work is in progress, as conditions of atmosphere affect the materials and cause them to slacken, and work carried out on a slack background is sure to be a failure.

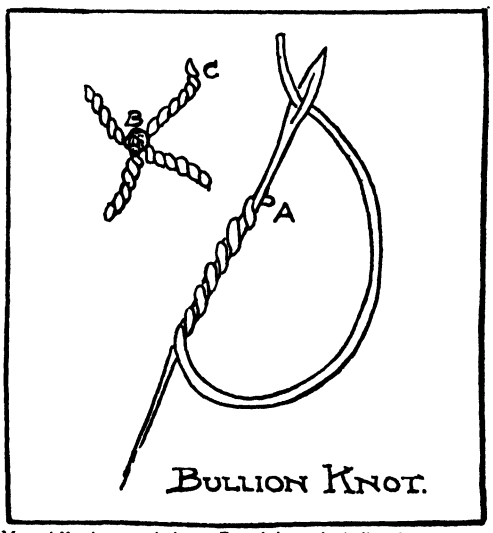
Stitches for Frame Work

The stitches generally used in frame work are—satin-stitch, long and short-stitch, stem-stitch, and split-stitch. Of these all but long and short-stitch have already been described and illustrated under hand-stitches, so that it only remains to point out any variations in them necessitated by working in a frame.

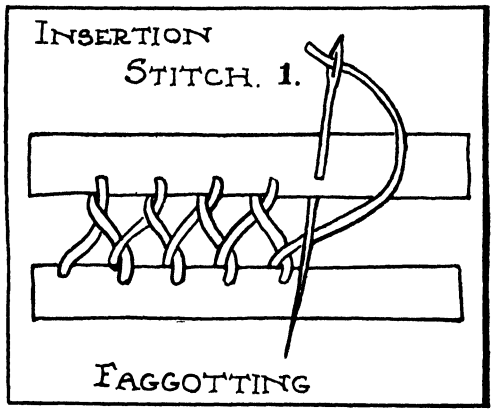
Satin-stitch (see page 3285) can best be worked in a frame by first leaving a small space between each stitch, sufficient to insert another stitch later on. Otherwise the needle is apt to break the material if a stitch is taken immediately next the preceding one. This is specially necessary when the silk is not carried over behind, but brought up just below the stitch already taken, on the same side. This method of working, though much more economical of silk, cannot, however, be recommended, as the result is proportionately poorer.

Long and short-stitch is a variation of satin-stitch. As its name suggests, it consists of long and short stitches taken alternately. It is very valuable when shading a leaf or flower, as each shade makes an indented outline fitting into the next shade. To work it, the outer row is worked in alternate long and short-stitches; afterwards, as will be seen in the diagram, the stitches should be of even length.

Stem-stitch (see page 3044), when worked in the frame, has the thread held on the *upper* side of the needle when working from left to right. On the return journey the thread is held on the *lower* side of the needle.



More difficult to work than a French knot, the bullion knot is much used in embroidery



A useful method of joining two edges, or an ornamental seam may be formed in this manner

Split-stitch is worked exactly as in the hand-stitch (see Article II., page 3164). It is much used in church work for the faces, hands, drapery, etc., in figures.

Knot-stitches. Knots are often an effective decoration in embroidery. There are two ways of making them, French knots and bullion knots.

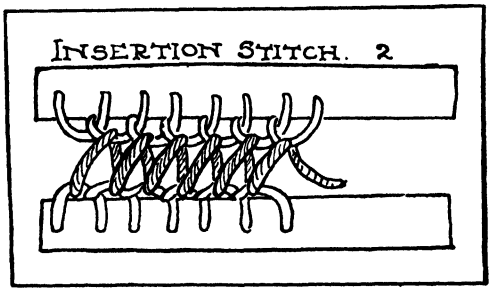
French knots are best employed worked closely together, so as to support each other—as, for example, in the centre of a daisy. They are also often used separately, but for this purpose a single chain-stitch is quite as effective, and wears better if the embroidery has to be washed. French knots should be firmly and carefully made, each knot like a little bead set on end.

To work one, bring up the needle at the required place, take the thread between the left thumb and first finger at point A, and twist it twice round the needle, as shown in the diagram. Then, still holding the thread firmly, insert the needle again at B, as near

as possible to where it was first drawn out, and pull the thread through till only the knot remains on the material.

Bullion knots are long rolls of tightly twisted thread. Originally they were much used in military decoration worked in gold or bullion thread, hence the name. They are useful for many purposes in embroidery, either for working whole flowers, such as clover, or decoratively to form conventional designs.

To work them a certain knack and much practice is required. The thread is pulled out at a given spot, and the needle inserted again as close as may be to it. The thread is then twisted round it as many times as is required to make a long or a short roll. Then, holding the needle firmly between thumb and finger, the thread is drawn through the spiral twist and the needle turned and inserted again at A, just where it came out the second time. A neat, twisted roll laid along the material should result. In the diagram a French knot, B, forms the centre, and from it radiate four bullion knots, C.



A pretty insertion stitch formed by simple buttonholing connected by loops

Insertion-stitches. It is often necessary to connect two or more strips of material by means of embroidery. For this purpose a number of stitches may be employed. Two of these are illustrated in the present article. These insertion-stitches can be worked in a frame, or, if worked in the hand, the separate strips must be tacked first upon paper, leaving an even space between them.

Faggoting is much used in dressmaking to connect strips of lace to form the yoke and sleeves of blouses, or to make an ornamental seam on a coat or skirt. The method of working it is clearly shown in the diagram. A variation of this stitch may be made by twisting the needle again over the thread, after making the stitch as shown. This gives a pretty extra twist, and adds to the effect of the stitch.

To make a more rigid line the thread may be knotted each time, close to either edge. Another pretty insertion-stitch is shown in the next diagram. Here two colours may be introduced. With the first colour, a simple row of buttonholing (see page 3284) is worked along each edge. Then, taking a thread of the second colour, these may be connected by joining each loop from side to side.

To be continued.

MAKING UP FANCYWORK FOR PRESENTS

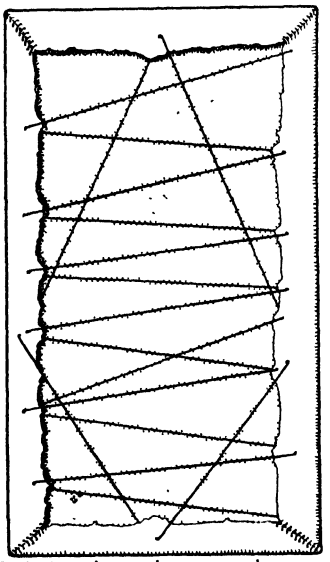
By A. M. NADIN

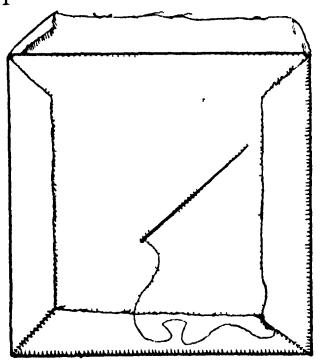
How to Mount and Cover a Stiff Foundation—Mitring the Corners—Stretching the Material Over a Circular Card—Mounting Photograph Frames with Oblong or Square Openings—Arranging a Circular Opening to a Frame—A Mattress Pincushion—A Useful Shaving-tidy—How to Cover Round Boxes or Tins—Covering Cardboard Foundations for Handkerchief and Glove Sachets, Wall-pockets, Letter-racks

MANY otherwise experienced workers shrink from the imaginary difficulties of making up their finished pieces of embroidery, scraps of painting, or fragments of choice materials. This is surely a pity, for when once a few initial details have been mastered, it will be found a most interesting task, and one which well repays the persevering worker.

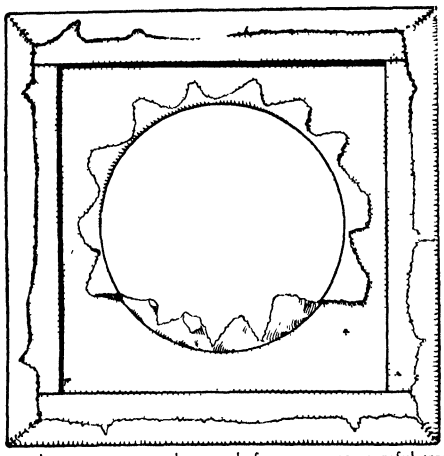
So many different objects require stiff covers, that a description of the method of mounting an oblong or square piece of material may prove useful.

A piece of cardboard must be cut to the required size and padded judiciously; as a rule, more layers of wadding are necessary in the centre than at the sides; an even roundness must be aimed at and no tell-tale hollows allowed to remain. If a flat appearance is desired, a piece of thick flannel may be used instead of wadding, cut to the same size as the cardboard, and tacked to it. The padded foundation is then


Back view, showing how to stretch a piece of material over a padded foundation

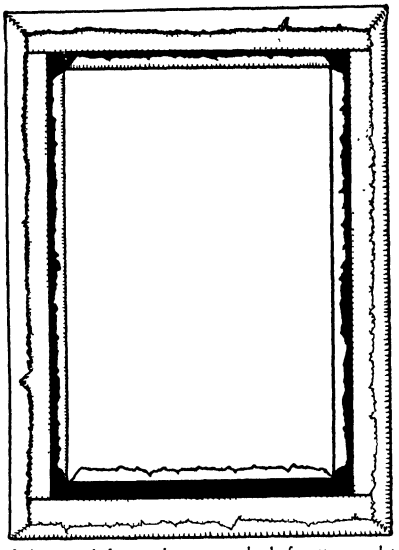

How to mitre corners, the diagram showing each stage of the work. Mitred corners should lie perfectly flat when finished

laid upon the back of the embroidered or painted material intended for the outer covering, which is cut to allow one inch to spare all round.

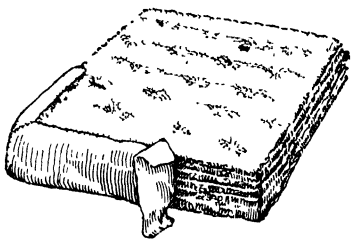


A circular opening to a photograph frame requires careful treatment, but if the material is snipped, as shown here, it should lie quite smoothly

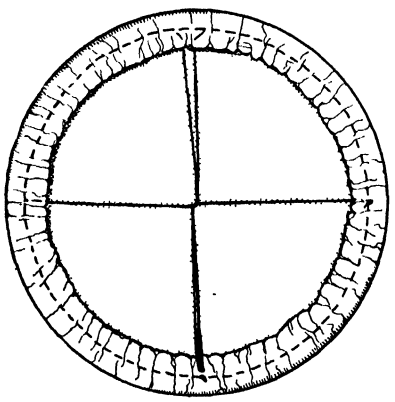
To obviate a thick and clumsy appearance the corners must be mitred To do this methodically, a triangular piece should be cut from each corner, a quarter of an inch from the cardboard, the material then turned in, and neatly hemmed down. Stitches are finally taken across the back from side to side, to keep the fabric tightly stretched over the foundation. The lining —which should be slightly . smaller—is turned in a quarter of an inch all round and hemmed or slipstitched in place, cord or fancy edging being generally added as a finish.



Back of photograph frame, showing method of cutting and turning in the outer covering The black portion represents the metal foundation frame, over which a smaller one of cardboard is placed



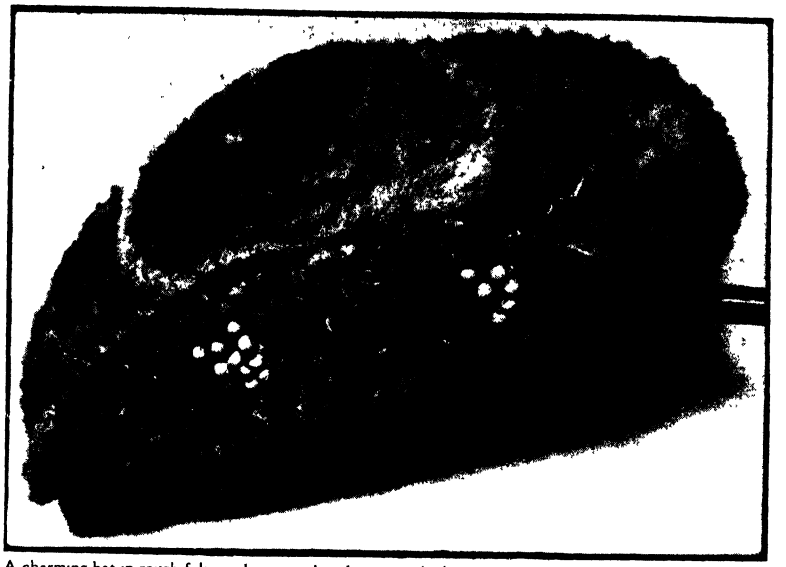
The layers of flannel for a mattress pincushion, showing methods of binding



When covering a circular foundation a gathering thread must be inserted and pulled up tightly ; stitches taken across from side to side are also needed

If a circular foundation has to be covered, the material is cut in a round, one inch larger than the cardboard, and gathered tightly at the back. A glance at the accompanying illustrations plainly shows the method of working.

Shaving-case made with stiff canvas covers, lined with wide ribbon, edged with silk cord



A charming hat in rough felt, with a turned-up brim on which is embroidered a design of grapes in beads. The foliage is worked in double Berlin wool

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st required.
place a sm
ller frame made of cardboard,
over which
the outside edges of the metal
frame shou
d be turned to keep the glass
and photo
graph in place. A padding of
cotton-wool
must then be added to the
metal side
of the frame until a
well-rounde
appearance is attained
Over this la
y a piece of coarse muslin
to protect t
he wadding, and fasten it
down with
gum to the cardboard on
the wrong
ide at the back, and to
the metal
at the opening The
padded fran
e is then ready for the
outside cove
r of velvet. This should
be cut to the
size of the entire frame
with half an
inch to spare, and sewn
at the cor
ners in the manner pre-
viously desc
ibed, using gum to secure
the velvet t
o the back of the frame.

The centr
e opening—measuring 5
inches by
3½ inches—next claims
attention.
Carefully cut out a piece
of velvet, 4
inches by 2½ inches from
the velvet st
retched across the frame.
Snip the su
perfluous material at the
corners, turn
ing it over and gumming
it to the bac
k of the frame, as in the
illustration
. Place a piece of strong
paper over t
he four sides of the back
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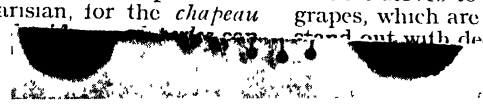
The pasti
nello painting (on page
91, Vol. 1)
on the completed frame



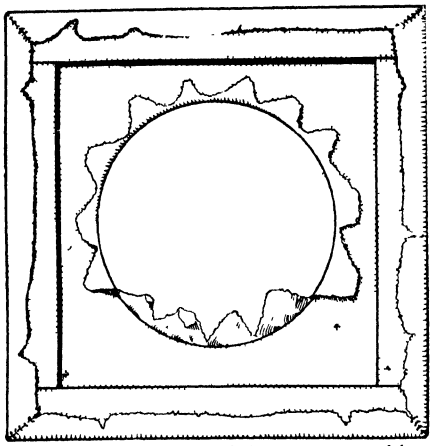
The finished mattress pincushion, with canvas cover worked in butterfly cross-stitch design

emphasis many shades would give. This flatness serves to enhance the beauty of the grapes, which are formed of large beads, and

round piece of the material covering the frame must be removed from the centre, and the portion that is to be turned over to the back should have about a dozen triangular bits snipped out, in order to make the remaining parts fit neatly into place when pulled tight and glued separately. The way to do this is plainly illustrated. Of course,

Frame with circular opening when finished Light silver lace and forget-me-nots in pastinello form the decoration to the white velvet covering

laid upon the back of the embroidered or painted material intended for the outer covering, which is cut to allow one inch to spare all round.

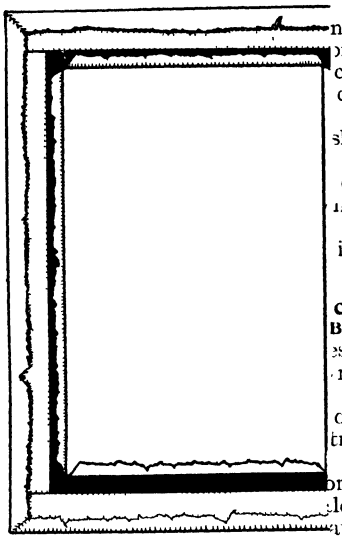


A circular opening to a photograph frame requires careful treatment, but if the material is snipped, as shown here, it should lie quite smoothly

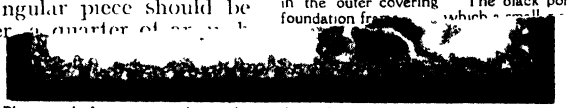
To obviate a thick and clumsy appearance the corners must be mitred To do this methodically, a triangular piece should be cut from each corner [illegible] quarter of an inch [illegible] be found more suitable for the stuffing of these than layers of thick, coarse house-flannel tacked together to form a firm foundation, as in the illustration The square hanging pincushion (also shown) was made in this way, and decorated with a butterfly design worked on canvas in cross-stitch

The inner part consists of eight or nine squares of thick flannel bound with a strip of calico. The canvas covers, forming both sides of the cushion, are stretched on cardboard, covered with soft white flannel, and joined by ribbon. Pompons adorn the corners, and also the ends of the ribbon hanger, while rows of pins complete a very useful little household companion.

The stiff canvas covers of the shaving-tidy illustrated are also mounted on cardboard first padded with white flannel. Such padding should never be omitted, it adds so much to the professional appearance of the stretched over the foundation. T[illegible] —which should be slightly [illegible]s turned in a quarter of an inch all r[illegible] hemmed or slipstitched in place,



Back of photograph frame, showing method of cutting in the outer covering The black portion repres[illegible] foundation fra[illegible]



Photograph frame covered in white velvet, the opening outlined with silver galon, and the edge bound with narrow silver lace The flowers are painted in pastinello after the velvet is mounted

The inside [illegible]s of the [illegible]-tidy are [illegible] with wide [illegible] and the [illegible]ncealed by [illegible]ord. [illegible] covers are [illegible]ed at the [illegible] the dia- [illegible]shape, and [illegible] of cord [illegible]o suspend [illegible]nole. A [illegible] of thin [illegible] is secured

Cover Round Boxes

[illegible]es are ever [illegible]me, and humble old ones of [illegible]tin, or card- may be [illegible]ormed with [illegible]le trouble [illegible]ainty toilet [illegible]ories.

[illegible]ound, light, wooden box, such as began life as a receptacle for water-softener, can be taken. The inside, rims, and botton [illegible] of the box should be given a coat of [illegible] green stain. Next sew a strip [illegible] round the box, and over this a [illegible] ribbon, the edge being level with edge of the box. A narrow band [illegible] ribbon must be glued round the lid, to be afterwards covered by s[illegible]. Cut out a round of cardboard f[illegible]r the top, well pad and cover with green [illegible]ribbon, and glue into place. Border both e[illegible]dges of the ribbon around the box with s[illegible]ilver galon, and add a frill of silver lace [illegible]o complete the top.

narqueterie of flannel wide green the bottom of the same edge of the

A few pink sweet-peas, painted f[illegible]rom nature, form a suitable decoration.

Quite small, round, tin boxe[illegible]s may be beautified in a similar manner. Coverings may be glued on and raw ed[illegible]ges hidden beneath tinsel or other ornamental [illegible] trimmings.

BEAD EMBROIDERY

By Mrs. F. NEVILL JACKSON

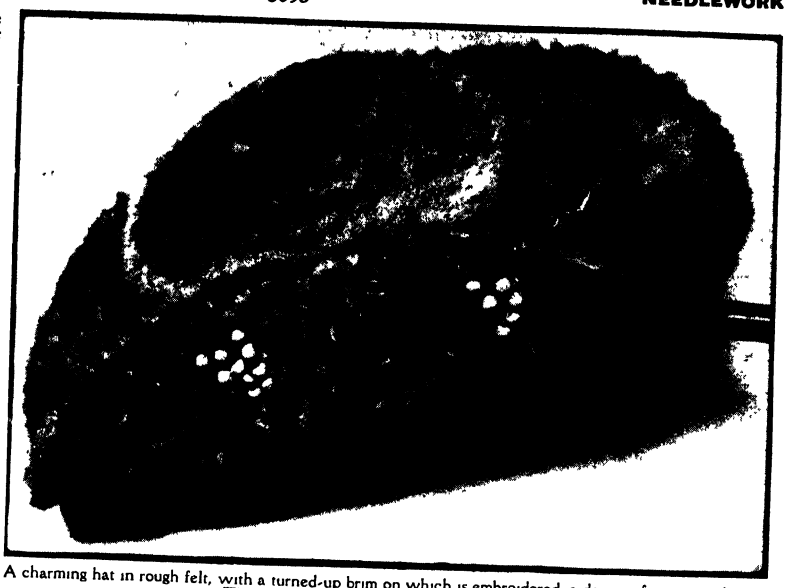
The Fascination of the Bead—A Distinctive Note in Millinery—Wooden Beads and their Advantages —Flowers that Lend Themselves to Beadwork—The Grape Designs of our Grandmothers—A Venetian Picture

There is a charm in beadwork which appeals strongly to the embroidress of to-day, when there is an all-prevailing fashion for bold effects combined with subtle colouring.

Beads reign supreme as decoration in the trimmings of the evening gowns of the Christmas season. Metallic effects in silver, gold, copper, and platinum are achieved by

means of the different makes of bugles, seeds, large cabochon, and tiny lined beads, which are to be had at most fancy shops and linendrapers in endless variety.

Not only is the world of dress influenced, and its beauty enhanced by the friendly bead, but millinery also has been obsessed by the bead passion. Buckles, chains, metallic bosses made of crystal, chalky china, or milky glass beads, appear on Parisian millinery and the most exclusive *ateliers* are showing the latest embroidered felts, garnished with beads of bold pattern Such a mode suits to perfection the taste of the Parisian, for the *chapeau* worked by hand in embroidery and *perles* can never be very common, as obviously it is not possible to turn it out by the thousand.



A charming hat in rough felt, with a turned-up brim on which is embroidered a design of grapes in beads The foliage is worked in double Berlin wool

The example we show in our illustration is of the simplest, yet is eminently effective.

Double Berlin wool of a deep olive green is used for working the broad vine-leaf, so characteristic in its shape. The same wool forms the stalk and tendrils, for a flat look is desirable for the foliage rather than the emphasis many shades would give. This flatness serves to enhance the beauty of the grapes, which are formed of large beads, and stand out with decorative force. The colour of the beads is of the dull yellowish green of the grape of the Champagne country, and the embroidress has been lucky—or shall we say clever—in finding a translucent glass which exactly reproduces the texture of this most decorative fruit.

There is a feeling in the modish world for all things Italian, so that the grape pattern in any and every form can never be wrong for dress decoration

The hat is of rough felt in the colour of old parchment, and is turned up to show the embroidery to advantage. A simple silk cord of thick make in the dark green of the foliage encircles the crown of the hat, and is its only trimming, except the embroidery.

A rowan berry design in beads for a blotter. Wooden beads, with their soft colourings, will be found very effective

The Lightness of Wooden Beads

Such a pattern used at the hem of an evening or house dress would be very lovely, and would serve the double surpose of decoration and of keeping a skirt well weighted down. Care should be taken when selecting a design not to choose one with many grapes, as if the glass ones were used in, say, half their natural size the weight would be too much for any but a thick material Though glass beads are the best for grapes on account of their semi-transparency, wooden beads can be substituted, if less weight is desired.

Wooden beads are a real boon to workers who desire lightness, and the great improvement in their make and colouring brought about by the great demand for them enables the embroidress to select the very best for her purpose.

Wooden beads of a size rather less than a pea cost but 1½d. a string, so that quite a

A tie-case in which bead embroidery is used with excellent effect

useful piece of embroidery can be done with them for very small cost.

Many people prefer the wooden beads on account of their subdued dyes. As they are a comparatively modern product, their manufacturers have taken into account the rich and rather metallic shades of wine-red, dull scarlet, old rose, gold, and copper tints which are so popular, and the sparkling glassy look of the old glass bead is lacking in these wooden ones.

Its Many Uses

Though our article treats specially of the realistic use of the wooden bead in embroidery for household articles, such as handkerchief-cases, blotters, tie-cases, bags, and cushions, bead embroidery as a quick and easy way of reproducing nature's berried plants can be equally applied to such dress accessories as hand-bags, belts, buckles, and corsage ornaments.

Wooden beads sewn on to designs consisting of spaced vertical lines, occasionally spreading out like the rays of the setting sun, are extremely effective; graduated groups, too, may be chosen, which should meet at the base on a horizontal band of Greek key or other simple pattern.

A skirt pattern may be large and bold enough to allow in outline a large flower, a carnation or a rose, in beads in the natural colour of the blossoms, or embroidered in natural colours, and outlined in gold or silver beads.

Monochrome effects are extremely useful. Faint shades of silk in grey-greens, or flowers and foliage worked entirely in dun and dove colour, look charming on day dresses, and the bead in its softened harmonies retains its realistic effect in suggesting the roundness of the fruit, though the colour be lacking.

There are only a few flowers that can be worked in beads so as to give their true colouring and contour. Of these mimosa is one. The little perfumed yellow balls with which we are all so familiar are charming worked in gold beads, and the feathery grey-green foliage which accompanies them is a pretty feature, and easier to work than the wide leaf of many other plants.

Some Suitable Subjects

Small bunches of flowers, such as may blossom, with its glossy foliage, guelder rose and heliotrope, can all be well expressed by means of wooden beads. It will be seen, therefore, that although fruit, such as blackberry, raspberry, rowan, and elderberry is best suited for bead embroidery, yet it is possible to depict flowers as well.

Any characteristic of the berry should be carefully noted by the embroidress. For example, the ivy berry has a little point on its apex; this is easily put in with a single stitch of dark green sewing silk at the top of each berry of the bunch.

The holly berry, on the contrary, has no mark on its surface, nor does any mark

A further adaptation of the berry design, suitable for the corner of a cushion

show on the waxen berry of the mistletoe which can be reproduced to the life by a pearl bead of suitable size.

There is no prettier plant for the skill of the embroidress than this old parasitic plant, which is so full of association to us at this Christmas time, and so essentially British in its reminder of the Druidical usages of ancient times. The grey-green of the twin leaves with their slightly yellowed inside fold is an enchanting model for the good needlewoman, while the special forked and wide open stems makes the embroidery of this simple plant a real pleasure.

Old Bead Patterns

In the days of our grandmothers bed-pockets and other archaic contrivances were very frequently ornamented with pearl beads of many sizes. These were used to build up a Brobdingnagian bunch of grapes, which stood out boldly without relief or foliage of any kind. Such a pattern must have been very popular, for one meets it in out-of-the-way *bric-à-brac* and antique shops of the humbler kind on banner screens and other old-fashioned decorative pieces, and, of course, on the inevitable mat which was placed under a glass case of wax fruit or flowers.

The old pearl bead pattern idea made thus with different-sized beads has been utilised for a spray, in which a Louis Quinze bow of gold thread and slightly indicated foliage also appears. The fruit is carried out in gold beads, instead of the old pearls, and the result is always eminently satisfactory.

Sometimes a bunch of beads in a shop window suggests a colour scheme, sometimes the shape or size gives inspiration for a piece of really artistic needlework.

A useful and pretty bridge purse, with a grape design in beads and an edging and loop of cord to harmonise

A Colour Picture

Those who have the joy of wandering may find at Venice strings that suggest fruit and flowers to a colour-loving needlewoman. The traveller who goes to Murano may see a stalwart Venetian digging his spade into a pile of turquoise beads three feet high, and transferring the precious load to a flat-bottomed barge, where, perchance, a lace maker from neighbouring Burano sits on a gold or crimson pile of beads. Steadily she plies her needle on her lace cushion, lest through wasted moments the *dot* that all the lace-makers are earning be less attractive than it should be.

Meanwhile the spade-worker flings in little sacks of the more precious kinds of beads, and presently, his load complete, he utters the short, sharp cry that has come down from the fifteenth century amongst the boatmen of Southern Italy, and laughing and talking, man and maid cross the great lagoon to Venice, their red and lemon scarves blending with the sunset, their teeth gleaming as white as the pearls in the little sacks.

A Persistent Vogue

Though fashions change rapidly in these days, and the woman who would dress modishly is distressed to think that a fish-tail train may be out of fashion in a few weeks, or the V-shaped *décollétage*, now the exclusive wear of well-dressed women, will soon be seen on anybody and everybody, yet she knows that she is safe in investing in harmoniously tinted beads.

Embroideries touched with them here and there, brocade outlined in them, net and chiffon fringed with them, tassels and panels entirely composed of them, will all be worn, and well worn, too, not only this year, but next, and the year after that.

Bead fancies have come to stay; they have so many useful qualities. Their wear is practically everlasting, for neither beads of glass, metal, or wood perish, but keep their colour to the last. They weight a fabric slightly so that it is held firmly in place. If used on millinery they do not spoil with rain, as do feathers, nor do they ever come out of curl. They do not get creased like chiffon, nor soil like other fripperies. They can be matched excellently with trinkets for neck or ears, or necklets can be made of the same beads as the dress trimmings. If jewels are to be worn, sapphire beads can be had to match the hue of the stone, or ruby and emerald beads to harmonise with emerald, ruby, garnet or aquamarine jewels.

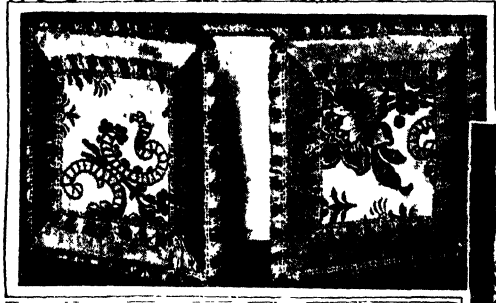
It would fill more space than is at our disposal to describe fully the good points of beads as a decorative asset, but the woman who makes them a distinguishing note in dress or millinery is wise.

CHRISTMAS GIFTS THAT CLEVER FINGERS MAY FASHION AT HOME

Case for lace jabots. Cover two cards 18 inches square with brocade, cut one in half for lid Four lengths 18 inches long and 2½ inches deep orm the sides

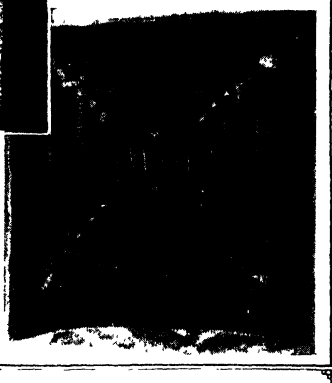
A duster-bag is us ful in any room. Make it of satin, and sew a loop for hanging up

A collar-bag Cover a 9-inch circle of card with linen for the base. A length of card 5 inches deep is required for the stiff sides

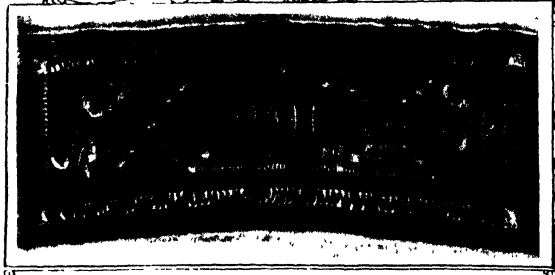


Veil-case, 27 inches long to hold wide veils at their full length. Perfume with powdered orris root

A dainty card-case in silk and embroidery, with pockets in the satin lining



Handkerchief-case to match glove-case, monogram in centre



Glove-case in blue linen and ornamental stitchery

WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

THE ART OF HAIRDRESSING

Continued from page 3160, Part 29

STYLES OF DRESSING THE HAIR

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How to Make Curls—The Marteau Puff—How to Pin Curls Properly—Curls en Papillote

NEARLY every style of dressing needs a parting, either centre or side. Partings are often a stumbling block, and ruin many a well-made coiffure. They are wriggly or uneven, especially towards the back, and frequently merge into several marked "roadways" just below the crown of the head. This is because the front hair is not divided (or not *properly* divided) from the back, and no foundation made. If the foundation hair is brushed together, from the crown of the head, it should have no parting, and the division between the side and back is hidden directly the hair is dressed.

All partings must begin from the crown of the head, from the crown to the forehead, from the crown to the ears, from the crown to the nape of the neck, in a semicircular form. Thus all the partings meet in a spot that is only a spot, and not a large bald place, as one sees on so many heads, through badly made partings.

How to roll curls. The first finger of each hand is inserted in the roll, and passed round and round each other

All partings must be made quickly. A hesitating, slow movement is fatal, and never leaves a "clean" parting. To make a parting throw all the hair forward, over the face. Place the comb on the crown of the head, and draw it sharply through the hair towards the forehead, afterwards following the division with the fingers. If the first parting is not quite straight, or in the right place, make another, always starting

from the crown of the head, and working downwards.

Centre Parting, à la Vièrge. This style, the Virgin coiffure, is very becoming to ladies with classical features, and is popular among those who like a marked and original style of hairdressing. But t needs a really beautiful face and a long neck, because it entails a *low* dressing at the back. Its charm lies in its severe simplicity. There are no waves or dainty, clinging curls in a coiffure *à la Vièrge*. The hair is parted in the centre, and the front and side pieces French combed. The front pieces are then brushed smoothly across the head, and drawn towards the eyebrows and ears. The side pieces are also brushed, and drawn down to follow the same lines, partially or completely covering the ears, and finishing low down at the base of the skull. To this severe style, which has seen a big revival lately, any ornamentation may be added. A few loose curls *à la Grecque*, but placed low in the neck, or one large, loose knot, are the most suitable and becoming additions.

To pin curls, insert the pin into the inside of the roll of hair, parallel with the head

Centre Parting, Louis XV. This style is also made with a centre parting, but with Pompadour sides. It is a complete contrast to the Virgin style, and needs wavy or waved hair to look really nice. Instead of being drawn as flat as possible, the hair is left in large light puffs, and pushed well forward over the forehead, and *outwards* above the ears. The front and sides are divided several times, and French combed. Both front pieces are then twisted to form a decided puff, the sides being lifted to meet them, but with a division left between. This fluffy style is very like the hairdressing of Louis XV.'s reign. At that time the hair was arranged in a series of puffs, taken from a centre parting, and carried right round the head. But though in puffs, the hair was then dressed quite close to the head; and it was not until the reign of Louis XVI. that all hairdressing became terribly exaggerated and over-elaborated. The modern mode is a very modified, lightened edition of the Louis XVI. style, and of the Josephine, though without the powder of that period.

Considerable confusion seems to exist regarding the use of powder for fancy or classical headdressing. So many people imagine that every old-fashioned coiffure must be powdered; I have even seen an early Victorian coiffure powdered! But classical styles are by no means all *poudré*, though the Josephine mode is an instance to the point. Among hairdressers, amateur and professional, the motto seems to be, "When in doubt—powder!"

On Partings

The Side Parting A side parting is a very becoming and adaptable form of hairdressing, and infinitely smarter than a centre parting. But it needs a really lovely face and good features to set it off, and needs dressing up to. Therefore, let the average girl beware of the side parting. A smart woman never looks better than with her hair dressed in this manner, though it has a certain hardness. Ladies part their hair on the right side, as a rule, and draw a large wavy piece across the head, lifting the waved side pieces to meet it. Let me warn ladies that a side parting is hopelessly dowdy, and really unadvisable, unless the hair is waved, or naturally wavy, and is only suitable for girls who cultivate the elusive *chic* in preference to the clingingly, appealingly attractive mode.

The Curl

For every style of coiffure curls are highly fashionable today, and show every sign of remaining in favour. All curls owe their derivation to the forehead curl, that was once all the rage, especially when fringes were extensively worn.

Small forehead curls—facetiously known as kiss curls—were a moderation of the fully curled fringe; they were arranged with much care, and were supposed to be tremendously fascinating. All curls, from the early Victorian ringlet to the modern marteau puff, are supposed to be natural ringlets, lifted en masse to form part of a coiffure, when the wearer no longer wears her hair down her back.

The whole art of making curls lies in getting them to look as natural as possible. That result is achieved in two ways—by making the curls *lightly* and yet *securely*, and by placing the pins through the curls in such a way that they are quite invisible, and the curl appears self-supporting. There is a

great deal of art—seldom valued at its true worth—in pinning curls. The best made curls, when badly pinned, look stiff and amateurish. The curls on most up-to-date coiffures are technically known as marteau puffs. This term forms a curious reiteration, for the word "marteau" means a puff. So in saying marteau puff one is only repeating the same word; but French terms in hairdressing, as in other arts, always sound impressive.

A marteau puff is a charming addition to any hairdressing, but it must be skilfully made. Those hard, stiff rows of "sausage" curls, seen plastered across so many heads, are enough to kill curls for ever. They look dull and thick; and are usually secured at both ends, and in the middle, with pins that are horribly apparent. Instead of looking like dropping ringlets, hanging in a cleverly disordered bunch, these "sausage" curls are more like clumsy pencils, chopped up, and glued to the wearer's head. They lack the very essence of a curl, which is its lightness. Natural ringlets are never heavy, and are composed of very little hair. Let every lady, when next making her tresses into curls, have in her mind's eye a bunch of ringlets, which she is lifting into position, and pinning lightly here and there.

To secure this lightness and feathery aspect in curls, very little hair must be used in their composition. A curl does not depend on the amount of hair in it for its beauty. It only needs to be carefully French combed, brushed, rolled, and perfectly pinned to acquire perfection, and so the less hair used, the better. Many ladies, with long, thick hair, make a great mistake in using all of it for curls. This is a foolish proceeding, because long, thick, straight hair makes bad curls at any time, though charming when utilised for coils, knots, or plaits. Also, when the hair is thick and ladies persist in using it *only* for curls, they have to put much hair into each curl, or they would never come to the end of it. This combination of circumstances—easy to avoid—produces curls that are anything but what they should be. A quantity of hair should be *partly* used for curls, as little as possible being put into each curl, and the rest gracefully twisted round the bunch, to which it is a becoming finish.

For short, thin hair there is no style more effective or full of possibilities than marteau puffs. Not only does the hair divide to good advantage, but the woman whose hair is short is able to dress her own curls more satisfactorily and easily than if she had to stretch her arms out of their sockets to reach the end of each tail. Though all curls are not actually dangling away from the head, as in the true Grecian coiffure, every curl should appear to be resting like a feather on the head. The natural inclination of all curls is to *drop downwards;* and it is well to remember this when pinning them, allowing them to follow their natural line and appear at a downward angle, as though lightly touching the head.

Curls "en papillote," showing how the hair is placed in the triangular piece of paper and the corners then twisted

How to Make Curls

Having dressed the front and side hair, and tied the foundation—an essential preliminary—it is time to start making the curls. It is best to have some idea of the ultimate shape and position of the curls, before rolling and pinning them. While making them, look at the back of the head, from time to time, with a hand-glass, as it is easier to alter positions or fill up gaps before all the hair is dressed. Divide a piece of hair from the foundation about the thickness of an ordinary lead pencil. Turn the remainder of the hair forward, or let it hang down the back, according to the place in which the first curls are to be fixed. Lift the divided hair above the head with the left hand, holding it near the roots. Then French comb it carefully and lightly all the way down, on the side furthest from the face. (This is usually the best side to French comb curls, but it may be done on either side.) Take the comb, or a fine brush, and lightly smooth the non-combed side of the tail. Then hold it straight above the head, or sideways, if it is easier so, and start rolling the curl. Holding the extreme end firmly in the left hand, roll it across the first finger of the right hand, keeping the first finger of the left hand inside the roll strand. Both fingers are then inside the circle of hair, which is firmly held in position all the time.

Completing and Pinning

The fingers are then passed round and round each other, this procedure shortening the strand of hair with each turn, and increasing the curl in size and width as the

hair grows thicker. When the curl has been rolled to the required length—leave enough hair unrolled to move the curl in any direction—withdraw the right-hand finger from the curl, which then rests round the left-hand finger, perfectly

opening. Both prongs are placed inside the curl, parallel with the head, and not at right angles to it as so many amateurs suppose. Pins must never be placed with one prong inside the curl and the other outside, because, when it is driven

A charming example of curls arranged lightly on the head. The softly waved hair over the forehead suits almost every face
Dressing by David Nicol, 50, Haymarket, London

rolled and secure. It is then ready to be pinned.

The left hand, holding the curl, places it exactly where it is to be fixed. The pin is then inserted into the inside of the roll of hair, about a quarter of an inch from the

through, the end of the pin will be plainly visible, and form a ridge across the curl, besides preventing it being pulled out. Having placed both prongs of the pin inside the roll of hair, work them through it, in zig-zag fashion, catching the under-hair

to the curl with each incision of the pin. As the pin goes in, the finger is gradually withdrawn—not all at once—and the pin is finally driven *under* the curl, about a quarter of an inch from the other end. So when the curl is fixed no part of the pin can be seen, as it starts and finishes inside the curl at a short distance from both openings. In this way the curl is securely attached to the head, in a perfect puff, and can then be pulled out as much as is necessary without shifting the curl or the pin. Curls made and pinned in this way will look as light and natural as is possible in hair that is not detached from the head, and naturally wavy.

Artificial Curls

When artificial postiches are used for curls they are almost invariably made of naturally curly hair, and, once they are rolled up, will stay as they are placed. They are, therefore, "dressed"—*i.e.*, made into the desired number of curls—off the wearer's head, and afterwards lightly fixed to the coiffure. They must be carefully rolled up, as if they were growing hair; and the great art lies in pinning them properly. Naturally, hair should never have a pin inserted through the curl itself, but above it. Since the hair will *stay* in a curl, once it has been rolled, it is only necessary to fix each one lightly in the exact place required, for a bunch of curls, if quite unattached, is apt to fall together in a lump when the wearer moves her head. Holding each curl lightly in the proper place, pin it to the under-hair *just above the puff*, each curl having a piece of unrolled hair above it.

The straight part of each curl being thus securely attached to the head, the finger may be inserted into each one, and the curl coaxed downwards, in the way it would naturally fall. Natural ringlets, if lifted to form a dressing, would always fall downwards, clinging to the head; and that is the effect that should be obtained with artificial curls.

Ladies with scanty tresses, not possessing artificial hair to eke out their own, are often anxious to make a bunch of loose, hanging curls, à la Grecque, but their lack of knowledge restricts them to the tightly rolled and fixed "sausage" curls. Now, it is perfectly easy for any lady to make a bunch of ringlet curls on her own head, and out of her own hair, with very little trouble and expense. The method is called making curls "en papillote"—in paper. The necessary materials are a little hair, a few pieces of white paper, and a pair of round, flat irons, like large pinchers, which may be procured at any stores, and are used, heated, for pressing the curls "en papillote."

Curls "en Papillote"

Pieces of paper, about four inches square, must be folded corner to corner, and divided into two three-cornered pieces. Next, the first strand must be separated from the tail—the hair having been dressed in front and left with the foundation hanging. A piece of paper is then placed under the extreme end of the divided strand, with the straight side of the paper near to the head. Starting with the very end of the strand, the hair must be wound round and round, on the paper, in the form of a large, flat penny. Great care must be taken to round neatly the ends of the strand into a circular form, or, when the curl is undone, a few straight ends will stick out.

Having rolled the hair round nearly to the end, fold the rest of the paper over the flatly coiled hair and twist the ends firmly together. The curl is thus enclosed in a sort of bag.

The rest of the hair can then be placed "en papillote," in precisely the same way. When all the curls are ready, heat the pinchers, *not making them too hot*, and press each paper bag very firmly, holding the iron over it for several seconds, and gripping it closely.

Advantages of This Method

When the papers are taken off, a bunch of hanging ringlets will be discovered, which look almost like naturally curly hair. They may then be lifted into any position; and the hair not only goes much farther when treated in this manner, but is much easier to dress.

Curls "en papillote" may be trusted to last through a dance, or dinner and theatre party; and the next morning the remnants of curliness make the daily hairdressing process quicker and easier. Before Marcel waving became general, the "papillote" method was always used for waving hair.

Ladies who are in the habit of complaining that their hair is too thin or skimpy for them to make anything of it will be well advised to try it "en papillote." And let them always remember that the less hair used the better. Any lady can make curls "en papillote" for herself with a little practice; or it is quite easy to instruct a second person, according to the above directions.

To be continued.

BEAUTY CULTURE FOR WOMEN

DIET AS AN AID TO BEAUTY

Continued from page 3351, Part 28

The Value of Vegetables—The Secret of a Milk-and-Roses Complexion—Denying the "Sweet Tooth" Essential—The Humble Onion as Beauty's Friend—A Diet of Carrots—The Virtues of the Lemon—Water as a Beverage

ALWAYS with the proviso that any particular article of food does not disagree, all vegetables are good food for the complexion—cabbages, spinach, cauliflowers, carrots, lettuces particularly so because of their anti-scorbutic properties. Cress and celery "clear the blood," so do all kinds of fruit, especially oranges and apples. Fruit is valuable for any meal, but especially in the morning; and a well-known beauty with a "milk-and-roses" complexion eats apples, raw or cooked, for her supper, and the juice of a couple of oranges before breakfast, instead of the usual morning cup of tea.

A Beauty Secret

Another woman who retained a clear, fresh complexion till long after she attained fifty years of age was in the habit of living upon liquid food, such as beef-tea and milk and the juice of fruits. This plan might easily be neither practicable or suitable, but the prescription of a physician to some of his lady patients works wonders when the constitution has been tried by late hours and elaborate meals.

This physician advises a rest cure for both body and appetite. The patient is advised to leave beaten tracks, to sleep as much as possible, to rest for hours on the back, and to have bread-and-milk for the three meals a day, the last meal being no later than at seven in the evening.

Correct Diet Essential

It is no easy task to restore a complexion to its original beauty, and a great deal of self-denial has to be practised. For a woman with a "sweet tooth" it is not an easy matter to refuse the indulgence when confectionery is offered, nor is it always convenient to get the well-prepared meal, which should never give place to tea and pastries, or ready-to-hand "snacks." Good plain food, taken at regular times, will do more for the complexion than any cosmetiques, since Nature always rewards regular habits.

The woman who wants a good complexion avoids drugs of every kind, and looks to vegetables and fruits for help when the system seems to require purifying. The onion is her best friend, because of the sulphur it contains. Cabbage, as has been said, purifies the blood, whilst spinach contains iron, and is good therefore for the too-pale complexion. Onions, cabbage, and spinach have a laxative tendency.

A beauty specialist has advocated a diet in which carrots play an important part, but as carrots disagree with so many people their value as a beautifier seems small.

Turnips, on the other hand, are wholesome and laxative, whilst potatoes have anti-scorbutic properties.

The lemon as a complexion improver has no equal, though the onion is not far behind. Many beautiful women have used lemons daily—with rich foods in order to aid digestion; with a little hot water and sugar after a meal to aid the liver; two or three times a day, and in any form, when stoutness threatens; as hot lemonade last thing at night for sleeplessness; as cold and strong lemonade in the morning, and fasting, to cure constipation and to brighten the eyes.

The Value of Water

Tomatoes act upon the liver. As they contain iron, their use improves the condition of the blood. The same thing applies to strawberries. Small seeded fruits act as laxatives; acid fruits purify the blood. Finally, water, although it is a food and a stimulant, is noticed here because of its medicinal qualities. Its use purifies the system, aids the digestion if taken after a meal, and is a laxative if taken in the morning fasting. Hot water stimulates, and is therefore a powerful aid to the digestion.

Generally speaking, when trying to improve the complexion by attention to diet, one works on the rational principle that if Nature be not impeded she will work quickly and efficiently. The way cleared, she will then "work up" her material (diet) in a way no artifice can copy, and the complexion she will make will therefore be matchless.

THE STORY OF THE PATCH

By MRS. A. P. BUSH

Continued from page 3459, Part 29

The Patch as a Wile of the Cunning Beauty—Patch-boxes—Pictorial Patches—Party Badges—A Coach and Horses on a Lady's Brow—A Quaint Diatribe

THE chin and corner of lip were favoured positions for a patch, but the cheek or brow were possible locations. The wearer knew that the eyes of all beholders would involuntarily travel to this conspicuous mark, and a dimple or a well-arched eyebrow, a lovely droop or curve in a lip, or the transparent veining of a temple were graces to which special attention might be called. In a beautiful mezzotint of Mrs. Brooks, a well-known actress of the time of George I, the patches are arranged to call attention to the fair wearer's fine dark eyes.

At first the use was quite artistic and comparatively simple. Like the narrow band of black velvet upon an ivory neck, these patches heightened the porcelain delicacy of a dainty colour scheme and enhanced the perfection of a toilet composed of artifice; but soon a secondary meaning crept into the practice, and the little bits of plaster were cut into dainty shapes such as hearts, crescents, stars, and other simple and effective forms.

By degrees the fashion grew, and the patch-box was as necessary an article as the comfit-box and the snuffbox, and much graceful and artistic work was lavished upon these tiny receptacles.

Jewels and carvings, miniature scenes of Cupid and Venus of exquisite finish, distinguish these pretty toys in which men and women of fashion carried their reserve ammunition of patches, which were sometimes exchanged as a gage of affection. In one of Molière's plays there is a scene in which a duchess exchanges patches with one of the Duke's pages, and he, in his agitation, swallows the minute fragment he is moistening, and turns his maladroitness to account by saying he feels it sticking to his heart—a scene which, in spite of the playwright's exaggeration, proves that the vogue was prevalent and popular.

A woodcut published about 1666 shows a mercer with fan mask, and scarf, and displayed on his face several patches "as worn this season"

Patches were sometimes so arranged as to call attention to the fair wearer's eyes

The fashion at its height reached ridiculous extravagances, and artists specialised in producing patches of remarkable elaboration, in which tiny windmills, ships, and even coaches-and-four were depicted, ladies vieing with each other in the microscopical perfection of their plaster embellishments.

This competition raged for a time with growing extravagance—hunting scenes, statues, and sometimes profile portraits were devised; indeed, it is said that Silhouette, the artist who gave his name to the black profile portraits which our great-grandparents favoured, derived his idea from the patch-cutters of a previous age.

The vogue for pictorial patches waxed to great lengths, and then as swiftly died, leading to the adoption of the plain patch as good form. Soon a fresh complication ensued; these spots, which had been used as secret signals between lovers, became the indications of political allegiance. Whig and Tory wore them upon different

At one time great extravagance was shown in the design of the patch. A coach and four, crescents, and stars were all employed

sides of the face, and Steele tells us that a certain wavering publicist "wore a patch upon both sides"—by which, we suppose, he meant that he changed his party or appeared friendly to both.

In Queen Anne's reign, when patches were worn to mark the difference in political views, "The Spectator" writes:

"About the middle of last winter I went to see an opera at the theatre in the Haymarket, where I could not but take notice of two parties of very fine women that had placed themselves in the opposite side boxes, and seemed drawn up in a kind of battle array one against another. After a short survey of them I found they were patched differently, the faces on one hand being spotted on the right side of the forehead and those upon the other on the left. I perceived that they cast hostile glances upon one another, and that their patches were placed in those different situations as party signals to distinguish friends from foes.

"In the middle boxes, between these two opposite bodies, were several ladies patched indifferently on both sides of their faces, who seemed to sit there with no other intention but to see the opera. The right-hand body of Amazons were Whigs, the left Tories, the middle neutral."

This use of the patch was at its height in the closing years of Queen Anne's reign, but continued after the Hanoverian régime had begun, and had a more treasonable meaning. Indeed it is said that patches were near to being forbidden in England as the tartan kilt was in Scotland, but they came to a natural end after all.

The vogue dwindled towards the close of the eighteenth century, and entirely

A curious arrangement which, combined with the band of black velvet, was worn to enhance the charms of a porcelain-like complexion

The heroine of one of Hogarth's pictures is shown wearing the patch in the manner here illustrated

disappeared when powder went out. There are very few portraits with patches existing, principally because they were a candlelight adornment for the most part, but one or two are to be found in eighteenth century collections, and the patchbox is a fairly common object in museums.

Hogarth shows us a world in which patches were pretty frequent, and the beauties of Vauxhall and Ranelagh were among the latest to flaunt them.

Possibly one of the reasons which led to their abandonment may have been the fact that plaster is cheap, and when the swell mob and disreputable characters entered into competition with the beau monde, the patch was doomed to die. Thus is it with every caprice of fashion.

To be continued.

WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

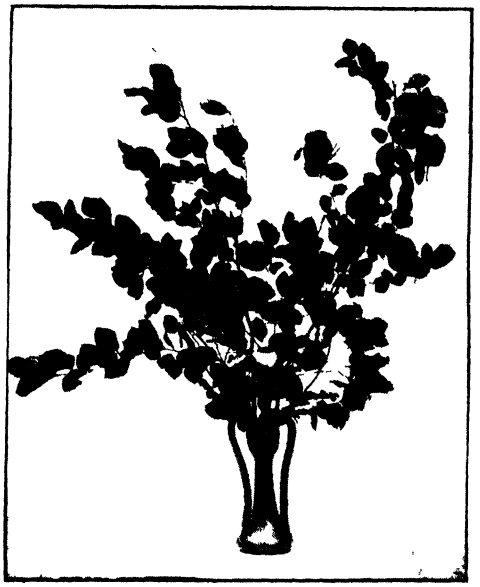
FLORAL WINTER DECORATIONS

Winter Treasures of Leaves and Fern—The Blue-grey Thistle Heads, Honesty and Statice—Cape Gooseberries—Bulrushes—How to Dry Beech Leaves and Bracken—Cutting Thistles—Various Colour Schemes for the Winter Bouquet—Choice of Jars—How to Lengthen Short Stalks

IT is rather a problem when winter comes to know how to replenish—without undue outlay upon cut flowers—the many jars, bowls, and vases which have been so easily filled during the spring, summer, and autumn months.

There is, however, a wide choice of winter treasures to be found in the garden, or even amongst the fields, streams, and hedgerows, with which the country dweller, at the cost only of a little forethought and trouble, can prepare the materials for a variety of "winter bouquets" which will bring colour and cheerfulness into the house as though it were filled with the overflowing wealth of summer time.

The town dweller, too, will find that the nearest florist will gladly undertake to supply, at the cost of a very few shillings, the necessary "raw materials" with which to decorate the house throughout the winter. One special advantage in these dried decorations lies in the fact that, once arranged, they require practically no looking after for weeks at a time.



The russet beauty of dried beech-leaves is greatly enhanced by a vase of dull green pottery

First on the list of the winter bouquet-maker comes the highly prized Cape gooseberry, or Chinese lantern, as it is aptly called, dearly beloved of artists for the sake of its flame-coloured seed pods, which when dried keep their glowing colour for a year or more.

Then come honesty, and the delicate white, mauve, and yellow statice, or sea lavender,

as it is so often called, in two sizes. The feathery variety closely resembles gypsophila, and dries beautifully, giving a feathery

A floral harmony of vivid orange and green, the gummed leaves of the Cycus palm and a handful of Cape gooseberries

lightness to a dried bouquet unobtainable in any other way

Bulrushes, giant thistles, teasels, tinted beech leaves, and carefully dried bracken fern, are all invaluable, while branches of pine, bearing their load of tiny fir cones, and trails of ivy, branches of laurel, fir, and other evergreens, not forgetting the invaluable box from the nearest shrubbery, come in delightfully. Long green Cycus palm leaves (costing from 4d to 8d. each, according to size), and small white Pampas grass—both the drooping and the spear-headed variety which can be obtained from any florist's—complete the list.

Upon the opportune gathering and careful drying of these various treasures much of the subsequent success depends. For, with all such decorations, it is essential that the natural graceful bearing of the flowers, rushes, and leaves should be preserved, so that each frond and spray will carry with it its own natural characteristics.

Cape gooseberries should be cut with the longest possible stalks before the lower lanterns on each stem begin to dry up and lose their beauty. They should be carefully tied in bunches and hung up, head downwards, to dry, care being taken that each lantern keeps its graceful shape, and is not crushed flat by its neighbours.

When all the green foliage has shrivelled up, and the stems are perfectly stiff and dry, the leaves may be picked off and the lanterns only left hanging to the stalks, when they are ready for use.

Honesty should not be cut until it is quite dry and brittle. It should then be tied in bunches and hung in a dry place, when the outer covering of the seed pods may be readily removed, leaving only the delicate white discs.

How to Cut and Dry

Statice should be cut when in full bloom, on a dry day, and placed in rows on sheets of newspaper to dry, care being taken not to bend or break any of the delicate stalks.

They should be moved every other day until quite dry and stiff, when they are ready for use

Bulrushes should be cut directly they are in full bloom, and carefully laid out on a barn floor to dry. It is important that each rush leaf should be spread out in a natural position, in order that it may set properly when dry.

Put each bulrush separately on a couple of newspapers, and move them every few days until the leaves and stems are dry and brittle In cutting bulrushes, lay in a stock of various sizes, for the smaller ones are very useful for mixing with other things.

Beech leaves must be gathered on a dry day. Tiny delicate branches should be chosen, those which have been thoroughly dried and tinted by the sun, just before the leaves left ungathered would show symptoms of falling or shrivelling

Choose graceful sprays, with small, delicately shaped leaves for introducing into bouquets, besides larger branches, which, when dry, will make glorious patches of colour arranged in big brass or copper bowls.

In order to dry beech leaves, take several layers of newspaper, and arrange a single layer of sprays and branches upon them Cover with some more sheets of newspaper, and place heavy books upon them, distributing the weight evenly, and leave for two or three weeks in a warm room, when they should be beautifully dried, pressed and set.

Dried bulrushes are effective in a tall blue and white china jar

Bracken fern should be picked on a dry day. Choose fronds which have been deeply bronzed by the sun, and place between papers to dry in exactly the same way as the beech leaves.

The fern fronds may, with advantage, be placed between sheets of blotting-paper instead of newspaper.

Giant thistles and teasels are a specially uncommon and delightful winter decoration, but it is a rather painful matter to gather them, for they are very spiky.

The best plan is to let them remain growing in the field until they are in their perfection of foliage and bloom, and to go, wearing thick gloves and armed with a knife, to gather in one's harvest, scraping the spikes away from a foot or so of the stem to make a smooth handle by which they can be carried.

If already partially dry and quite stiff, place them in a drainpipe or old umbrella-stand without water for a week or two, when they will be ready to arrange; or, if the sap be still in them, it is better to lay them down upon sheets of newspaper, lest leaves and flower heads should droop, until thoroughly dry and set. If there is a high loft with cross-beams at one's disposal, each stalk of thistle may be hung up head downwards to dry, thus avoiding the danger of its flattening the side upon which it lies.

A Charming Arrangement

By November one's collection of dried specimens should be complete, and the decorating of the house for winter may be set about in earnest

Place the taller bulrushes in a tall vase of the "drainpipe" shape—a blue-and-white umbrella-stand does admirably if the family collection of umbrellas and walking-sticks can be accommodated elsewhere—and if a

A subtle winter harmony can be arranged with beech leaves, bracken, statice, Cape gooseberries, and grey-green teasels

second tall, deep, blue-and-white china jar is to be filled, let it contain a bunch of giant thistles. The blue-grey flower heads and foliage of these giant thistles would look equally delightful in an old-world copper jug or jar of narrow, high proportions,

A pretty arrangement of dried beech leaves, teasels, and dried bracken in a blue-and-white china jar

especially if placed upon an old oak chest against a dull white wall

Three or four small bulrushes, a few sticks of honesty, and a couple of sprays of the finest white and mauve statice, look very decorative arranged in a narrow-necked copper jug or jar, as may be seen in the illustration, where it is seen placed to fill a corner.

To make a really artistic winter nosegay for drawing-room or boudoir, fill a silver vase or precious china jug—or, failing either of these, a jar of leaf-green pottery looks well—with a light arrangement of honesty and tall fine statice, with some shorter sprigs of white and yellow statice of the larger variety, and fine, well-shaped sprays of flame-coloured Cape gooseberries to give delightful colour to the whole

Weighting the Vases

For the smoking-room or library, nothing looks more effective than a great jar of golden brown beech, and a similarly filled jar is most beautiful placed on a corner of a grand piano to adorn a sitting-room.

A brown-and-white bouquet composed of dried beech branches and dried bracken fern, drooping and spear-head Pampas grass, honesty, and small and large white statice, is highly effective arranged in a green glazed pottery jar—the colour of a lily-of-the-valley leaf—placed on top of a carved wooden bedpost, such as are commonly used for fern and lamp stands, on either side of an opening from a corridor, or in the centre of the hall

For a studio, where masses of colour and simplicity are most appreciated, fill the available receptacles with masses of Cape

DRIED GRASSES AND FERNS FOR WINTER DECORATION

A light arrangement of dried grasses and ferns, teasels, Cape gooseberries, and statice in white, mauve, and yellow

Bulrushes, honesty, and fine white statice, in a copper or pottery jug

Honesty and statice in a copper jar is a delicate combination

Branches of fir in a copper jug full of water will last a month

A bouquet of dried ferns, flowers and grasses, placed on a pedestal

gooseberry or branches of beech and bracken, avoiding mixed effects.

Where slenderly made vases and jars are filled with dried flowers and ferns, there is great danger that, being somewhat top-heavy, a sudden gust of wind through the opening of a window or door may upset them; it is therefore advisable to half-fill them with shot or dry sand, in order to give them ballast. The sand sold in bags for cage birds is beautifully clean, and answers the purpose admirably.

The Use of Fresh Evergreens

Branches of fresh evergreen in jars and bowls filled with water placed about the house give a delightfully fresh aspect to living-rooms in winter, and effect a great economy in flowers. A supply brought up to town after a week-end visit to the country will last fresh for at least a month if the water is changed twice a week.

The ends of the stalks should also be held under a tap to thoroughly clean them, and the whole collection of evergreen, laurel, laurestinus, fir, and box placed in a bathful of tepid water and left for half an hour once a week

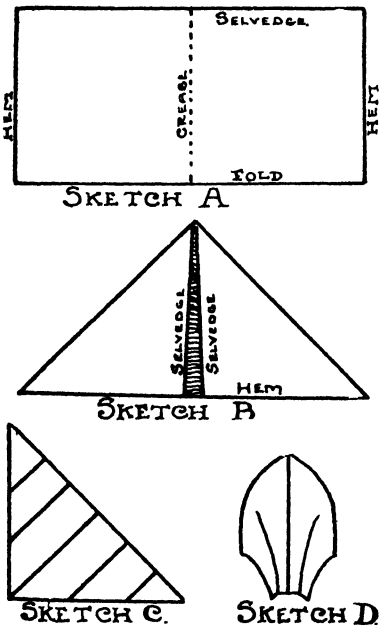
Box and laurels each look best alone, arranged in tall branches; fir and laurestinus look well together, and fine sprays of green box make a delightful decoration for a mantelpiece. Arrange in tall specimen vases of clear white glass, placed in a row at equal distances apart. Sprays of tinted ivy in little Chinese or Japanese or glazed pottery bowls, placed here and there, have a novel and charming effect.

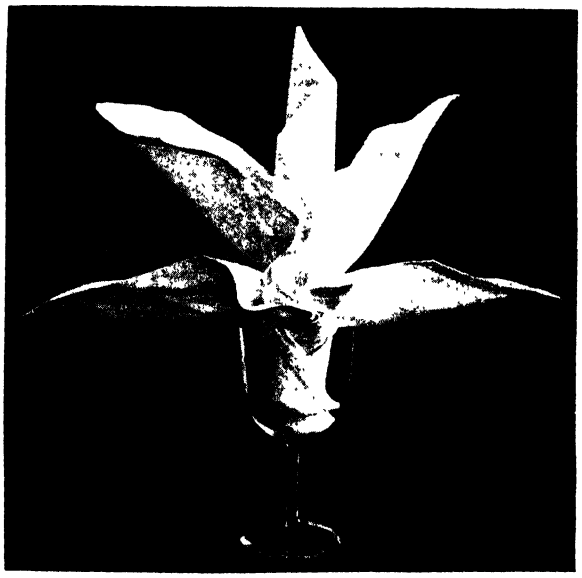
Gummed Cycus palm leaves of vivid emerald green make a bold and splendid-looking "floral trophy" arranged with a handful of Cape gooseberries in a tall, deep, green pottery or blue-and-white china vase, while for those who like bamboo—and the plain dark brown variety is by no means to be despised—will find that one of the long bamboo holders, with notches cut above each joint for the accommodation of a little nosegay, will add a pleasant touch of colour in a dark corner, if filled with short sprays of small Cape gooseberries and fronds of dried bracken fern.

Sometimes, when arranging a large and imposing "trophy," the stalks of the Cape gooseberry and statice will be found annoyingly short. To remedy this defect, get a reel of fine green-covered millinery wire and twopennyworth of short, stiff, cut wires from the florist's. It is then an easy matter to attach a couple of stiff wires to the bottom of each spray, thus adding to their height by some four or five inches.

HOW TO FOLD TABLE NAPKINS

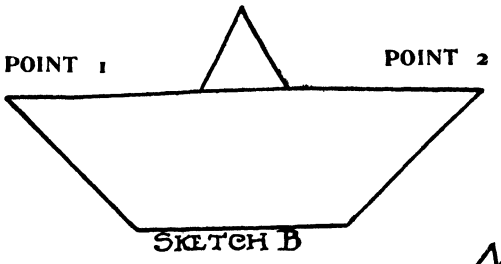
THE CACTUS





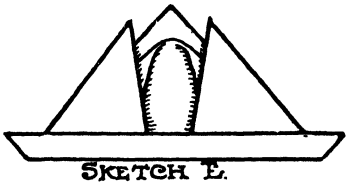
Cactus

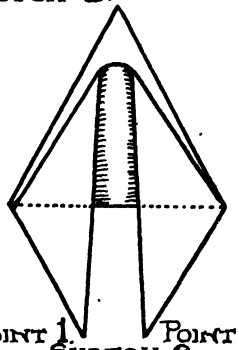
1. Lay the napkin, right side up, on the table.
2. Fold it in half, selvedge to selvedge (Sketch A).
3. Fold hem to hem, making a crease down the centre (Sketch A).
4. Reopen (Sketch A).
5. Fold the selvedges to the centre crease to form a triangle (Sketch B).
6. Turn over the triangle.
7. Fold the right-hand corner to the left-hand corner, to make the small triangle (Sketch C).
8. Fold from the lower corner in five even pleats (Sketch C).
9. Lift up, as in Sketch D.
10. Turn sideways, and draw the corners downwards, right and left, in the form of petals, and place in a glass (see photograph).



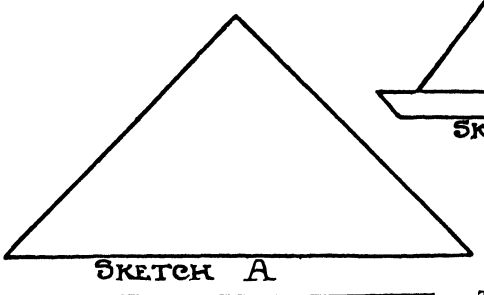
SKETCH B

SKETCH D.


SKETCH E.

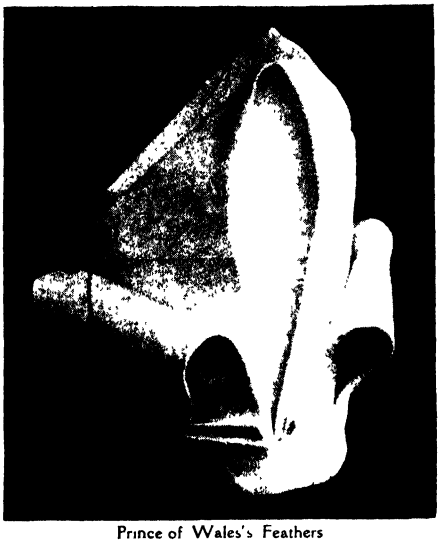


SKETCH C.

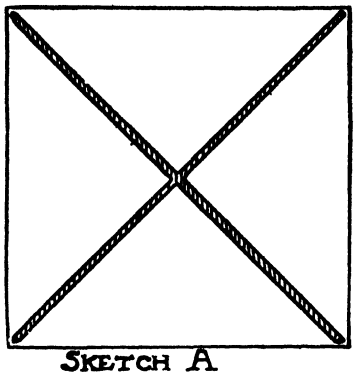

SKETCH A.

THE PRINCE OF WALES'S FEATHERS

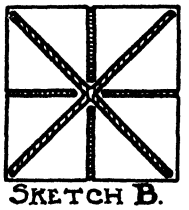
1. Lay the table napkin right side up on the table.
2. Fold in half, corner to corner, forming a triangle (Sketch A).
3. Take the folded side of triangle, and fold upwards to within two inches of the top corner (Sketch B).
4. Take points 1 and 2 in Sketch B, and bring down, as in Sketch C.
5. Turn up the two lower corners (1 and 2), as in Sketch D.
6. Turn up a fold about two inches deep, as in Sketch E.
7. Stand up the pattern, and twist it round, tucking the ends together, and fold back the two outer petals (see photograph).


Prince of Wales's Feathers

THE WATER LILY


SKETCH A

1. Lay the table napkin (which must be quite square) on the table, right side up.
2. Fold it to find the centre.
3. Turn the four corners to the centre (sketch A).
4. Repeat this three times.
5. Turn the table napkin over, and again fold the corners to the centre.
6. Place the fingers of the left hand firmly on the four folds in the centre (Sketch B)
7. With the right hand draw up each of the under points or petals, the last four being pulled firmly to make the lily a good shape.
8. Place in a glass, as in photograph.


SKETCH B.

Water Lily

THE ROMANCE OF OLD CHINA

OLD STAFFORDSHIRE WARE—TOFT, ASTBURY, TWYFORD, AND SHAW

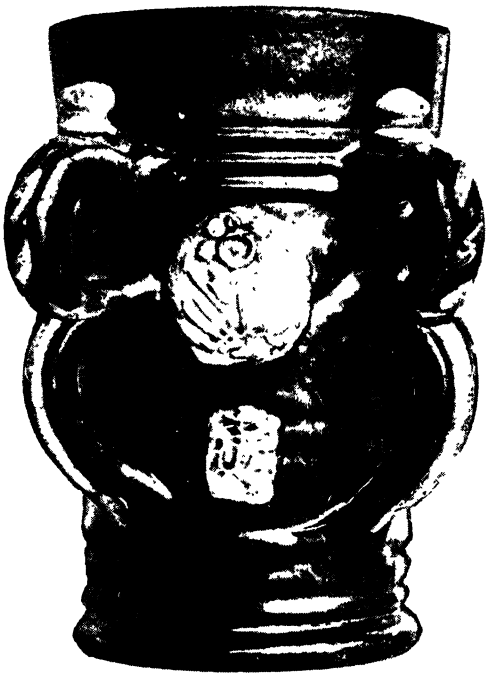
By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

"Tygs," "Piggins," and "Cradles"—"Chargers"—Why Old Trenchers are so Large—How an American Election was Lost—The Wiles of Old-world Buttermakers—Thomas Toft and His Ware—Combed Ware—An Improved Process Due to an Accident—The Work of the Astburys

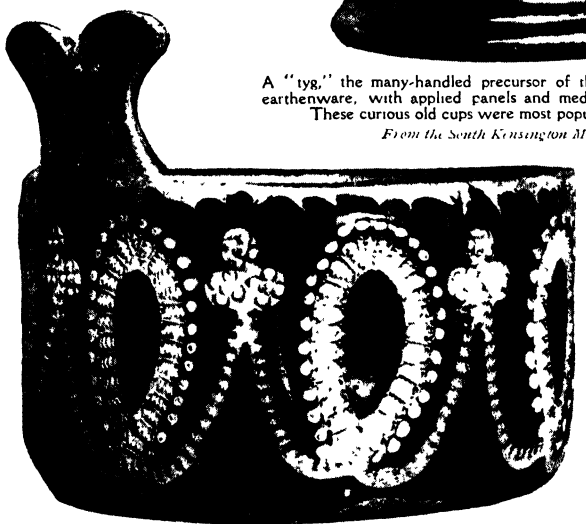
THE last article (page 3342, Vol. 5), dealt with some of the quaint wares and vessels made in Kent and Middlesex in the seventeenth century, the uses for which have in these days died out.

These vessels were also made in Staffordshire, in the seventeenth and eighteenth centuries, where, as we have seen, pottery was manufactured from very early times. The "tyg," a kind of loving cup with many handles, the "piggin," with a handle at one side only, and the "cradle" were all popular. The cradle was used to hold presents It was an exact model of the old wooden article upon rockers, and there is little doubt that it was the forerunner of the silver cradle presented by his colleagues to a present-day mayor on the occasion of a birth in his family during his year of office.



A "tyg," the many-handled precursor of the loving cup in red earthenware, with applied panels and medallions in white slip. These curious old cups were most popular in their day

From the South Kensington Museum



The "piggin" was an antique vessel with a handle at one side. The example shows one in buff-coloured earthenware coated outside with "combed" white and brown slip and raised devices

From the South Kensington Museum

In addition to these, large dishes, known as "chargers," were made, some of which adorn our museums to-day.

It may not be generally known why these articles were of such vast circumference; indeed, in these days when china plates and dishes are in common use, even in the homes of the poor, it is difficult to realise how comparatively short a period has elapsed since these "common" utensils were unknown.

The plate was an article of which each individual member of a family did not enjoy the sole use at meals, two or more people shared, and children were never allowed one apiece Plates used by the rich were generally of pewter, or even silver, but many persons of means used fine wooden trenchers beautifully turned and made of poplar and other white woods, a rougher kind being used by commoner folks These trenchers were sometimes oblong in shape the more easily to accommodate several eaters.

A true and amusing tale is told of an American citizen who lost an election because he allowed his children a trencher each at meals. It was felt that such indulgence and pride in a parent could not be tolerated, and that the enormity of his offence must be brought home to him. When the reason for his rejection was confided to him he explained matters by saying that a deceased relative having been a turner by trade, he possessed a superabundance of these articles. As,

however, his action had given rise to offence it should not occur again.

Horace Walpole tells us that, as late as the middle of the eighteenth century, the Duke and Duchess of Hamilton sat at meals upon a dais at the head of their table and ate from the same plate, as a tribute of regard for past customs and a token of unity in old age

The "tyg," the "piggin," the "cradle," the "candlestick," and large round and oblong dishes, were in these early days decorated with slip in the method described in the article, page 3340, Vol. 5. Dr. Plot, who wrote in 1686, says that three colours were used—namely, orange slip, white slip and red slip.

A charger, or large dish, in enamelled earthenware, with a seated figure of Queen Anne and the letters A.R. These dishes were of large size so as to serve more than one person at a time

From the South Kensington Museum

A plate of Staffordshire ware having a yellow ground with relieved figure of a mermaid in brown, and a latticed border, with the name of the maker, Thomas Toft

From the South Kensington Museum

Amongst the earliest productions of the Staffordshire Potteries were butter-pots. These were the principal manufacture of Burslem, and in 1661 an Act of Parliament was passed to control their size and weight

Dr. Plot says they were to be "of a certain size, so as not to weigh above six pounds, and yet to contain at least fourteen pounds of butter." He then relates some of the devices by which the country people had, before the passing of this Act, endeavoured to cheat their customers. "The butter," he says, "was before sometimes laid good for a little debth at the top, and bad at the bottom, and sometimes set in rolls only touching at the top and standing hollow below at a great distance from the sides of the pot. To prevent the little Moorlandish cheats (than which no people whatever are esteemed more subtile), the factors keep a surveyor all the summer here, who, if he have ground to suspect any of the pots, trys them with an instrument of iron, made like a cheese taster, only much longer and larger, called an auger or butter-boare, with which he makes proof to the bottom of the pot."

These butter-pots were of cylindrical form; they are now rather rare, but the common folk in Staffordshire still speak of "pot butter."

At Tinker's Clough, in Staffordshire, Thomas Toft manufactured slip-decorated ware in 1660 and the following years.

Coffee-pot of red earthenware, decorated with applied devices in white slip, produced with small metal stamps, and covered with a yellow glaze. An excellent example of the work of John Astbury

From the South Kensington Museum

His name frequently appears in the decoration as in the plate illustrated. This old-world potter had ambitions for his wares, and did not hesitate to portray the human figure in coloured slip. The mermaid, a lion rampant, and "the pelican in her piety," plucking her breast for her young, are designs which may be found, with the name "Thomas Toft," upon the dishes.

Combed ware was also made, and was produced by covering the body with a thin coating of slip in a contrasting colour. This was afterwards grained with a comb in the way that a house-decorator in our own time combs paint to imitate the grain in wood.

Coffee-pot and cover with an orange ground, and raised scroll foliage in white clay. The inside of such pieces was often washed with white clay
From the South Kensington Museum

Readers of EVERY WOMAN'S ENCYCLOPÆDIA will remember that in our article upon the Elers Brothers, page 2745, Vol. 4, it was related how two men named Astbury and Twyford, by feigning idiocy, gained admittance to the works at Bradwell Wood, and there learned the secrets of the wares made by the Elers. These men did not hesitate to use the knowledge they had gained so unfairly, and they afterwards copied the red and other wares made by the brothers.

John Astbury was a shrewd man of business, and had considerable powers of imitation. His wares never equalled those of the Elers in fineness of texture and good workmanship, but he invented new bodies by using clays and mixtures of clays, which, when burnt in the kiln, became orange, red, fawn, yellow, buff, or chocolate, and he improved these colours by the glaze

In our illustration will be seen a coffee-pot by John Astbury with applied ornament of stamped Devon or pipeclay in white on the coloured ground. The second coffee-pot is ornamented in more ornate style, and is probably the work of his son, Thomas Astbury, who commenced business at Shelton in 1723.

To the elder Astbury is attributed the discovery and introduction of flint into Staffordshire earthenware—a discovery which has done more to improve English earthenware, perhaps, than any other And his discovery, needless to say, was the result of an accident.

The applied ornaments found upon this ware take the form of crowns, harps, heraldic devices, shells, stags, lions, and birds On the inside the cups, teapots, jugs, and other vessels are often washed with white clay.

It is not known whether John Astbury and his fellow conspirator Twyford became partners, but we find that Twyford made wares of similar description and copied those of the Elers.

After their death the work was taken up, copied and improved by other Staffordshire potters, two of the earliest being Dr. Thomas Wedgwood and Ralph Shaw, of Burslem.

Cup and saucer of red earthenware, moulded in relief and decorated with applied devices in white slip, produced with small metal stamps, the whole being covered with a yellow glaze. Made by Thomas Astbury or his father
From the South Kensington Museum

LOVE SCENES IN PICTURES

From the painting by F. W. Godward. YES OR NO? *[By permission of the Berlin Photographic Co.*

WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

THE TRAGEDY OF HÉLÈNE VON DONNIGES

By CECIL MAR

A Woman Marked by Fate—Beauty and Temperament—A Romantic Childhood—Life in Old Munich—Hans Andersen's Fairy Princess—An Early Betrothal—Diplomatic Life in Turin—First Love and its Tragic Finale—A Fatal Duel—A Five Months' Bride—Changing Fortunes—The Vicissitudes of Fate

THE story of Hélène von Donniges, at one time the most beautiful woman in Europe, belongs to contemporary history, and has served as *motif* for more than one great writer's plot of romance. She was the real heroine — the Clothilde von Rudiger — of George Meredith's famous novel "The Tragi-Comedians," and gave also the material for Sardou's comedy "Divorçons." In the American series of "Homes of Famous Lovers," her story with Ferdinand Lassalle is in the same list with those of Dante and Beatrice, and Paolo and Francesca.

The announcement of her tragic death, at Munich, on October 4, 1911, will recall the memory of a story which electrified Europe in 1864, and which, perhaps, turned the tide of German history.

Possessed of a fatal gift of beauty, of brilliant brain, and indescribable charm, she was as much a victim of her highly strung temperament as were those who fell under the influence of her fascinations. In reviewing her romantic life, one must not ticket and number her, nor judge her only by the world's usual standards of right and wrong. She was an exceptional woman, and if the standards she created for herself were not always all that could be desired, at least she had always the courage of her opinions, and acted according to her convictions.

The basis of her character was an absolute straightforwardness and love of truth, under all and every circumstance. The flaw in it was her indecision of will, which, although partly due to her being *la plus femme des femmes*, was fatal in one destined to attract drama and the great problems of life.

Heredity, and the curious environment and education to which she was subjected, tended to accentuate her inborn characteristics, and influence her during her long and varied career.

Hélène was born in 1846, and was the daughter of a brilliant Bavarian diplomatist who had married a wealthy Berlin Jewess. The mixture of Aryan and Semitic blood which flowed within her veins was often referred to by herself as the cause of many of her inexplicable and capricious actions. Her earlier childhood was passed in Munich, where her father was *persona grata* at the court of King Max II., and her beautiful and

gifted mother, "Frau Franzisca," an intimate friend of Queen Marie. Her parents' salon was one of the most interesting in old Munich, and was frequented by all the literary, artistic, and social celebrities of the day. Hélène, therefore, was surrounded by an atmosphere of beauty, art, and intellect during the whole of her childhood.

A Fairy Princess

She was a most beautiful child, her little flower-like, oval face was framed by masses of gold-red hair, her blue eyes betrayed the precocious activity of a brain which, as she affirmed, retained its first conscious remembrance (that of a fire) at *seven months*. She had the bearing of a little queen, and Hans Christian Andersen, who loved to hold her on his knee, and watch the rapt attention with which she drank in his stories, called her his little fairy princess.

Adored and spoilt by her parents, and by all with whom she came in contact, she was chosen as the comrade and intimate playmate of the Crown Prince, who afterwards was known as the ill-fated and fantastic King Louis of Bavaria. The two imaginative children invented games, and stories of elves and fairies, whom they loved to impersonate. Curtains and portières were transformed into flowing flowery draperies and wings, and the two then trod together the realms of fairyland. Being, however, very human children, they played other games less poetic, which were visited with summary and wholesome chastisement. For instance, they loved to escape the surveillance of the governess, Fraulein Mailhaus. Hélène avers that it was her "Wildness," and not his "Crown Princely Highness," who was the ringleader in everything. They decapitated tin soldiers together, then, remembering Andersen's tale of the tin soldier and the little paper dancer, burst into torrents of tears at their own cruelty, laughing again when they realised that, after all, they were not alive! The intimacy was ended with a violent quarrel over a picture-book. The two passionate little creatures had a stand-up fight for it. The Prince came off victorious, bearing in his little fist a trophy of victory in the shape of a handful of Hélène's gold-red hair.

Girlhood

At an age when other girls are kept in the schoolroom, Hélène was permitted to be present at the brilliant social gatherings in the severely furnished blue salon of her parents' house. Here, petted and spoilt, she drank in the volume of melody which flowed from the piano under the master touch of Rubinstein, or listened to Hebbel and Kaulbach, and other eminent speakers. She grew into an excitable, precocious girl, easily thrilled, and swinging on the pendulum of the highest, wildest spirits, to the depths of depression. She loved reading, and devoured the German classics; she studied zoology, botany, and music, but there was no method in her instruction, which was entrusted to German and French governesses, and she was allowed liberty to glean and cull her knowledge as best she liked, and in the most erratic manner. Her friends were always much older than herself, and the laxity of morals in the *grand monde* of the day was not the best example for an over-observant girl.

Her ambitious parents favoured the suit of a wealthy old Italian nobleman, and caused her to be affianced to him at the incredible age of thirteen. Hélène, however, soon gave her elderly and jealous lover his *congé*, and was carried off by her grandmother to Berlin. Here a year and a half were spent in a more wholesome atmosphere, of quasi-seclusion and study, and here she first met the young Roumanian Prince Yanko von Racowitza, who was destined to play such a fateful rôle in her after life.

Her father was now officiating as Minister to the Court of Victor Emmanuel, and, accompanied by her grandmother, she went to Turin. In spite of the fact that she was but fifteen years of age, she was allowed to enter the big world of the most cosmopolitan society in Europe.

A Tragedy of First Love

Here her beauty and wit won her friends such as Bulwer Lytton, Meyerbeer, the Empress Eugénie, the Empress of Russia, Lady Brougham, and the Grand Duchess Hélène. Here also she met the first love of her youth, the young naval officer Paul von Krusenstern, whose ship was stationed in the Mediterranean, and who fell madly in love with her. Even at the close of her long and eventful life Hélène spoke with a tender smile and sigh of those golden days at Nice, when love blossomed by the blue waves and in the moonlit gardens, and when the old moon looked down on them in rose-strewn arbours, amid the glories of summer nights.

Fate, in the form of her parents, parted the lovers. Paul was poor, and in no wise a match for the brilliant Hélène. So Paul sailed away disconsolate, and Hélène was once more sent to Berlin. She and her mother had never understood each other, and the coldness of these days subsequently ripened into an open enmity which lasted until death. Her grandmother, however, loved her dearly, and thoroughly understood her erratic and capricious character.

Her affection was tenderly reciprocated by Hélène, who spent some of the happiest years of her youth under her roof. Here the frivolous Southern life vanished like a dream, a carnival dream. The days were given up to the study of art and literature, and in this she found a comrade in young Prince Racowitza, who was studying at the University in Berlin.

He was an insignificant looking youth, narrow-chested, and with a very bad complexion, but a pair of eloquent and beautiful dark eyes saved him from being absolutely ugly. When these eyes were lifted to Hélène's, glowing with the fires of the maddest love, Hélène took it all as a matter of course, and not by any means as a

reason for the necessity of reciprocation. She was accustomed to be adored, and when Yanko knelt before her and besought her to promise to marry him when he should have completed his studies she did not absolutely refuse him. "If, in the meantime, I find no one whom I can love far, far better than I do you," she announced, "and if I do not go on the stage, which I would do now, were it not for foolish family interference—then I will marry you." From that moment, the young man felt consecrated to her, and became, as she said, "her spiritual possession."

But with that winter of 1862 came the fateful meeting with Lassalle, and all else faded into shadow.

People who witnessed the first meeting of Hélène and Ferdinand Lassalle said that it was like the clashing together of two kindred spirits. They faced each other in silence. He, tall and commanding, with the head of a Cæsar and an eagle glance; she in all the bewildering beauty of her early youth. Then, like Tristan and Isolde, they stretched out their arms to each other, as if each claimed its mate. Conventions were nowhere. Absorbed in each other, although at an evening party, they were oblivious of all and everyone but themselves. No *détour* was needed. The usual road of banalities that mostly has to be traversed before reaching the fountain-head of a personality was avoided, and their souls met at the mainspring of existence.

When the time came to bid farewell to their hosts, Hélène looked pale and fatigued with the emotion of her heart. So, without a word, when the door of the flat was closed upon them, Lassalle lifted her in his arms and carried her down the main staircase. He accompanied her to the house of her grandmother, as a matter of course, Hélène's chaperon following in the rear. Before bidding her good-night, he said: "To-morrow I am coming to ask Grandmamma's permission, and we will be married at once."

Then only did Hélène pause, for the name of Lassalle had been often mentioned in her family circle as that of a dangerous Jew Socialist reformer, a friend of the common people, one who advocated that the rich should deprive themselves of their possessions and give them to the poor. She often said: "He came into my life like the storm-wind that rushes over forests and plains, and destroys all that is crumbling and effete." It was indeed the *coup de foudre*. They were both caught up in the whirlwind of a mighty passion before which all else paled.

Hélene von Donniges, at one time the most beautiful woman in Europe, and the heroine of more than one great writer. Her romantic life had an epoch-making effect on German history *Photo, Stellmeyer*

Ferdinand Lassalle was a tall, handsome Jew, whose charm, talent, and Socialistic influence were the topic of the hour. He was at the zenith of his success. He had won the hearts of all the Labour Party, and even the great Bismarck regarded him as the representative of a force that might help to combat the Prussian Liberals. As late as 1878 he spoke of him with deep respect as a man of the greatest learning and personal charm.

Lassalle's dream was to improve the lot of the labouring man by organisation, and by the association of Capital and Labour. While posing as the Messiah of the poor, he was a man of luxurious habits, leading a fashionable life in the most expensive

quarter of the town. His entertainments were among the most brilliant in Berlin, and he was courted and petted by the most beautiful women in society. His name as a lawyer was made by the famous "Casket Episode" of Countess Hatzfeld, under whose protection and social influence he then was. His ambitious dreams knew no bounds. He was to become dictator of a new German republic—he would enter the capital in triumph, in a chariot drawn by milk-white steeds, and his Hélène, his golden-haired Hélène, was now to be by his side.

A Fatal Duel

But this mere girl—she was eighteen at the time—was to be his undoing. His demand of Hélène's hand in marriage was met by peremptory and curt refusal. Hélène's parents were furious at what they called his presumption. The wounded vanity of Lassalle, who considered himself a match worthy of an empress, led to his challenging Hélène's father in duel, though only after Hélène had been treated with the utmost severity by him.

She was imprisoned in the Legation, which was now at Berne, forbidden all communication with the outer world, and was told that Lassalle had deserted her and was in love with Countess Hatzfeld. Eventually she was induced to sign a paper in which she renounced all ideas of marriage with Lassalle. Of the challenge she knew nothing, until she was informed that the duel was to be fought by proxy, and that Yanko von Racowitza was to represent her father, and to act for him.

Lassalle was known to be a magnificent shot, and until that moment Yanko had never handled firearms, yet he was willing to die in order that his beloved Hélène might be happy. Fate willed otherwise, and it was the young Prince who killed Lassalle. The event was a European scandal, and the Labour Party in Germany to this day regard Lassalle as a martyr. Hélène's weakness of will caused her to succumb to the entreaties and the force of her parents, who declared that an alliance with a man like this Socialist leader would ruin her father's career, and all the prospects of her brothers and sisters. Her despair, when she knew the truth, was boundless. She abandoned herself to her fate, and was as a puppet in the hands of her parents.

An Unanswerable Question

In after years she sometimes queried whether her weakness had really been more than the instrument of Destiny in the destruction of such a wonderful personality. The discussion has often arisen as to what rôle Lassalle would have played in the development of Germany during the 'seventies. Would he, in the boundless reach of his personal plans, with his incomparable ambition and will, ever have been able to adapt himself to circumstances Then Hélène wondered whether we "Pigmies *all of us*, are not mere puppets in the hand of Fate, and used by the *Spirit of the World's History* as the means of sweeping away the giant who, after all, could have found no place in the Empire."

A Marriage of Expediency

The most inexplicable psychological fact in all Hélène's existence was that she consented to wed the youth who had slain the man whom she had so madly loved. Two short years had elapsed since she first saw Lassalle, in 1862, and the day when he was killed, in 1864. Horrified at the scandal the affair had provoked, anxious lest it should react to the detriment of their own social prestige, the one idea of Hélène's parents was to get her married as quickly as possible. Alliance with the man who had killed Lassalle would prove to the German bureaucratic world, and to the social world in general, that never for a moment had a member of the aristocratic house of Donniges contemplated an alliance with a plebeian Socialist.

Yanko was in despair at having brought so much sorrow to Hélène. Was it appreciation of his truly generous nature, and compassion with his grief, that caused Hélène eventually to consent to marry him? He had always proved her most loyal friend, content to serve her, since to win her seemed impossible.

A Doomed Bridegroom

After the duel he had been sought for by the Swiss authorities, who demanded his arrest, and by all kinds of diplomatic *finesse* he was drifted about to Bucharest, to Vienna, Paris, and Munich, and back again to Bucharest. It was a bitterly cold winter, and the delicate Southerner, now only twenty-one years of age, contracted a chill during these enforced journeys, which settled on his lungs and led to his early death. In the spring of 1865 he was hopelessly consumptive, and his one cry of longing was for Hélène. This cry reached her own wounded heart as nothing else could, and her parents accompanied her to the boy's sick bed, and consented to her marriage. Joy at her arrival and the consummation of his hopes caused the patient to rally. They proceeded to the country place of his ancestors, and there, amidst the wildest surroundings and a sort of barbaric glitter, they were married.

During the marriage ceremony in the little church, while the priest was performing the rites of the Greek ceremonial, the sky without grew dark, heavy clouds crept up, and flash upon flash of lightning followed. One of them struck a tree in the vicinity of the building and slit it through the centre. Murmuring voices whispered: "A bad omen! The poor young wife!" It was Yanko's life tree, one of three which had been planted near the church by his father at his birth, and at that of his brothers'.

The omen was but too true. After a few weeks' stay at Roumanian fashionable resorts, the couple travelled southwards, through the Bavarian Alps, and on to Meran and Corfu. Here they were kept in quarantine, as cholera had broken out, and

the discomforts they endured hastened the end of the consumptive patient. They eventually reached Bologna, where, after five months of wedded life, he died at an hotel.

No marriage contract had been made which secured the fortune to Hélène. Yanko's family refused to help her in any way, her own family deserted her in her hour of need, and, after laying to rest in the churchyard at Nice the poor young heart that alone had beaten and suffered for her, the beautiful Hélène found herself, at the age of twenty, left to face the world alone.

For a time she stayed with friends at Nice, and here the Jesuits, realising the enormous power of her beauty and charm, which were enhanced by the romance of her story, approached her with a view to gaining her services as their agent. Unlimited wealth was promised her, and with this her influence would have been unbounded. She almost consented, but, at the eleventh hour, abandoned the idea, and fled to Paris.

Here the Duc de Piennes, a chamberlain of the Empress Eugénie, promised to protect her, and to solicit the Empress's interest on her behalf. However, when he heard of the Jesuit proposition, he realised that the Empress would withhold her protection, so, after but a short stay in Paris, Hélène went to Berlin. Here she intended going on the stage, but before this resolution was put into execution, she was approached by an emissary of Bismarck, who sounded her with a view to obtaining her services as a political spy. Once more the vista of great wealth was opened up before her, and to the woman whose every instinct gravitated towards the accessories of elegance and luxury, the temptation was, no doubt, a peculiarly strong one.

However, her inherent love of truth, and her dislike of subterfuge, were insurmountable drawbacks, and she wisely decided not to embark on a career which would demand both strength of will and the remodelling of her character.

Hélène and her third husband, Serge von Schewitch. Though poverty and privation were her lot in this marriage, yet mutual love only burned more ardently through misfortune and trials. Unable to survive the loss of her beloved, Hélène elected to follow him a few days later. *Photo H. A. Lévy*

Then began for her a nomadic life. With broken wings she wandered from place to place, finding adventure after adventure. She was happy and unhappy, and happy again and unhappy. She went on the stage, where she was but an indifferent actress; she wrote dramas and novels, and married the actor Siegwart Friedmann; divorced him after five years, and lived, on and off, in Vienna and Munich. She became a friend of the great painter Lenbach, who portrayed her more than once, and she was painted over and over again by Hans Macart.

A Haven at Last

She went on tour with her theatrical colleagues, and while in Salzburg met her future third husband, the Russian diplomatist, Baron Serge von Schewitch. She met him again later on in St. Petersburg, where she remained for some time.

She herself has said that her love for him was the best and greatest affection of her tempest-tossed life. It was a love which defied every obstacle, and rose victorious over every sacrifice; was proof against dangers and struggles, and one which misfortune only riveted the more firmly. And, after all, it is adversity that is the touchstone that proves the worth of love.

Serge von Schewitch belonged to one of the great noble families of Russia, and was possessed of great wealth, which was confiscated when he espoused the cause of the Nihilistic party. Bereft of means, he and Hélène resolved to go to America, and in the New World try to build up a new and safe life, side by side.

They arrived in New York in 1877, and here the two spoilt children of fortune, who had broken so many of their toys, set their faces bravely against privations of every sort. They both wrote for various of the great newspapers. Hélène gave lessons, went for a time again on the stage, painted, made her own dresses, and even Serge's trousers There was nothing this versatile woman could not do if she made up her mind to it. And in the storm and stress of life she always remained, in every gesture and in every word, the *grande dame* of the highest social world. Misfortunes and poverty never robbed her of her dignity and charm. She had an amazing capacity for making and keeping friends, and when, after thirteen years, her husband's property was restored to him on the condition of their returning to Russia, she left many true friends behind her in various parts of America.

She had lived in San Francisco, had visited the Mormon colony at Salt Lake City, was proposed to by one of the fraternity, met Madame Blavatsky, Vereschtschagin, and other celebrities, studied medicine, and, in fact, went through the great school of practical life, learning the stern lesson of the iron law of cause and effect.

A Rift in the Clouds

Her return to Europe with her beloved husband was the happiest time of her life. Delivered from the pressing pecuniary needs which had weighed upon them so long, they visited Scotland and London en route for Riga.

Here Hélène became seriously ill, and was obliged to go to Berlin for a painful operation. Her friendship with Madame Blavatsky, whom she met again in Europe, led her to the study of theosophy, which henceforth became the guiding principle of her life. It helped her in the hour of physical danger and suffering, which she bore with the heroism of a saint.

Fortune again Propitious

When she had somewhat recovered her health, she and her husband wandered about Europe, eventually making their home in her beloved Munich, where she passed the evening of her days. Her husband could not, after all, bring himself to renounce all his ideas of political freedom and socialism, and preferred continuing his literary work in the untrammelled freedom of an alien country.

For some years all went more or less well. Both of them were open-handed and generous to a fault, and never learned the hard lesson of economy. In Hélène's little salon in the Holbeinstrasse she was, as everywhere else, the centre towards which interesting people gravitated, and among her friends here were the great Bjornstjerne Björnson, and Amély Skram.

The End of the Story

Then, alas, ill-health and ever diminishing means fell upon them. The little flat in the Holbeinstrasse had to be deserted, and a more modest one in a remote suburb of Munich was the dwelling place of them both. Age and sickness made Hélène more and more dependent on the man she loved When death claimed him, the younger and stronger of the two, on October 1, 1911, her valiant heart broke.

Unable to face alone the ever-increasing poverty which the future held for her, she threw away the life which had begun so brilliantly, and ended so darkly.

"An overdose of chloral" was the newspaper verdict, but for the friends who knew and loved her, it was the end of a great drama

La comédie (ou la tragédie) est finie—tirez le rideau

She who wrote that "Strength coupled with Love is the highest attribute of the human soul," she who knew how to find the bright spot in the darkest hour, she who drank of a goblet of Life into which every libation was poured, has thrown herself into the Great Unknown, which she termed the *Allliebe* — the universal and merciful Love.

As has been remarked earlier, it is not for the world to pass harsh or critical verdicts in such a case, for to none save its Creator, and perhaps, dimly, to its possessor, is known any human heart.

TOO UNSELFISH TO LOVE

When Unselfishness Ceases to be a Virtue—The Tragedy of the Sister-Mother—A Girl's Duty Towards Her Lover—The Subtle Leaven of Pride—Love's Shipwreck upon Imaginary Rocks

T seems hardly possible that such a virtue as unselfishness could be carried to excess, but this is not only possible but happens more often than is imagined.

People can be too unselfish and too self-effacing, they can, in doing what they consider their duty to others, overlook their duty towards themselves, and the odd thing is that this unselfishness often springs from an unconscious and exaggerated opinion of their own importance

Most people have a natural tendency to imagine that they alone can achieve what is being accomplished in the little groove in which they move But perhaps few overestimate their services so much as the unselfish woman who lives for her family.

This assertion does not refer to the mother, but to other members of the family, perhaps an elder daughter, who, by the death of her mother, may be called upon to bring up brothers and sisters

The original idea in the girl's mind, that she has to take her mother's place, is in itself an impossibility. In time, however, the younger members of the family will come to her in all their difficulties, and very probably the father also will learn to lean upon her. She becomes the pivot on which the household turns, all her thoughts are directed towards their happiness Perhaps, maybe, she will love, but considering the call of duty stronger than that of happiness, will relinquish the latter for the former.

The Tragedy of Unselfishness

A few years pass, the children grow up into men and women, and go their ways out into the world They do not feel that they owe any special duty to the elder sister who has sacrificed herself for them, and one day she wakes to find herself — alone. The children she cherished do not love her less, but they have husbands and wives whom they love more; she has no place left, she is essential to no one That is where the tragedy comes in. She who has worked so arduously for others has no one for whom to labour now.

She has forgotten herself for others, and by them has been forgotten in turn, and somewhere, perhaps beyond the ken of her life, is the man who would have loved her well, and made her life a flowering garden where it is now a desert

A woman owes something to a man who loves her, and if she must shatter the ship that bears his happiness, let her be sure that the rock on which it founders is a real one, not merely one that she has built herself out of her own mistaken ideas of duty.

In very rare cases it is undoubtedly a woman's duty to efface herself absolutely. Sometimes there is a parent whose declining years have to be watched and nurtured, and in these cases there is no one who can take the place of a well-beloved daughter, but in the case of younger brothers and sisters, a girl often sacrifices her life for the sake of the few years during which she will be helpful to them.

"Helpful," but not essential, for if she were not there they would manage somehow without her. Yet, if the girl herself were questioned on this point, she would say. "Who would see to the children's breakfasts, pour out their tea, and cut their bread-and-butter? No one knows as I do what is good for them, and they need me. Who would attend to their clothes and sort their things for school?" She would think of the hundred and one little duties which it was her daily lot to do for them, and probably be hurt at the suggestion that they could manage at all without her.

The Claims of Love

Sometimes this type of girl is too busily occupied with the affairs of her charges to think of herself sufficiently to fall in love at all There may be opportunities, but she passes them by unnoticed; love may be within her reach, but she will not heed, nor put forth a hand to grasp the treasure.

Nevertheless, she is happier than the girl who opens her heart to love, who lets its soft, warm radiance fill her being, and then, in a spirit of wanton self-sacrifice, closes her door upon her lover. In doing what she considers her duty she may ruin a man's life, she will certainly bring much suffering upon herself and upon him, but she will be upheld by the consciousness that what she is doing is right, although her lover will only see the folly of it. He will know that he is being sacrificed, and will fail to see the matter from her point of view.

Of course, the woman who is capable of behaving like this must be essentially a good woman, but she is also a very foolish one, and there is a certain amount of unconscious pride in her self-effacement. She would in truth be deeply grieved to see another doing the little things she had always done, and would hate to see her particular niche occupied by someone else, but if only she could believe that such a thing were possible, it would be much better for herself, and her relatives would learn to be independent at an earlier stage in their lives.

Love is too precious a thing to be lightly disregarded. Let every girl be sure that the sacrifice is needful before she makes it, Love only comes once, and if she blinds her eyes to his approach may never come at all.

A life that has never known love is like a barren waste.

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

ROMANCES OF ROYAL PALACES

WINDSOR CASTLE

By SARAH A. TOOLEY

The Most Noble Order of Christian Chivalry—Quaint Ceremonials—The Magic Fortress Built by Merlin—The Court of Chivalry—Queen Philippa and Katharine of France—A Royal Prisoner's Romance—The Stuart Buildings—The Scene of Queen Victoria's Love Story—A Queen's Proposal—The Last Resting Place of Victoria and Albert—Royal Weddings

WITHIN the walls of England's fairest and most regal Royal home was recently enacted (June 10, 1911) a drama which carries us back to the picturesque days of chivalry.

In the Throne Room of Windsor Castle King George and Queen Mary, wearing their robes as Sovereigns of the Most Noble Order of the Garter, are seated on their chairs of state. At the famous Round Table of the knightly Order are grouped the Royal knights, King Manoel of Portugal, the Duke of Connaught, Prince Arthur of Connaught, and Prince Christian. The twenty-three knights companions, men bearing the proudest names in England, and many of them high in the service of the country, pass in their Garter robes to their accustomed places in the historic chamber. The Sovereigns and all the knights rise as a lithe, boyish figure enters the Throne Room.

The Youngest Knight of the Order

It is Edward, Prince of Wales, who is about to be received into the most noble order of Christian chivalry, inaugurated in the Castle five centuries and a half ago by the Lion of England, Edward III., and his fair queen, Philippa.

The time-honoured ceremony proceeds. King George buckles the insignia of the Order upon the young Prince's left leg while the Prelate repeats the ancient admonition to stand firm in knightly valour. The King further invests his son with the Riband and the Garter, places upon his breast the Star of the Order, and around his neck the Collar of golden roses, tied together with true-lovers' knots, touches him upon the shoulder with a sword, and bids him rise a Knight of the Garter.

Then out into the sunlight the new knight passes fully apparelled. He is preceded by the quaint figures of the fourteen Military Knights of Windsor in their long red coats, the twenty-three knights companions, and the Royal knights, all in hats with waving white plumes and robes of blue velvet. The Sovereigns, in similar dress, walk last, preceded by the great officers of the Order. Queen Mary's train is borne by pages in scarlet and white.

Thus accompanied, the young Prince, fair of face, with serious mien, passes down the hill amid the ringing of bells from the Curfew Tower, the Royal salute from the guard, and the strains of the National Anthem, to register his vows in the Chapel of St. George There in his stall he sits with banners ranged high overhead, looking in old Chaucer's words, "a very parfait gentil knyghte."

A Legend of the Past

This scene finds its prototype in the legendary romance which weaves itself around the first Court on Windsor's Royal hill. In the dim and shadowy past, so 'tis said, great Merlin built on Windsor hill a magic fortress for King Arthur and his knights, and set a Table Round so that none might sit above his fellows. Here we find the germ of the Order of the Garter.

In Merlin's enchanted castle King Arthur kept his Court with fair and false Queen Guinevere. In the great forest, where he made "broad pathways for the hunter and the knight," the aerial postman is now depositing his letter-bags. Possibly the all-wise Merlin predicted this!

From King Arthur and Guinevere to George V. and Queen Mary is a range of history full of fascinating romance. Windsor Castle is, as we have seen, the birthplace of the Most Noble Order of the Garter, the shrine of our patron saint, St. George, a place illumined by the drama of Shakespeare, the "Chronicles" of Froissart and the verse of Chaucer.

Herne the Hunter

In the Great Park, Herne the Hunter rode his coal-black steed; Anne Boleyn went a-hawking in its glades.

Queen Elizabeth walked its terraces—some aver that she walks there to-day—monks chanted in its cloisters, mail-clad warriors clanked about the Round Tower, and the chief knights of Christendom jousted in the great tilt-yard to win the applause of fair ladies. There were dark tragedies too, in the Castle, for many prisoners have languished in the Dungeon Keep.

"*Madame, il est digne de vous*," said the Tsar Nicholas to Queen Victoria when he first saw the towers, battlements, and terraces of Windsor Castle rising around the hilltop Norman Keep.

The stately edifice speaks of massive strength and regal power, and it is in keeping with its characteristics that the first Court of authentic history held within its walls was the feudal Court of the Conqueror. It was then but a fortress of defence consisting of the Norman Keep, which William had built. But there was little romance about the carousings of the Norman barons or the King hunting the red deer in Windsor Forest, and Queen Matilda seldom graced the Castle.

A Pious Queen

A new era came with the "Good Queen Maud," the bride of Henry I., who kept her Saxon Court in the Castle which the Norman had built, and a spacious new house was added for her convenience. She prided herself on her lineage, as niece of the Confessor, and was a typical Saxon beauty, fair-haired and blue-eyed. The King was handsome and wore his hair in flowing ringlets to please his Saxon queen, as did his Anglo-Norman followers.

The Court was a Saxon home. The Queen trained her children in the traditions of Alfred the Great and Edward the Confessor. The Queen's household was composed of pious Saxon ladies devoted, like herself, to good works and homely virtues. The very names of her Women of the Bedchamber, Emma, Gunhilda, and Christina, breathe propriety. But the Norman nobles spoke sullenly of the Court of the "Saxon Woman," and freer manners prevailed at Windsor after the death of the good Queen Maud.

We pass onwards to the court of chivalry which Edward III. and his fair queen, Philippa, kept on Windsor's Royal hill. The future hero of Cressy and Poictiers sent his heralds forth to summon to the Castle the most valiant knights of Christendom, and with them inaugurated the Most Noble Order of the Garter in 1344, upon St. George's Day.

We see the procession of the first knights of the Order, dressed in blue Garter robes, passing to the Chapel of St. George, headed by the mighty Edward, and that flower of chivalry, Edward the Black Prince. Queen Philippa came, too, upon her palfrey with a brilliant company of ladies, all in Garter robes.

Days of feasting and festivities followed the great inauguration. Valiant knights entered the lists in the great tilt-yard with the cry, "St. George for Merry England!" and ladies waved their kerchiefs for the victor in the name of St. George.

Minstrels and troubadours were there to tune their harps and sing of the glories of the court of chivalry. Perchance, the giant oaks of Windsor Forest could tell of trysts between knights and high-born maidens which were not in the programme of the inauguration of St. George.

The Origin of the Garter

The emblem of the Order was indeed founded in romance, for, as Froissart tells us, "it chanced that King Edward, finding the garter of the Countess of Salisbury, with whom he was in love, being fallen from her leg, stooped down and took it up; whereat divers of the nobles found matter to jest . . . to whom the King said that it should come to pass that most high honour should be given unto them for the garter's sake." The King added the significant motto to the emblem, "*Honi soit qui mal y pense*" So it came about that the Order originally founded in honour of St. George survived by the name of its badge, the Garter.

The anniversary of the Order was always observed in the same sumptuous fashion at the Court of Edward and Philippa, and the Castle of its birth grew in size and magnificence. The princely festivities of the Court drew from King John of France, a captive at Windsor, the remark that he "never saw or knew such Royal shows and feastings, without some after reckonings in gold and silver coin."

A Queen of Chivalry

Queen Philippa graced well this court of chivalry. No knight, lady, or damsel in distress ever appealed to her in vain, and her intercession for the burghers of Calais made her name honoured amongst brave men. She blended the romance of the age with the useful crafts of her native Flanders, and introduced the manufacture of cloth into this country. She was brave, and accompanied the King on many of his campaigns. She encouraged art and literature. Chaucer was her protégé, and Froissart her secretary. She made the Court at Windsor famed for elegance and taste as her husband and sons invested it with heroic deeds.

Philippa was a gracious hostess to the

The Sovereign's entrance of St. George's Chapel, Windsor, only opened to admit members of the Royal Family on certain solemn occasions. This noble flight of steps has been ascended to the triumphant melody of the bridal march and to the mournful music of the funeral dirge. The illustration shows the return of the Prince of Wales from the service held in the Chapel on his investiture as a Knight of the Garter *Photo, Central News*

prisoners of war in the Castle. One day she heard her son, the Black Prince, ask Bertrand du Guesclin to name his own ransom. "A hundred thousand pounds," replied the renowned champion. The Prince asked how he could expect to raise such a large sum. "I know a hundred knights in my native Bretagne," he proudly replied, "who would mortgage their last acre rather than Du Guesclin should languish in captivity, or be rated below his value; and there is not a woman in France, toiling at her distaff, who would not devote a day's earnings to set me free, for well have I deserved of their sex."

Queen Philippa hearing this, turned to the Black Prince, and said, "My son, I name fifty thousand crowns as my contribution towards your gallant prisoner's ransom; for though an enemy to my husband, a knight who is famed for the courteous protection he has given to my sex deserves the assistance of every woman"

The death-bed of Philippa with its tender leave-takings, was as beautiful as her life had been, and with it passed the glory of the court of chivalry at Windsor.

A Captive's Wooing

One of the most famous of the Castle romances pertains to the Court of Henry V. and the sprightly Katharine of France. At that time James, the young King of Scots, was a ward kept in captivity. He occupied apartments in the Devil's Tower, from which he overlooked the moated garden where walked the ladies of the Court. The young captive was fascinated by the graces and beauty of the Lady Joan Beaufort, a niece of the King, and sitting disconsolate at his window, he sang of her to his lute in that tender poem, "The King's Quair":

> Her golden hair and rich attire,
> In fretwise couched with pearly white,
> And great balls levening as the fire,
> With many an emerald and fair sapphire,
> And on her head a chaplet fresh of hue
> Of plumes parted red, and white, and blue

Then came the bitterness of captivity:

> To see her past, and follow I nae might,
> Methought the day was turned into night.

The young Queen was moved with pity for the love-lorn youth gazing at his lady fair from the Devil's Tower, and obtained the King's consent to their betrothal. After Scotland had paid £40,000 ransom for its King, James returned to resume the crown, taking with him Lady Joan, the fair bride won in captivity. As runs the old ballad:

> A lady nigh to England's King,
> Joan Beaufort, Jamie wedded.

Picturesque and romantic memories gathered around the Castle when Henry VIII. kept his Court on the Royal hill. We see the bluff King Hal with his courtiers all in Lincoln green hunting in the forest glades, and beside him rises the figure of Herne, the phantom hunter, rushing through the glades on his coal-black steed, with stag's horns outstanding from his helmet, and eyes rolling like balls of fire. Or, again, Herne mixes in the Castle festivals in the guise of a monk, and notes the King's growing passion for Anne Boleyn. At a great Court festival at Windsor, Henry creates the beauteous Anne Countess of Pembroke, the first peeress in her own right.

An Ill-fated Queen

Ere long Anne reigns as Queen at Windsor, and to her Court come the wits, poets, scholars, and most beautiful ladies of the day. She goes a-hawking with the King, is Queen of the Tournament, and shows her skill with the bow and arrow.

Amongst the gallants of the Court of Anne Boleyn is the noble Surrey, whose tragic story is one of the most pathetic romances of Windsor Castle. The youth had been brought to Windsor to be the companion of Henry Richmond, the natural son of Henry VIII. They were as David and Jonathan. Simultaneously they each fell in love with a lady whose bright eyes they had encountered in the Maiden's Tower. The Lady Mary Howard, sister of Surrey, was the beloved of Richmond, and the Lady Frances Vere was the adored of Surrey. Anne Boleyn, in the heyday of her triumph and happiness, stood the friend of the lovers. Surrey wedded the Lady Frances, and Richmond was betrothed to the Lady Mary.

Meantime, the star of the ill-fated Anne Boleyn had set in red on Tower Hill, and ere Richmond could claim his bride, his gentle life had mysteriously ended. Surrey mourned for his friend, and when, later, cruel Fate brought him a prisoner to the Norman Tower, he sang in his "Elegy on Windsor" of "the large green courts" where he and Richmond strayed, a pair of happy youths,

> With eyes cast up into the Maiden's Tower,
> And easy sighs such as folk draw in love,

and tells the drama of those bright, happy years in plaintive and immortal verse.

A Brilliant Court

The Court of Queen Elizabeth brought to Windsor its most glorious and romantic traditions. She united the graceful accomplishments of her unfortunate mother to the regal spirit of her father. She gathered around her statesmen, poets, wits, and elegant men, and women not too beautiful to eclipse the Royal charms. She enlarged and beautified the Castle, and made it a gay and sumptuous abode.

We picture her brilliant Court. The Queen and her ladies, majestic in ruffles and farthingales, the gentlemen in trunk hose and tights, wearing graceful mantles and plumed hats. The Queen's trusted adviser, Cecil, Lord Burghley, was provided with a handsome suite of apartments, and her favourite, the fascinating Earl of Leicester, was made Constable of the Castle.

The talk at Court was of poetry, art, and the drama, with a leaven of philosophy and a spice of wit. The Queen sometimes entranced her courtiers by playing upon the virginals, and at other times she danced

with Leicester in sprightly mood. She was jealous lest it should be thought that in these elegant accomplishments she was inferior to Mary Queen of Scots. She had a stage erected at the Castle for the regular performance of plays and masques, and one William Shakespeare was "commanded" to produce "The Merry Wives of Windsor."

An Elizabethan Christmas

She kept Christmas and other festivals of the Church at Windsor with much of the pomp and ritual of the old Faith retained in the Reformed Church. The friars and monks had passed from the cloisters of St. George's, and their places were filled by Protestant clergy. Within the historic Chapel, the most Protestant Queen set up her Garter banner above the Sovereign's stall, and took pleasure in removing that of Philip of Spain.

Out in the Park, the Queen shot the deer with her cross-bow, as they were driven past her seat. Each day before dinner she walked for an hour on the North Terrace, which she had constructed. If it rained, her Majesty paced to and fro under an umbrella, a device from Spain. On summer days, Elizabeth took her pleasure on the river, being rowed in a barge by picturesque watermen, and having about her a brilliant following of courtiers, and Leicester or Essex to whisper sweet flattery in her ear.

It was an age of national exultation, and Elizabeth was the sun around which the greatest lights of her reign revolved. Bacon philosophised for the Queen, Shakespeare and Spenser wrote for her ear, Raleigh colonised, and Drake, Hawkins, and Frobisher scoured the high seas, all for the glory and enrichment of the Virgin Queen. And Burghley guided affairs of state so that the throne of Elizabeth might become still more glorious.

The spirit of chivalry which had illumined the Court of Edward and Philippa lived again on the Castle Hill while the great Tudor Queen held sway, and not the victories of Cressy and Poictiers brought greater exultation to the Garter knights of the earlier epoch than did the rout of the Armada to those brave knights whose banners hung in St. George's by favour of Elizabeth.

The "White King"

The memories of the Courts of the Stuarts at Windsor Castle suffer in contrast with the golden age which closed with Elizabeth. The taste of Charles I. brought to the Castle the masterpieces of Rubens and Vandyck, and he and Henrietta Maria lived there in great domestic felicity. At Windsor, Charles made his last stand to defy the people, and was forced to abandon the Castle to the Parliamentary Army. Ere long a few faithful followers bore to the Royal vault at Windsor the body and severed head of the King, under a white pall formed by the falling snow.

Windsor became gay again with the Court of the Restoration. Charles II. and his courtiers hunted the deer in the park, and cavaliers and fair ladies promenading on the terraces made as picturesque a sight as they did in the Mall of St. James's. The Merry Monarch built the "Stuart buildings" to the Castle, restored St. George's Chapel, and made the grounds a gay pleasaunce for his Court.

Windsor continued to be the occasional residence of succeeding monarchs. Anne held there her dull Sunday afternoon Courts, yawning behind her fan as she received in her State Bedchamber. In a little closet, tête-à-tête with Sarah Duchess of Marlborough, she received the tidings of the victory of Blenheim. The Castle, however, had ceased to be the stage of great historic drama.

The Dullest of Courts

When George III. came to the throne it had been so neglected by his predecessors that it was unfit for occupation. He and Queen Charlotte kept their homely Court at Windsor, in the Queen's Lodge, a house in the grounds since pulled down. Daily when in residence Farmer George and his exemplary Queen, followed in due order by the young princes and princesses, promenaded on the Castle terraces, courtiers and distinguished visitors joining their majesties in the exercise

With the advent of Queen Victoria, Windsor Castle was restored to its courtly traditions. The young Queen took up her abode in the handsome buildings added by George IV., and spent some portion of each year throughout her reign on the Royal hill. She loved the majestic pile which became hallowed to her by a thousand tender associations, and where the love idyll of her life was begun.

We see the girl-queen as the heroine of the tenderest romance which ever graced the stately Castle. It is an October morning in 1839, and the handsome Prince Albert of Saxe-Coburg as he returns from hunting in Windsor Forest is informed that the Queen desires an audience with him in her boudoir. All the world knows what happened.

A Queen's Proposal

The Prince later wrote that Victoria made him the offer of her hand and heart, with a genuine "outburst of love and affection" with which he was "quite enchanted and carried away." When the Duchess of Gloucester sympathised with her niece over the delicate task of announcing her marriage to Parliament, the young Queen replied, "It was not half so bad as proposing to Albert!"

At Windsor Queen Victoria spent her honeymoon, and there after a lapse of twenty years of wedded happiness she watched by the dying bed of her beloved, and there laid him to rest.

The long period of the revered Queen's reign invested Windsor with great and noble traditions. She kept a brilliant Court, but

what the nation valued most was the example she set in preserving a perfect home in the midst of all the stately splendour. We see her as a fair young wife strolling about the slopes with her husband and children, or picnicking at Virginia Water. She kept Christmas at the Castle in good old-English style, the baron of beef turning on the spit before the great open fireplace, as it might have done in Norman times. And

> Many a carol old and saintly
> Sang the minstrels and the waits.

Holly and mistletoe decked the Castle hall, Christmas trees were set up for the Royal Family and her Majesty's household, and all was mirth and jollity, as gay as in the days of Queen Bess.

The Victorian Court

Garter investitures, state banquets, balls, receptions, and audiences fill up the canvas of the Victorian Court at Windsor, and the most famous personalities of the period were gathered around the throne. The Garter banquets for the King of Russia, the godfather of Edward VII., the Tsar Nicholas, King Louis Philippe, and Napoleon III. stand out in strong relief. The Castle was indeed a scene of splendid festivity when Napoleon and Eugénie visited it, and history took a romantic turn as Queen Victoria led the dance with Napoleon in the Waterloo Chamber, while the veterans of the famous battle looked down from the walls.

Amongst all the great spectacles of the Victorian Court none is more romantic in interest than the marriage of Albert Edward Prince of Wales to the Princess Alexandra of Denmark. The gay youthfulness of the bridegroom and the rare grace and loveliness of the bride lent romance to the occasion The scene in St. George's Chapel was of extraordinary splendour. Below the

> Knightly banners, whose varying glory
> Fills the chapel with coloured gleams,
> Made to hallow St George's story,
> And copy the old chivalric dreams,

rose tier above tier, the loveliest and stateliest in the land in flashing jewels and glittering uniforms, while the Garter knights swept past in their velvet robes in their allotted places were Dickens, Thackeray, Stanley, Kingsley, Tennyson, and many another whose name is engraven on the nation's record.

"The wedding was the most moving sight I ever saw," wrote the great Bishop Wilberforce, and many pens have vied in describing the slow, impressive progress of the bride to the altar, and the buzz of admiration which filled St. George's at sight of her loveliness.

The Throne Room, Windsor Castle, one of the stateliest apartments within the ancient fortress palace, which is said to date back to the shadowy days of King Arthur and his Round Table *Photo, H. N. King*

The Court of King Edward

Thirty-eight years pass, and Edward VII. and Queen Alexandra are keeping their Court at Windsor. Throughout the brief ten years of their reign they entertained many crowned heads at the Castle with stately splendour, and Chapters of the Garter were held with the old romantic observances.

Now (1911) we stand on the threshold of a reign which will bring to the Royal hill the gaieties of young family life, for King George and Queen Mary are fond of Windsor, and their Court will add to the stately memoirs of the ancient Castle.

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises without Apparatus*	*The Selection of Story Books,*
		Breathing Exercises	*etc.*
		Skipping,	
		etc.	

GOOD STYLES FOR BOYS

Suiting a Boy's Clothing to his Individuality—When Petticoats are Discarded—Sailor Suits—The Tunic—Fancy or Party Styles—The Kilt—"Don'ts" for Mothers—A Knockabout Country Suit

THE real secret of the well-dressed lies in the appropriateness of their clothes not only to the occasion, but to the individuality of the wearer.

And it is just this fact which so many mothers fail to realise when choosing clothes for their small sons. So often we see the small, fragile-looking boy dressed in a suit of heavy tweed or decked out in a full Highland costume which seems to overpower him, while his big, sturdy playmate is got up in a be-frilled silk blouse or a fancy velvet suit, both equally unsuited to their individual personalities.

The jersey suit is ideal for little boys, being warm, light in weight, and porous. It fits closely, yet allows complete freedom to the limbs

Nowadays there is very little excuse for the mother who dresses her boys badly, because many, varied, delightful, and withal suitable, are the styles from which she may choose without having to open her purse-strings very widely.

When King Baby has reached the dignity of two years and his petticoats have begun to look ridiculous, it is quite safe to put him into a jersey suit, for this style adapts itself to any little figure, and is at the same time one of the healthiest forms of dress. It is warm yet light, porous, thus admitting air to the body, and it also allows the

Prince Edward (now Prince of Wales) and his brother, Prince Albert, wearing the sailor suit which Royal patronage has made so popular as a dress for boys
Photo, E. Ralph

limbs complete freedom of action. The jersey suit, woven or knitted all in one piece, is quite delightful for the times. For afternoon or party wear the tunic suit is always smart, especially if the collar, cuffs, and belt be simply embroidered.

France gave us the jersey suit, and Norway sends us the quaint, gaily embroidered linen tunics which are now so much in vogue for boys from two to five years.

The sailor suit, in its many variations, is certainly the mode most favoured by the modern mother. Perhaps because here, again, she is seldom likely to blunder, as it is a style of dress which is becoming to practically every little boy, be he fat, thin, tall, or short. But note—"little boy." A big boy dressed in a short-trousered sailor suit will look anything but well dressed.

With short knickerbockers the sailor "jumper" of strong blue serge is an ideal garment for play, while donning long trousers at once makes the little Jack Tar look smart enough for almost any occasion, and when he puts on a white drill "jumper," or a whole suit of white drill, he is in one of the prettiest forms of "full dress."

Another delightful variation of the sailor suit is one which is now being produced in the "duck" of which our Navy's working clothes are made. It is a strong canvas material, in colour something like brown holland, and when finished off with collar and bindings of dark blue it is extremely effective. Besides possessing the quality of almost everlasting wear, it neither crushes nor soils readily, always considerations where boys are concerned.

The sailor suit has been adopted as a style of dress for most of the European Royal children during the early years of their life, which has no doubt also helped to keep it popular.

Highland dress, or, to give it its proper name, the kilt, also enjoys much popularity, but before purchasing such an outfit, the mother would do well to study the general appearance of her son. The kilt does not suit every boy, and only the sturdy, well-proportioned lad should wear it. Here are a few "don'ts" for the mother who thinks of putting her boy into a kilt to mark, learn, and inwardly digest.

Boy Scouts. Giving the call. The patrol leader is distinguishable by the badge on his hat. The scouts' dress is admirably suited to boys and is at the same time warm and comfortable
Photo, Sports and General

Don't put a very small boy into a kilt.

Don't ever have a combination of long hair and a kilt.

Don't have the kilt too long; a correct kilt should just touch the floor when the wearer kneels.

Don't put your boy into a velvet or fine cloth coat unless the occasion is a full dress one.

Don't have a plaid, lace ruffles, or jewelled accessories unless for such an occasion.

Don't dress your boy in a mongrel kilt by substituting a silk or linen blouse for the true Highland jacket or doublet.

Photo] Prince George in Highland dress [*Lafayette*

Don't send him out in the wrong headgear. If a Glengarry cap does not suit him, then try him with the broad, old-fashioned Kilmarnock or the Balmoral bonnet, both of which are much worn all over the Highlands, and are really most becoming.

The kilt is an ideal winter garment, because it keeps the lower part of the body warm, a most essential point in the dressing of children. Another advantage of the kilt is that it is equally suitable for all ages after five or six years, and the durability of a really well-made kilt is decidedly long.

Of late years "shorts," which formerly were only worn as a sports costume, have become adapted to every-day use. In tweeds and flannels these shorts, which barely reach the knee, with their accompanying loose jacket, make a delightfully cool summer suit. Another development of modern times in boys' dress is the semi-military style which has been evolved for little boys. The little "jumpers" in Navy blue or khaki are made up with their pockets and buttons quite on the approved pattern of an officer's undress uniform. The result is charming, and shows there is something, after all, to be said for the German system of having a quasi-military uniform worn by the majority of schoolboys.

An excellent idea for a boy's knock-about country suit is after the style of a gamekeeper's, made of mole-coloured velveteen corduroy, with riding-breeches of the same.

For seaside wear a cotton blouse suit made all in one is a good thing, for it is quickly changed if wetted when the boy is paddling, does not spoil with sea-water, and is very easily washed and done up again. In summer there is really nothing more becoming to a boy than white flannels worn with a cap and blazer of the school or athletic club to which he may belong.

The Norfolk jacket, when made up in a soft homespun, is specially adapted for very slim lads, as it helps to give them a more robust appearance.

Evening or party dress for boys is always a somewhat difficult problem to solve till the boy has reached the dignity of his first dinner jacket. Of course, there are always the full-dress kilt and Jack Tar suits already mentioned, and for tinies the tunic suits made up in silk or pale shades of lustre.

Another pretty idea for little boys is made from art serge in such shades as sage or olive green, wine colour, or pastel blue. The tiny knickers are just apologies for such, being very short, and are worn with a short, rounded jacket, opening over a little white waistcoat, and finished off with lace collar and cuffs. A variation of this style is to have a full, white silk shirt-blouse instead of the vest, the befrilled collar and cuffs of which turn over the jacket, while a little of the blouse shows between the coat and knickers.

The Little Lord Fauntleroy mode, and, in fact, the velvet suit of every description, is now rather out of date as fashionable party attire, the styles already referred to having quite replaced them for smaller boys.

The Eton suit still holds its own, and certainly there is nothing smarter for the boy who has got beyond the years of "fancy" and sailor suits than this garb, especially if with it he dons a white waistcoat. This waistcoat also brightens up the jacket of black vicuna cloth, which, with its dark-striped trousers and deep Eton collar, may replace the regulation Eton jacket for the year or two before the boy gets his dinner-jacket and a stand-up collar.

An ideal dress for boys in summer consists of flannel trousers and school cap and blazer. It is warm, light and loose

These hints should, therefore, provide a possibly perplexed parent or guardian with a helpful guide in that delicate matter—a boy's toilet. Even the most happy-go-lucky small boy is keenly sensitive to the opinion of his fellows, and endures unnecessary tortures when compelled to wear a garb that the arbiters of his particular world have decreed unsuitable, or, worse, "girlish," however becoming in other respects it may be.

MUSICAL GAMES FOR A CHILDREN'S PARTY

By GLADYS BEATTIE CROZIER

Musical Games in the Interval of Dancing—Breaking Down Shyness—Powder-puff Game—The Jockey Race—Paper Hoops—Surprise Packet Games—The Ever Popular Blindman's Buff—Simple Accessories—Small Gifts

WHEN children of varying ages are to be entertained at a little dance, it is an excellent plan to introduce some musical games to take the place in the proceedings between the dances usually devoted to sitting out at a grown-up ball.

By means of these games the children may choose their partners for the next dance in place of having programmes.

The shyest small boy, to whom the very word "dancing" spells utter boredom, not to say terror, will be found ready to join in polkas, two-steps, and galops with the greatest zest, if he has had to jump through a hoop or ride in a jockey race to win a partner, and so learns no longer to regard her as an *infliction* but a *prize*.

The success of the musical games is much enhanced if the services of a clever pianist can be secured, either an amateur or a professional, who will enter into the spirit of the fun on hand and suit her music to the needs of the moment.

If she can begin with a soft, dreamily played waltz while the preliminaries of the games are arranged, and change to a lively galop or a riotous rag-time polka as the exigencies of the moment may demand, the success of the party is assured.

For the *Powder-puff Game* half a dozen chairs are swiftly placed in a row down the centre of the room, and six little girls called out to fill them. Each one is given a small powder-box filled with powder and a new powder-puff.

Next, twelve small boys are called out to kneel in couples before each little girl's chair. Each of the chosen damsels must now merrily proceed to give one of the suitors for her hand a dab on the nose with the well-dipped powder-puff, and he retires discomfited, while she dances off with the other to the strains of a lively polka.

The *Jockey Race* is an amusing game. Three chairs are placed a short distance apart across one end of the room, and six oblong hassocks—such as those seen in the illustration—are arranged in a line across the other, to represent the horses.

Three little girls are chosen to sit in the chairs, each with a rosette of gaily coloured ribbons—her racing colours—to be bestowed on the lucky winner of the race.

Six small boys, to act as jockeys, are meanwhile picked out by the hostess, who presents each one with a jockey cap of

coloured paper, each one different, and a lively galop strikes up on the piano as the jockeys, who have been directed to sit on the stools, with arms folded, and to jerk themselves along down the length of the slippery ballroom floor, start off at a good pace in a race for the winning-posts.

The three jockeys who arrive first claim the little girls as their partners, and dance round the room with them, gaily adorned with the ribbon rosettes pinned to their jackets.

This game might be much more elaborately done, the boys could don paper jackets with coloured sleeves in addition to the paper caps, and ride upon nursery hobby-horses, each one painted a different colour, in place of the hassocks.

The *Paper Hoop Game* is the greatest possible fun to watch

Six small boys are chosen to act as ring-masters, each one being given a large paper hoop like those used in a circus for the bare-back riders to jump through.

They stand in a line across the middle of the ball-room floor.

Six boys are next arranged at one end of the room, and six girls take their places just beyond the line of hoops, on the opposite side to that from which the boys are lined up in a row.

The music starting is the signal for the ring-masters to raise the hoops, and the line of boys to dash forward and scramble through the paper hoops amidst cries of "Hoop-la!" from ring-masters and audience alike, to capture the hands of the little girls on the opposite side, and dance merrily off with them.

More hoops can be produced, and the game played over again, until everyone has been provided with a partner.

For the *Surprise Packet Game* half a dozen boys are withdrawn from the ballroom by the hostess, to have huge paper bags—made of wide striped red, white, and blue paper—drawn on over their heads to reach below their waists, or even to their knees, as a disguise.

They are then marshalled back again in pairs, to stand in the centre of the room, a little girl being placed in front of each couple and directed to take her choice from the two surprise packets, and to pull the one she would like to dance with from his paper wrappings.

The Powder-puff game Two boys kneel before each girl, who chooses one as partner, and rejects the other by dabbing his nose with her powder-puff

If the disguising has been cleverly done, and the boys arranged in pairs according to height, the onlookers will be completely baffled as to the identity of each, and much merriment ensues as one merry face after another is disclosed by the tearing of the paper.

The *Blowing Out the Candle Game* is amusing, and very easily arranged.

Six low but steady chairs or stools and six lighted candles in candlesticks are arranged in a row down the centre of the room.

Six little girls are next called out and directed to mount upon the chairs, lighted candle in hand.

Two boys are next selected to stand before each little damsel's chair to endeavour to blow out the candle flame. She raises it at arm's length, high above her head, when the to-be-rejected partner comes forward to blow, and lowers it to within easy reach of the one she would like to dance with; and when he has successfully extinguished the flame with a well-aimed puff, she steps down from the chair and dances off with him.

For the *Dummy Partner Game* three big rag dolls, made of calico and stuffed and dressed to represent little girls, in frocks of crinkled paper, with rag-doll-painted faces, and enormous floppy paper sun-bonnets on their heads, must be prepared beforehand, and to begin the game six chairs must be arranged in couples down the length of the room.

The rag dolls are carried in by the hostess and propped up in one of each couple of chairs, while three little girls are called out to seat themselves in the three chairs which remain.

Six boys are now summoned to present themselves in couples before each lady's chair. Each little girl chooses one of the boys to be her partner, while his unfortunate rival for her hand has to dance about the room performing ridiculous antics with the rag doll clasped in his arms, to the wildest rag-time two-step procurable!

The *Ribbon Loop Game* is a very pretty and effective one, in which one little girl and all the boys present may take part.

The little girl stands in the middle of the room, armed with a wide loop of gaily coloured ribbon, and with this she must try

MUSICAL GAMES FOR CHILDREN'S PARTIES

The Blowing Out the Candle Game, in which six boys and six girls take part

The Paper Hoop Game. Each boy scrambles through a hoop for a partner

Distributing buttonholes, by means of which supper partners are chosen

Musical Blindman s Buff. The boy trying to catch a partner

The Jockey Race Game, with hassocks as steeds and partners as prizes

to capture a partner from the circle of boys, who join hands to dance around her, by means of dropping it adroitly over his head, and if she is a popular little person this task will present little difficulty.

This should be followed by a game of *Blindman's Buff*, in which a boy is blindfolded to stand in the middle of the room, while all the little girls dance round him in a circle until he succeeds in catching one to become his partner, when they stand aside together, and another boy is blindfolded in his place, until each little boy has captured a little girl with whom to dance.

A general distribution of tiny presents may take place between each game and dance, so that everyone present may have the opportunity of joining in a general waltz or polka.

The girl and boy of the house, acting as host and hostess for the occasion, come in with duplicate trayfuls of gifts, and as the music strikes up, the girl gives away her gifts to the boys to give to girls, and the boy gives his to the little girls to give to boys.

Then the children, leaving their chairs, begin a merry hunt for partners, and much exchanging of presents takes place as the little couples dance off together.

A distribution of either real or artificial bouquets and buttonholes—according to the time of year—made in pairs of flowers that match, for exchange between the little dancers at the end of the evening, by means of which they choose their partners for supper, gives a final gay touch of colour to the pretty scene, and immensely delights the little guests.

The Surprise Packet Game. The boys are muffled in paper bags, and the girls choose partners from them while thus disguised

The accessories for the musical games described are all quite simple, and can be made at home at a cost of a few shillings, with little expenditure of time and trouble, while the necessary accessories are to be found in any village shop.

The circus hoops are children's ordinary wooden ones, costing a few pence each, covered with sheets of white or pink tissue paper pasted together to make them big enough.

The paper bags for the surprise packets are best made from sheets of red, white and blue paper, bought at four sheets a penny, and pasted together to make the right size. Be sure to make them big enough, as all the fun is spoilt if, when the party is in full swing, it is found that the bigger boys cannot get into the bags provided.

The paper jockey caps are also mac coloured tissue paper, with the peak double to give a little extra strength.

The powder-puffs cost only a few p if cut out of white cotton-wool, wit tiny ribbon bow sewn on to the mi of the back of each round to make a l handle.

The bouquets and buttonholes, if n of tissue and crinkled paper flowers, practically nothing, but it is a pretty to fasten a lace cake-paper round e bouquet to make an old-fashioned hol with a little ribbon round the stalks fc handle.

Other tiny gifts for general distribut and exchange may consist of quaint per toys, bought in pairs for matching, a rounds of chocolate in silver paper—sold circular boxes at 6d. and 1s.—tied w baby ribbon with gilt safety-pin attached, make war medals little girls to give boys.

Should the lit guests at a childre party be consider somewhat too you for most of the gam described here, it possible to play mo of their time-honour favourites to music.

Musical Chairs always a delight t small children, wh will continue playin at it for an astonish ingly long time, appar ently without findin it monotonous o tiring. It could b varied, to their hug delight, by arranging the chairs to represen a horse's stall, taking care to allow a sufficiently large space between each chair.

Each little boy is then harnessed with long coloured tape reins, and driven by a little girl. The point of the game is for each driver to get her steed into a stall—that is to say, to a chair, and the fun waxes fast and furious, and absorbs the attention of the small horses and drivers in a wonderful manner.

Of course, the chief thing is to allow plenty of room between the chairs, and to see that the reins are not too long; if this is done, and a kindly eye is kept upon the equestrian manœuvres, the result is much amusement and no risk of accidents.

The prizes should consist of imitation carrots in marzipan for the horses, and toy skin-covered horses for their small drivers.

A little ingenuity will suggest other popular games that can be modified successfully so as to be played to music, such as Puss in the Corner, and the like.

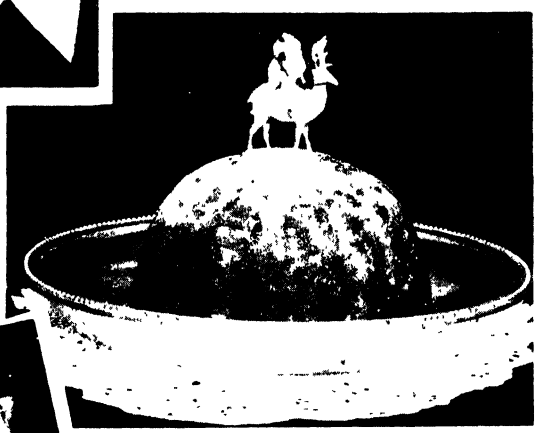
Cakes and Pudding for Yuletide

Icings & Decorations

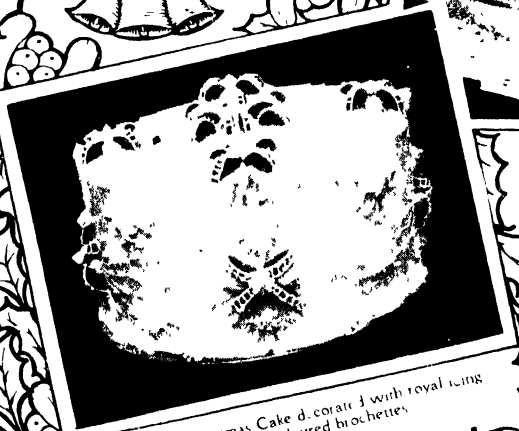
See page 3635

Chestnut layer cake. Prettily iced and decorated with pipings

Almonds arranged closely overlapping form an easily made decoration for a Christmas Cake. A tie of soft ribbon is a pretty finish



A reindeer and figure of Santa Claus on the Christmas Pudding in place of the usual sprig of holly delights the children



A Christmas Cake decorated with royal icing and coloured brochettes

R.K.

KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

CHRISTMAS CAKES AND PUDDINGS

SEE FRONTISPIECE

Prepare Well in Advance—A Rich Cake for Yuletide—The Christmas Pudding—Mincemeat—An Old-fashioned Recipe for a Christmas Pudding

RICH cakes should always be made some time before they are required for use, therefore the second week in December is none too early to commence preparations for Christmas by making the cake. When cold pack it up in several layers of grease-proof paper, and keep it in a warm place to mellow and improve its flavour before it is time to ice it.

If, however, a plainer mixture is preferred, such as was given in Vol. 1, page 394, of EVERY WOMAN'S ENCYCLOPÆDIA, it can be made a few days before Christmas.

A RICH CHRISTMAS CAKE

Required: One and a half pounds of flour.
One pound each of currants and castor sugar.
Half a pound each of mixed peel.
Sultanas and glacé cherries.
Four ounces each of sweet almonds and crystallised pineapple.
Two teaspoonfuls of melted chocolate.
Half an ounce of ground allspice or powdered cinnamon and nutmeg.
One gill of brandy or rosewater and lemon-juice.
One gill of milk.
Ten eggs.
A pinch of salt.

Line a cake-tin with three layers of greased paper, and tie a band of brown paper round outside the tin to come a few inches above the top. This will lessen the risk of the cake burning.

Warm the butter slightly without melting it, add the sugar, and beat both to a soft, white creamy mass. Beat the eggs until they are frothy, then stir them gradually into the butter and sugar. Prepare the fruit. Chop the peel, cut the pineapple into shreds, halve the cherries, peel and shred the almonds, stalk and clean the currants and sultanas. Mix all the fruit together with the spice.

Put the flour in a baking-tin in a warm oven and colour it slightly, then sieve it, together with the salt, and add these lightly to the butter, flour, and eggs.

Next mix in the fruit thoroughly, and, lastly, add the melted chocolate, brandy, and milk.

Mix all well together, put the mixture in the prepared tin, and bake it, first in a very hot part of the oven, then in a cooler after the first twenty minutes. It will take from four to five hours. To make sure the cake is sufficiently baked, stick a clean, bright skewer into it; if it comes out free from mixture the cake is done, if otherwise it requires longer baking.

When cooked, take the cake out of the tin, leave it until cold, then wrap it up—with the paper still adhering to it—in grease-proof paper, and put it away in a warm place until ready to ice it.

Decorating the Cake

Coating a cake with almonds is a somewhat uncommon way of decorating a cake,

and will be much appreciated by those who do not care to attempt sugar icing, or who have little time to spend on it.

Cover the cake with a layer of almond icing. Shell some almonds and brown them carefully in the oven, then arrange them in even rows all over the almond icing, pressing them down slightly on to it. For the table tie a piece of soft ribbon round the case, pale green is very pretty and artistic, or the ribbon should harmonise with the other table decorations.

A Pretty Design for Icing a Cake

First cover the top of the cake with a good layer of almond icing; if liked, a *thin* layer may be put on the sides as well. Smooth it evenly over with a knife, and either dry it in a very slow oven, or leave it overnight in a warm kitchen.

Next put a thin layer of royal icing over the almond, smooth it evenly over with a broad-bladed knife dipped in hot water. Let this layer dry, then spread on a second and thicker one. When this coat is dry, pour over the boiled icing, or, if preferred, this may be omitted altogether.

Decorate the cake with royal icing in any pretty design, and, as a touch of colour is always pretty on a Christmas cake, introduce into the decoration red or green brochettes—these are prettiest cut in halves, and can be kept in place with a little icing.

For the icings see EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 1, page 395.

MINCEMEAT

Required: Two and a half pounds of beef suet.
Four pounds of apples
Two pounds of currants
Two pounds of muscatels.
Two pounds of sugar.
The rind and juice of four lemons.
Half an ounce of ground nutmeg.
Half an ounce of mace and cinnamon.
Half a pint of sherry.
Half a pint of brandy.

Chop the suet finely, also the apples and muscatels after first stoning them. Mix these together with the sugar and spices, add the grated rinds and strained juice of the lemons, also the cleaned currants; lastly, add the sherry and brandy. Mix all well together. Press the mixture into dry jars, and cover with parchment paper.

Cost, 7s. 6d.

A CHRISTMAS PUDDING

Required: One pound each of beef suet, breadcrumbs, currants, sultanas, mixed peel, and brown sugar.
Half a pound each of glacé cherries, muscatel and Valencia raisins
Quarter of a pound of flour.
Two ounces each of sweet almonds and ground almonds.
One ounce of bitter almonds.
One ounce of baking-powder.
Two oranges and two lemons.
One grated nutmeg.
One apple
Two tablespoonfuls of marmalade.
Ten eggs
Quarter of a pint each of brandy and port wine.

Chop the suet very finely, mixing the flour with it to prevent it from clogging. Clean the currants and sultanas, halve the cherries and muscatels, chop the raisins and peel. Put the whole almonds in a small pan with cold water to cover them; bring it to the boil, and let it boil for three minutes; then skin the almonds; cut the sweet ones into shreds and chop the bitter ones.

Mix all the dry ingredients together, add the grated rinds and the strained juice of the orange and lemon. Break the eggs, one by one, into a cup, and having made sure each one is good, drop them into a basin, then beat them well, add the brandy, stir these into the mixture; lastly, add the wine. Mix all very thoroughly.

Have ready some well-buttered moulds or basins, put in the mixture, pressing it well down. Scald and flour the pudding-cloths, shaking off all loose flour. Cover each mould with a cloth, making a pleat across the top to allow room for the pudding to swell.

Put the puddings in a pan of fast-boiling water, and let them boil steadily from ten to twelve hours; as the water boils away replenish it with *boiling* water.

Cost, 6s. 6d.

AN OLD-FASHIONED CHRISTMAS PUDDING

Many elderly people complain that nowadays Christmas puddings have lost the fresh, fruity flavour of the ones they remember in their youth. Here is an old recipe in which the mixture is kept uncooked until the day it is required for serving. The puddings are most delicious, and the mixture will keep uncooked for months; in fact, from one year to another.

Required: One pound of breadcrumbs.
One pound of beef suet
One pound of currants
One pound of sultanas
One pound of raisins
One pound of mixed peel.
One pound of moist sugar
Quarter of a pound of sweet almonds.
One teaspoonful of salt.
The rinds of two lemons
One nutmeg or some mixed spice
Half a pint of brandy.

Chop the suet finely, mixing with it just enough flour to prevent it clogging. Put it in a basin, add the cleaned currants and sultanas, the chopped raisins, peel, and almonds, also the grated lemon-rinds, sugar, salt, and spice.

Mix all these dry ingredients well together, then add the brandy, and stir it well in.

Put the mixture into a large jar, having first made sure it is absolutely dry, press it down well. Cover the top with a piece of paper soaked in brandy; then put on the lid, and over that a covering of brown paper. Store it in a cool, dry place.

When a pudding is required, take out the quantity of mixture necessary, beat up some eggs, allowing three or four to a pint and a half basin of the mixture. Stir in the eggs, and boil the pudding for about six hours.

CHRISTMAS MENU

RECIPES

FOR Clear soup with vermicelli, see EVERY WOMAN'S ENCYCLOPÆDIA, Part 1, page 97.

FRIED SOLE

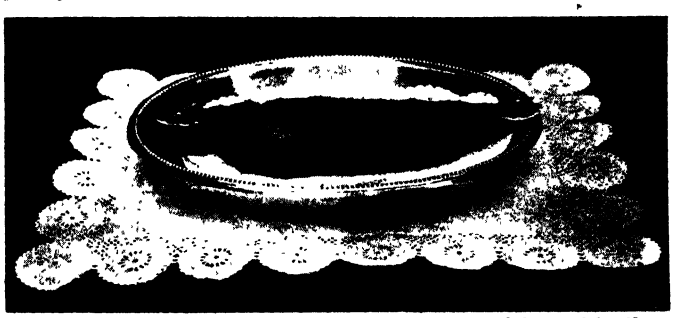
Required: The required number of soles.
Egg and breadcrumbs for coating.
A little flour
Salt and pepper.
Fried parsley and lemon

Wash and trim the fish neatly. Put the pan of frying fat on the fire to get hot. Mix with the flour a good seasoning of salt and pepper. Beat up the egg on a plate, and put the crumbs in a piece of paper. Coat the fish with the seasoned flour, shaking off all that will not stick. Next brush the fish over with beaten egg, and coat it with crumbs. When a faint bluish smoke rises from the fat put in the fish, and fry it a pretty golden brown. Drain it well on kitchen paper. Arrange it on a lace paper, and garnish it with slices of lemon and fried parsley.

Cost, from 1s. 6d.

THE CHRISTMAS MENU

Clear Soup with Vermicelli
Fried Sole
Mutton Cutlets à la Normandie
Roast Turkey
Mashed Potatoes Carrots à la Bréton
Xmas Pudding
Mince Pies Orange Baskets
Ham Croûtons
Dessert



Fried Sole should be served on a lace paper, garnished with slices of lemon

MUTTON CUTLETS À LA NORMANDIE

Required: The best end of a neck of mutton.
One and a half ounces of butter.
One shallot or small onion.
Four mushrooms.
Six olives.
Half a pint of brown stock
One tablespoonful of sherry.
Half a pint of cooked haricot beans
Salt and pepper

Cut the neck into cutlets, trimming them neatly. Melt the butter in a frying-pan, put in the cutlets, cover them with the thinly sliced shallot; stone and halve the olives, add them and the stock. Let them stew very gently for half an hour. Have the haricot beans cooked until tender in boiling salted water, then keep them hot in a little stock. Peel and examine the mushrooms, then grill them. When the cutlets are cooked, arrange the beans in the centre of a hot dish, arrange the cutlets neatly on them, and keep them hot. Strain the sauce into a clean pan, put the olives back in it, add the glaze and wine, with salt and pepper to taste. Let this sauce boil, then pour it round the cutlets. Place the mushrooms in a heap in the centre.

Cost, about 3s 6d.

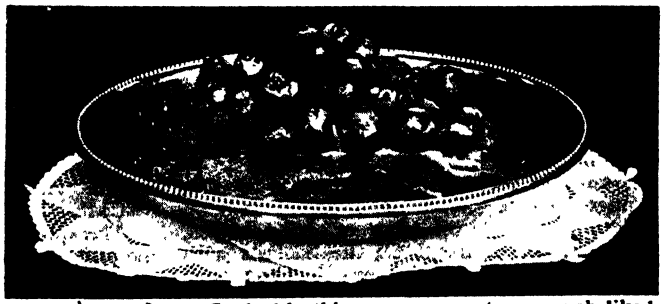
ROAST TURKEY

See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 1, pages 536–537.

CARROTS À LA BRETON

Required: A bunch or more of carrot
Two ounces of butter
A pint of good brown stock.
A croute of bread

Wash and scrape the carrots carefully. Cut them into as neatly rounded shapes as possible. Put them in a saucepan with cold water and a pinch of salt. Bring them to the boil; let them boil for five minutes, then drain off the water and dry the carrots. Melt the butter in a saucepan, put in the carrots, and fry them a pretty golden brown. Then add a quarter of the stock. Put a piece of buttered paper over the top, then the lid on the pan, and let the carrots braise gently at the side of the fire for an hour or more. As the stock becomes less add more until all is used. When the carrots are cooked the gravy should look



Carrot à la Brèton. Cooked in this manner carrots are much liked. Serve on a croûton of bread with gravy poured over and round the vegetable

thick like glaze. Cut a neat croûte of bread to fit the dish, hollow it out slightly; arrange the carrots on this. See that the gravy is nicely seasoned, and if too thick add a little more stock. Pour it over and round the carrots.

Cost, about 8d.

THE CHRISTMAS PUDDING

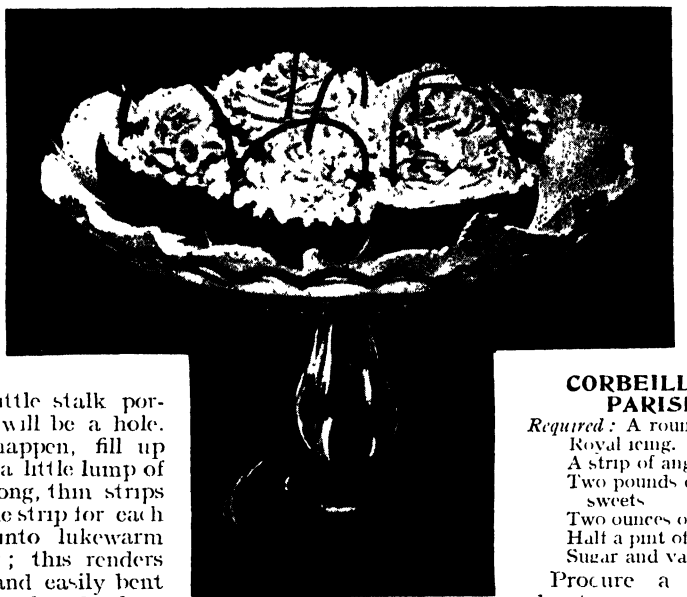
Directions for serving the Christmas pudding were given in EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 1, page 537.

ORANGE BASKETS

Required: Half a pint of cream
Two tablespoonfuls of orange-juice
One rounded tablespoonful of ground almonds.
One glass of sherry.
Castor sugar to taste.
Angelica.
Sponge-cake.

First prepare the orange baskets in which orange cream is to be placed. Wash some even-sized oranges, wipe them, and cut the desired number round in half. Remove all pulp carefully with a teaspoon so as to leave the empty skins quite clean. Be careful not to pull out the little stalk portion, or there will be a hole. Should this happen, fill up the hole with a little lump of butter Put long, thin strips of angelica, one strip for each half orange, into lukewarm water to soak; this renders them pliable and easily bent to form handles for the baskets. Whip the cream until it will just hang on the whisk; add the almonds gently, then the other ingredients, mixing all thoroughly, but lightly, or the cream will curdle. Put a neat round, about an eighth of an inch thick, of sponge cake into each piece of orange skin. Then fill it up with the cream, using a forcing-bag and pipe for the top of the cream so as to make the sweet as decorative as possible. If a bag and pipe cannot be procured, a very good effect may be gained with a fork. Lastly, bend the angelica so as to form a handle to each orange basket. Serve on a pretty dish on a lace paper, or on fresh or dried leaves, if preferred. If liked, fill the baskets with orange jelly (Vol. 1, page 539), and then finish with cream; otherwise, save the pulp and juice not required for jelly or puddings.

Cost, about 2s.



Orange Baskets. The cases of orange peel give a vivid dash of colour that adds to the attractive appearance of this sweet

HAM CROÛTONS

Required: Three tablespoonfuls of cooked, chopped ham
One tablespoonful of warmed butter.
One tablespoonful of milk.
One raw yolk of egg.
Made mustard.
Cayenne
Chopped parsley.
Half a dozen sweet almonds.
Finger-shaped croûtons

Keep the croûtons hot in the oven. Shell the almonds, cut them in shreds, and colour them very slightly in the oven. Mix the ham with the butter, add the milk, and beat the mixture thoroughly. Beat up and add the yolk of egg, mix it well in, and re-heat without letting the ingredients boil. Season carefully, but somewhat highly, with mustard and cayenne. Arrange this mixture neatly on the croûtons, decorate each with chopped parsley, and put shreds of almonds along each side of the mixture. Serve this savoury as hot as possible.

Cost, about 8d.

If preferred, this more elaborate sweet might be served in place of orange baskets.

CORBEILLE À LA PARISIENNE

Required: A round sponge cake.
Royal icing.
A strip of angelica.
Two pounds of mixed French sweets
Two ounces of sweet almonds.
Half a pint of cream
Sugar and vanilla to taste

Procure a sponge cake about seven inches across and three to four inches high. With a sharp knife hollow out the centre, leaving a case of cake. Have ready some royal icing.

Choose sweets of as pretty tints as possible, arrange them in rows round the cake, keeping them in place with the icing. Next cut a neat strip of angelica to form the handle of the basket Soak it for a few minutes in warm water to soften it, then place it across the cake. Decorate it with icing and shredded almonds. Whip the cream stiffly, sweeten and flavour it to taste, then put it in the centre of the cake.

Cost, 4s. 6d.

The sponge cake taken from the centre can be utilised when making trifles or puddings, or if cut into neatly shaped pieces can be used whenever cake may be required. Icing, shreds of angelica, or glacé cherries can be placed on the top of each as a decoration.

SIX WAYS OF STUFFING A TURKEY

German Forcemeat—Celery Stuffing—An American Recipe for Chestnut Stuffing—Sausage Farce—Sausage and Chestnut—Oyster Farce

GERMAN FORCEMEAT

Required: One ounce of breadcrumbs.
Four ounces of butter.
Six ounces of pork, fat and lean.
Five ounces of cooked veal
Two ounces of bacon.
Half a teaspoonful of chopped onion.
One truffle
A teaspoonful of chopped parsley.
Salt and pepper.
The liver of the turkey.
Two eggs.

Pass the pork, bacon, and veal twice through a mincing machine; chop the truffle and liver finely. Mix these ingredients with the crumbs, parsley and onion. Season the mixture carefully, then beat up the eggs, and stir them well in. Fill the crop of the turkey with this, then sew up the opening securely.

Cost, 1s. 6d. to 2s.

N.B.—In Germany the stuffed bird is then put in a deep baking-tin with a pint of boiling water, and stewed for twenty minutes; then it is roasted in the ordinary way.

CELERY STUFFING

Required: Nine ounces of breadcrumbs.
Six ounces of chopped suet
Three ounces of chopped ham or bacon.
Three tablespoonfuls of chopped parsley.
Four tablespoonfuls of finely chopped celery.
One teaspoonful of mixed herbs.
The rind of one lemon, grated.
Three eggs.
A little milk, if necessary.
Salt and pepper.

Mix all the dry ingredients together. Beat up the eggs and add them and enough milk to bind the mixture. Season it carefully, and it is ready for use.

Cost, 1s. 6d.

CHESTNUT STUFFING
(An American Recipe)

Required: One pint of chestnuts.
One teaspoonful of parsley.
Three ounces of butter
A breakfastcupful of fine cracker (or bread) crumbs.
Salt and pepper.

Shell the chestnuts; then pour boiling water on them, and remove the inner brown skin; then boil them until soft in salted water. Next, mash them finely. Add to them the crumbs, parsley, and salt and pepper to taste. Melt the butter gently, and mix it with the other ingredients. It is then ready for use.

Cost, about 8d.

SAUSAGE FARCE

Required: Two pounds of lean pork.
Four tablespoonfuls of fresh breadcrumbs.
The liver of the turkey.
One teaspoonful of salt.
Half a teaspoonful of pepper.
Half a teaspoonful of mixed herbs.

Chop the liver finely and pass the pork twice through a mincing machine. Mix together the pork, crumbs, herbs and liver; season the mixture carefully, and add enough stock to it to moisten it slightly. It is then ready for use.

Cost, about 1s. 6d.

SAUSAGE AND CHESTNUT STUFFING

Required: One pound of chestnuts
One pound of Spanish onions
Quarter of a pound of breadcrumbs
Two ounces of butter or dripping
Two pork sausages.
One lemon-rind.
One egg
Salt, pepper, and nutmeg to taste.

Boil the onions until tender and chop them very fine.

Boil the chestnuts for ten minutes, take off the outer husks, and then boil them until soft. Next rub them through a sieve. Mix with them the onions, crumbs, and sausage-meat, having taken it out of the skins.

Melt and stir in the butter, season carefully with the grated lemon-rind, salt, pepper, and grated nutmeg, and bind all together with a beaten egg, adding a little milk or a second egg if necessary.

Cost, about 1s.

OYSTER FARCE

Required: Two dozen oysters
One quart measureful of stale bread crumbs.
One tablespoonful of chopped parsley.
One teaspoonful of marjoram
One heaped tablespoonful of butter
Pepper and salt.
One egg.

Ham Croûtons. A savoury that should be served as hot as possible

Wash, drain and beard the oysters. Mix the dry ingredients together, then melt the butter, and mix it in well. Add the beaten egg, then the oysters, and it is ready to put into the turkey.

N.B.—This quantity is sufficient for a turkey of fourteen pounds weight.

Cost, about 4s. 8d.

RECIPES FOR CHESTNUTS

Marrons Glacés—Chestnut Charlotte—Chestnut Layer Cake—Marrons Comfits à la Nesselrode—Chestnut and Celery Salad—Chestnut Purée—Chestnut Pudding—Chestnut Cream

It is much to be regretted that nuts are not more used for culinary purposes than they are. True, they form an important item in the diet of fruitarians and vegetarians, but are too much neglected by the average housewife. Nuts are rich in nutriment, and can therefore take the place of meat.

Chestnuts are said to be the most farinaceous of all nuts, and, at the same time, the most easily digested.

Italian chestnuts are the best, but ordinary ones answer very well, except when making marrons glacés, when it is worth while insisting on having Italian ones. Though rather more expensive, they are less likely to break during the cooking.

MARRONS GLACÉS

Required: Two pounds of chestnuts
For the syrup
One and a half pounds of sugar
Three-quarters of a pint of water.
A stick of vanilla.

Italian chestnuts are the best for marrons, as they are less likely to break than other varieties.

A rather large proportion of chestnuts to syrup has been allowed because, even with care, some of the nuts will break before they are put in the syrup; they can be used for other dishes, though they will not look well as marrons glacés. Boil the chestnuts for five minutes, then remove the outer skins. Put the nuts into fresh boiling water, and let them boil *gently* until a needle will pass through them; then remove the inner skin.

Next prepare the syrup.

Put the sugar and water in a pan, let the former dissolve gently, then boil them until the syrup looks clear; put in the chestnuts and the vanilla, and let them stand for some days, keeping them hot all the time. When they are clear drain them from the syrup, boil it to 235°, let it grain slightly, dip the chestnuts into it; when they are cold, put them in fancy cases, and they are ready.

Cost, 1s. 2d.

N.B.—Any broken pieces do excellently for marrons comfits à la Nesselrode.

Chestnut Charlotte. A very pretty and uncommon sweet. Chestnuts should be more widely used in England than they are

CHESTNUT CHARLOTTE

Required: Two ounces of stiff royal icing.
A round slice two inches thick of sponge or Genoese cake.
About two dozen Savoy finger biscuits.
Half a pint of cream
One teaspoonful of lemon-juice.
Six ounces of chestnut purée.
To make the purée
One pound of chestnuts.
One pint of milk
Two inches of vanilla pod
Three ounces of marrons glacés.
(*Sufficient for six to eight*)

Cut the cake into a round, and spread the outside edges of it with a little of the icing; then fix the neatly trimmed finger biscuits round it, glueing them together, as it were, with the icing. This will set hard in a few minutes.

To Make the Purée—Throw the chestnuts into boiling water, boil them for ten minutes, then remove the outer shells and inner husks. Break the nuts in pieces, put them in the milk with the vanilla pod, and stew them gently until they are soft. (The length of time will depend on the age and variety; probably they will take an hour.) Rub the chestnuts through a wire sieve, and mix the purée with castor sugar to taste, a gill of cream (whipped), the lemon-juice, and the marrons glacés, each cut in about eight pieces. Put the mixture into the prepared case. Whip, sweeten, and flavour the rest of the cream, and force it over the top of the mixture, using a large rose pipe and raising the centre well. Decorate the top with pieces of glacé chestnut, crystallised fruit, petals, or chocolate coins, as in the photograph. Tie round a band of soft, delicately tinted silk ribbon, and this pretty sweet is ready.

Cost, 4s.

CHESTNUT LAYER CAKE

Required: Two rounds of Genoese pastry.
One pound of chestnuts.
One pound of sugar.
One pint of water.
Vanilla and brandy.

Two or three marrons glacés.
Butter icing.
(*Sufficient for about ten.*)

Wipe the chestnuts, then scald them in boiling water, and take off the skins. Then cook them until tender in a syrup made of milk and water, and flavoured pleasantly with a little brandy and vanilla. When the chestnuts are soft rub them through a sieve, or, if preferred, chop them finely. Then add enough whipped cream to make the mixture of a consistency that will spread easily. See that it is nicely flavoured and sweetened.

Spread this mixture over one round of the Genoese pastry, put on the second, pressing it on gently; or, if preferred, cut each round through so that there are four, spread one with the mixture, lay on a second, spread that also, and so on until all are used.

Cover the cake with coffee butter icing. Decorate the top with a forcing-bag and pipe, using icing of a slightly paler tint than the icing used for coating. Cover the sides with coarsely chopped marrons glacés. For coffee butter icing see Vol. 2, page 895, EVERY WOMAN'S ENCYCLOPÆDIA.

Cost, 2s.

MARRONS CONFITS À LA NESSELRODE

Required: One and a half gills of cream.
Six marrons glacés
Half an ounce of leaf gelatine.
Six ratafias.
One tablespoonful of brandy.
Half a tablespoonful of maraschino.
The whites of two eggs
Castor sugar to taste.
A little water
(*Sufficient for eight.*)

Cut the marrons and ratafias into small pieces, put them in a dish with the brandy and maraschino, and let them soak. Whisk the cream until it is thick, but not stiff; add the sugar lightly. Dissolve the gelatine in a little water, then strain it in. Beat the whites to a stiff froth, then stir this lightly to the mixture. Have ready some small ramaquin cases. Pin a band of paper round each case, coming an inch or more above the top of the case. Pour in the mixture, and leave it to set; then draw off the paper band carefully. Decorate the top of each with whipped and flavoured cream, sprinkle a little chopped pistachio on some of them.

Cost, 2s. 6d.

CHESTNUT AND CELERY SALAD

Required: About a dozen large chestnuts.
A stick of celery.
For the dressing:
Three tablespoonfuls of salad oil.
One tablespoonful of vinegar.
One saltspoonful of salt
Quarter of a saltspoonful of pepper.
(*Sufficient for four to six.*)

Shell, parboil, and skin the chestnuts. Then boil them until they are soft, but not broken. Drain them well, then, when they are cool, cut them into thin slices. Wash the white part of the celery thoroughly, then cut it into thin, crescent-shaped slices; there should be an equal quantity of celery and chestnuts. Mix all the ingredients for the dressing together, then pour them over the celery and chestnuts. Mix them well, but gently, and keep the salad in a cold place until it is required.

Cost, about 8d.

CHESTNUT PURÉE

Required: One hundred chestnuts
Two and a half ounces of butter.
Three pints of milk or white stock.
One pint of water
One onion or shallot.
Half a pint of cream.
One stick of celery.
One small carrot.
Salt and pepper.
Castor sugar

Melt the butter in a clean pan. Make a slit across each chestnut to prevent them from bursting, and fry them gently in the butter until the husks come off quite easily; then remove all skin, and brown them.

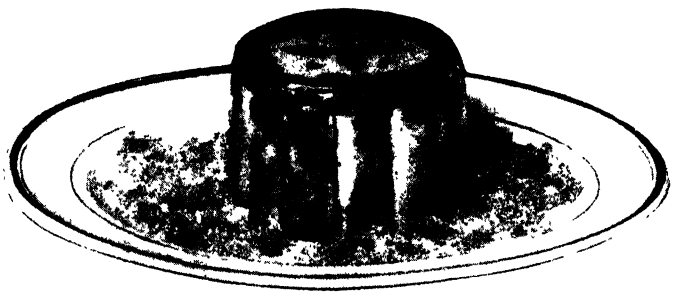
Put them in a saucepan with the water and one pint of milk or white stock. Add the onion or shallot, the white part of the celery, and the carrot, scraped and cut in half. Let all simmer gently until the chestnuts are quite soft.

Drain off the liquor, take out the vegetables, and pound the chestnuts until smooth, then rub them through a sieve. As you do so, add a little of the liquor, as it makes them work easier

When all this is worked through, add the rest of the milk, and any liquor that is over. Re-boil, stirring all the time; then let it simmer gently by the side of the stove, and keep it well skimmed.

Just before serving, season it carefully with salt, pepper, and a few grains of castor sugar, and pour in half a pint of cream. Serve with croûtons of bread.

Cost, 2s. 6d,



Chestnut Cream. (Not only a pretty sweet, but one that is nourishing and wholesome

CHESTNUT PUDDING

Required: Fifty large chestnuts.
Half a pint of cream.

Half a pint of milk.
Four ounces of butter.
Six ounces of castor sugar.
A pinch of salt.
Six eggs.
Vanilla

Take off the outer skins of the chestnuts, and boil them until they are quite soft; take off the inner skins, and rub the nuts through a fine sieve. Put this pulp into a saucepan, with the cream and milk, sugar, butter, and salt.

Stir the mixture over the fire until it thickens and comes away from the sides of the pan, but take great care that it does not stick to the pan. Let it cool a little, then add to it the beaten yolks of the six eggs, and the whites of four beaten to a stiff froth. Stir them in lightly, and flavour with vanilla.

Pour the mixture into a well-greased plain mould, and steam for one and a half hours.

Turn it out carefully, and pour hot wine sauce over it.

Cost, 2s. 6d,

CHESTNUT CREAM

Required: Fourteen to sixteen sponge fingers.
A little clear jelly
A strip of angelica and glacé cherries
One pound of chestnuts
One and a half pints of milk
Half a pint of cream
Four ounces of castor sugar.
Three-quarters of an ounce of leaf gelatine.
The yolks of three eggs.
The rind of a lemon.
Cochineal.
A wineglass of maraschino.
(*Sufficient for about six*)

Thinly coat the bottom of a plain mould with clear jelly, either wine or lemon. When that is set, ornament the bottom in any pretty design with angelica and glacé cherries; pour in a little more jelly to set this decoration. Line the sides of the mould with the sponge fingers, trimming them so that they fit in neatly.

Shell, parboil, and skin the chestnuts, put them into a stewpan with one pint of the milk, the thinly pared lemon-rind, and, if liked, a few drops of vanilla. Let them simmer gently until they are tender, then rub them through a sieve.

Melt the sugar and gelatine in the rest of the milk, let it cool slightly, then pour in the beaten yolks of egg, and stir it over the fire until it thickens (but it must not boil); let it cool slightly, then mix it into the chestnut purée. Whip the cream stiffly; add it, also the maraschino, and a few drops of cochineal to make the cream a very delicate pink. Pour it into the prepared mould, and leave it until set. Turn it out carefully, and garnish the dish with a little chopped jelly.

N B.—If preferred, the mould may be coated all over with jelly instead of being lined with the sponge cakes.

Cost, about 3s.

THE CHRISTMAS HAMPER

A Pleasant Custom—Suggestions for the Contents of the Hamper—How to Pack the Various Items—Recipes for Making Seasonable Dainties

THE time-honoured Christmas hamper is perhaps the most welcome of all Christmas gifts to relatives and friends whose circumstances deprive them of the means of providing and cooking their own specialities for the season.

Even in cases where the appearance of Christmas fare is a certainty, there will be a "something" about the pudding and mince-pies, etc., from home which cannot be bought for money, which will be appreciated by those who receive them.

To pack the hamper satisfactorily needs skill and sympathy. Skill to ensure safe transit of bottles, jars, etc., to avoid unnecessary weight, and to fill in odd corners wisely, sympathy to recognise what will be most acceptable to the various recipients.

Ordinary basket hampers, such as are used for sending garden produce in, are the lightest and strongest, and the packing medium may be clean hay, straw, or shavings.

Glass bottles should be rolled in corrugated cardboard to project a little beyond the glass; this space should be filled with soft paper. Wrap cakes in grease-proof paper, unless easily crushed, when they must be put into light tins.

Crackers are excellent for tucking into crevices behind various articles, so are tangerine oranges, apples, packets of raisins, and other soft goods, and all these have the immense advantage of being edible

The suggestions for the following hamper can be altered to any extent, either reduced or elaborated at pleasure, according to the donor's generosity or depth of purse.

Contents of the Hamper

Pork pie Galantine of beef
Potted meat
Plum pudding Mince-pies
Chelsea cake
A jar of gooseberry cheese.

For galantine of beef, see Vol. 4, page 2576, for mince-pies, see Vol. 1, page 537, for a jar of gooseberry cheese, see Vol. 3, page 2213.

RAISED PORK PIE

Required for the pastry:
One and a half pounds of flour
Half a pound of butter or lard.
One teaspoonful of salt
Two eggs
Two gills of boiling milk
For the contents of the pie:
Two pounds of lean pork
Two large teaspoonfuls of salt.
One teaspoonful of black pepper.
A good dust of cayenne

Remove the rind from the pork and then cut it into neat dice. Mix it with the seasoning on a plate and add two tablespoonfuls of cold water.

Next make the pastry. Sieve together the flour and the salt. Make the butter and milk quite hot in a saucepan. Pour nearly all of this into the flour, and stir them together with a wooden spoon till it is mixed, then knead it well with the hands. If it is too dry, add the rest of the milk and butter. Knead it quickly in a warm place till it feels smooth, but not sticky. If it gets cold it will crack and be difficult to handle.

Cut about one-third of the paste for the lids, and put it aside in a warm place. Roll out the rest about one-third of an inch thick. Lift it up, put it into the greased moulds, and press it well with the hands into the mould, so that it takes the shape exactly. Trim off the edges, leaving about half an inch of pastry standing up above the mould. Now fill in the moulds with the seasoned pork, put on the lids and press the edges together. Brush it all over with beaten egg, make a hole in the top, and decorate it tastefully with leaves and a tassel.

Take care that the hole on the top is kept open, and that the decorations are also brushed with beaten egg. Tie a band of greased paper round the tin to come four inches above it—this helps to prevent the pie from burning.

Bake in a moderate oven for three to four hours, and then let it get nearly cold. Next turn it out of the tin, take out the centre ornament, and add about two teacupfuls of good stock made from the rinds and trimmings of the pork, and nicely seasoned. Leave the pie till cold, then put back the ornament.

This quantity will make two good-sized pies.

Cost, 2s. 4d.

POTTED MEAT

Required · About two pounds of lean beef, or veal and ham, or chicken and ham
Two allspice
Two cloves
Four peppercorns
One bay-leaf
A blade of mace
Two anchovies or two teaspoonfuls of anchovy essence.
Four ounces of clarified butter

Take a large earthenware jar and butter it thickly inside. Take all fat from the meat and scrape the lean very finely Put it in a jar with all the spice tied up in a piece of muslin. Cover the jar tightly, put it in a cool oven or on a cool stove for two hours. Then take out the spice and pound the meat with the anchovies. Rub all through a sieve. Season it well, then mix the butter into it so as to make a soft paste. See that it is nicely seasoned. Press it tightly into jars. Pour over the top some more clarified butter, and keep it in a cool place.

To Clarify the Butter

Put the required quantity in a clean saucepan, let it melt gently until it looks clear like salad oil. Skim it carefully, then let it stand for a few minutes; a sediment will settle at the bottom of the pan; pour the clear butter off carefully and use it as it is beginning to set.

Cost, from 2s. 2d.

GALANTINE OF BEEF

For recipe, see EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 4, page 2576.

CHELSEA CAKE

Required for the cake mixture:
Ten ounces of flour.
Four ounces of butter
Six ounces of castor sugar.
Five eggs.
Half a gill of milk
One teaspoonful of baking-powder.
One teaspoonful of vanilla.
For the walnut filling:
Two tablespoonfuls of dried and shelled walnuts.
Two tablespoonfuls of ground almonds.
Lemon-juice and orange-flower water.
One tablespoonful of apricot jam.
A little icing sugar

First prepare the cake.

Sieve together the flour, baking-powder, and a pinch of salt. Cream together the butter and sugar.

Next add the eggs, beating each in separately, the flour, and lastly the vanilla and milk.

Raised Pork Pie. A home-made pork pie is always a welcome item in a Christmas hamper

Put the mixture in an oblong baking-tin, lined with two layers of buttered paper, and bake it in a moderate oven for about an hour.

Meanwhile, chop the walnuts very finely, pound them in a mortar with the almonds, jam, lemon-juice, and orange-flower water to taste.

Add enough sieved sugar to mix the whole to a smooth paste.

Roll out this walnut icing to the shape and size of the cake. Put the icing between the pieces of the cake, and press them gently together.

Pour the white icing over the top and sides, but not over the ends. Arrange halves of walnuts as a border round the top of the cake.

Sprinkle the top with preserved rose or violet petals, and decorate with a few whole crystallised violets.

Cost, 1s. 6d. to 2s.

DINNERS FOR OUR POORER NEIGHBOURS

Beef Soup—Irish Stew—Hotch-potch—American Stew—Winter Soup—A Boiled Pudding

At the present time, when there is so much poverty on all sides, many people are anxious to do a little to relieve it in their immediate neighbourhood. Here are a few well-tried recipes which have been used with success, both in private houses and soup-kitchens.

TO MAKE TEN GALLONS OF BEEF SOUP

Required Ten pounds of shin of beef.
Eight pounds of bones
Three pounds of carrots.
Two pounds of turnips
Four pounds of onions
Three pounds of dried peas.
Salt and pepper.

Cut up the meat into small pieces and chop the bones, put all into a large pan with ten gallons and a half of cold water, and four level tablespoonfuls of salt. Bring it to the boil, then skim it carefully. Wash and prepare the vegetables, and cut them up small; wash the peas also.

When the water boils, add the vegetables and peas, and let all cook gently for four hours. Season to taste with salt and pepper, and just before distributing the soup add two, or even three, quarts of boiling water to it.

Cost, about 1s. a gallon.

IRISH STEW

Required. Six pounds of salt or fresh pork, or breasts or scrags of mutton
Fourteen pounds of potatoes
Six pounds of onions
Six quarts of water.
Salt and pepper

Cut the meat into fairly large pieces Put it into a large pot or copper with the bones. Peel and slice the onions, and add them. Wash and peel the potatoes, cut half of them into slices, and the rest into halves, add these, also a seasoning of salt and pepper, pour in the water, put on the lid, and stew the whole gently for four hours

Cost, about 4s. 6d.

HOTCH-POTCH

Required: Five pounds of raw beef free from bone.
Five ounces of flour
Five ounces of peas (whole or split)
Five ounces of Scotch barley
Five pounds of carrots or turnips.
Five pounds of cabbage
Two pounds of onions
Ten quarts of stock or water.
Seasoning.
Pepper and salt
Herbs to taste

Soak the peas overnight. Peel or scrape clean, and cut the vegetables and onions into small squares. Scald the barley by pouring boiling water over it, allow it to stand for a few minutes, then throw the water away. Add the meat, peas, barley, vegetables, and herbs to the stock or water, and simmer in a pan until the peas, barley, etc., are cooked.

Make the thickening by mixing the flour, pepper, and salt with a little cold water.

Bring the meat and vegetables to a sharp boil, add the thickening, stir until it comes to the boil again, then simmer for half an hour.

Cost, from 3s. 2d.

AMERICAN STEW

Required: Four pounds of salt or fresh pork, or beef or mutton
Four quarts of cold water.
One pound of rice
A dozen large onions.
Salt and pepper

Cut the meat into fairly large pieces, put it into a pan with the water, rice, the onions cut into rings, and the seasoning. Put the lid on the pan, and let the contents simmer very gently for about three hours, adding more water if the liquid becomes thick. See that it is nicely seasoned, and it is ready.

Cost, about 3s.

WINTER SOUP

Required (to make ten gallons):
Three pounds of pearl barley.
Four pounds of lentils
Ten pounds of potatoes.
Two pounds of carrots
Two pounds of turnips
Three pounds of onions.
Two pounds of dripping
Two ounces of mixed herbs.
Salt and pepper

Wash and prepare all the fresh vegetables, then chop them coarsely. Put them in a large pot or copper, add ten gallons and a quart of water, and about four level tablespoonfuls of salt. Bring it to the boil, then skim it very carefully. Next add the peas and barley after first washing them, then the fat. Put the lid on the pan, and let the whole cook from two to two and a half hours longer. Season it to taste with salt and pepper, and it is ready.

Cost, about 6d. a gallon.

A BOILED PUDDING

Required: Five pounds of flour
One and a half pounds of fat
One and a half pounds of currants or raisins.
One pound of moist sugar
Three pints (more or less) of water.
One ounce of spice.
Two teaspoonfuls of salt.

Mix the flour, spice and salt together in a basin; chop the fruit and suet, add them, also the sugar. Mix all well together, then add the water. Work the whole into a neat ball, tie it in a scalded and floured cloth, and let it boil steadily for about three hours.

Cost, about 2s. for 12lb of pudding.

N.B.—Skim milk may be used instead of water.

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men,*
Famous Women of the Past	*Women's Clubs*	*etc., etc.*
Women's Societies		

WOMAN'S WHO'S WHO

MRS. ALFRED SIDGWICK

IN the quiet and ancient little Cornish village of St. Buryan, so dear to the heart of antiquarians, lives Mrs. Alfred Sidgwick, who has written many powerful novels, in addition to contributing to many of the leading magazines and periodicals. It was in 1883, six years before the publication of her first notable book, "Caroline Schlegel," that Mrs. Sidgwick married Mr. Alfred Sidgwick, himself an author of repute, whose books, "The Process of Argument," "The Use of Words in Reasoning," and "The "Application of Logic," have revealed him as a profound student. Since the publication of "Caroline Schlegel," Mrs. Sidgwick has written some twenty books, among them being "The Grasshoppers," "A Woman With a Future," "Cousin Ivo," "The Inner Shrine," "The Beryl Stones," "The Severins," and "The Lantern Bearers." Incidentally, she has displayed her versatility by writing a child's book of gardening and an interesting volume on home life in Germany. Mrs. Alfred Sidgwick is a member of the Writers' Club.

Mrs. Alfred Sidgwick
Elliott & Fry

MADAME SARAH BERNHARDT

"DO you not find," the famous French actress was asked, *à propos* of her appearance at the London Coliseum in 1911, "that giving selections from your *répertoire* twice a day is a great strain upon your strength?" "Not at all. I quite enjoy the work," replied Madame Bernhardt. And yet this wonderful actress was born as long ago as 1845, and made her first appearance on the stage in 1862, at the Théatre Français. At first, however, she made no impression. In fact, disappointed, she left the stage for a time. But the love of the theatre proved too strong, and she returned under a pseudonym. Her first real triumph was as Anna Danby, in "Kean," in 1868, which success was followed by Cordelia, in a French version of "King Lear." But after her appearance as Zanette in Coppée's "Peasant," in 1879, Paris was electrified, and in twenty-four hours Madame Bernhardt found herself famous. It would be wearisome to record the triumphs she has achieved since then, not only in France, but also in America and this country. She made her first appearance in London in 1879, at the Gaiety Theatre, in "Phèdre," and her *début* in New York the following year. She has twice been nominated for the Legion of Honour, but, for reasons of red tape, that deserved distinction has been withheld. In addition to being an actress, Madame Bernhardt is a sculptor and painter, and was the regular art critic of a French daily paper during one of her visits to this country.

Madame Sarah Bernhardt
Reutlinger

Miss Annie Hughes
Elliott & Fry

MISS ANNIE HUGHES

AFTER attending the North London Collegiate School, under Miss Buss, and Queen's College, Highgate, Miss Annie Hughes, who was born at Southampton, on October 10, 1869, went on the stage when only fifteen years of age, making her *début* by walking on at a Gaiety matinée in "The Private Secretary." She played her first original part in London in "The Man With Three Wives," at the

Criterion; and since then has appeared in many important productions in London. Not only, however, has she played many parts with actors like the late Sir Henry Irving, Sir Charles Wyndham, Sir Herbert Tree, and Sir John Hare, but being a clever and amusing writer, has written several plays, and dramatised "Lorna Doone." She is also the author of a number of stories, and is specially proud of her pet dogs, with which she has taken a number of prizes. Indeed, "Master Murphy," her well-known Griffon, has taken many first prizes at the Ladies' Kennel Club shows.

Dr Thekla Hultin
Elliott & Fry

DR. THEKLA HULTIN

THE first Finnish lady to become a Doctor of Philosophy, Dr. Hultin, after finishing her education at the University of Helsingfors, distinguished herself as a journalist and editor. Ultimately she acted as sub-editor of the "Paivalekte" (the "Day Leaf"), which was suppressed by the Russian Government. Then she became editor of the "Isunmaan Ystuvs" (the "Friend of the Fatherland"), which shared a similar fate. She wrote much on social and political subjects, and was ultimately elected to the Finnish Diet, which includes over twenty other women M.P.'s. Born in 1865, Dr. Hultin, from the days when she could think for herself, has devoted her energies to the restoration of constitutional freedom in Finland, and has always been a champion of the rights of her sex. It may be remembered that in 1909 she came to this country at the invitation of the Suffragettes, and told the story of how the Finnish women gained the franchise. Dr. Hultin is doubly a servant of Finland, for in addition to being a member of the Finnish Parliament, she holds an important position in the State Statistical Bureau, to which she was appointed in open competition with men.

MISS ANNA ROGSTAD

AMONG other interesting reminiscences, Miss Anna Rogstad, member of the Norwegian Storthing, and the first woman member of Parliament in the world, mentions the fact that her paternal grandmother, Anna Rogstad, took the oath of fealty to the Constitution on June 13, 1814, together with the male voters of the district of Thingtad at Sandsvaer, and four other widows. Miss Rogstad, who is now fifty-seven years of age, comes of a political family. Her father was a lawyer in Northern Norway. "I was reared," she says, "in a home where there was much discussion of topics of the day." For more than thirty years Miss Rogstad has been a teacher in the schools of Christiania, where she now resides, within ten minutes' walk of the Störthing, or Parliament House, where she has fought so strenuously on behalf of her sex. In Norway, thanks to the indefatigable efforts of Miss Rógstad, the women now have the right of voting, both for State and municipal council. But this was only achieved after many years' fighting. Although her time is very much occupied with Parliamentary duties, Miss Rógstad still continues her teaching, and for over thirty years has been at the head of the society of women teachers in Christiania. She is a woman who is widely respected, not only by her own sex, but also by her Parliamentary *confrères*.

Miss Anna Rogstad
Record Press

Miss Mary McArthur
Elliott & Fry

MISS M. McARTHUR (Mrs. W. C. Anderson)

FOR over eight years Mrs. Anderson, the wife of the Chairman of the Independent Labour Party, has acted as secretary to the Women's Trade Union League, and during that time has done more than any other woman to organise the female workers of this country, and to better their conditions. She is better known, perhaps, as Miss Mary McArthur, under which name she intends to continue her work—her marriage taking place in September, 1911. The daughter of a Scottish manufacturer, Mrs. Anderson came to London, after acting as her father's secretary, and was pressed into the service of the Women's Trade Union League by Lady Dilke. When she first became secretary the League had 40,000 members. That was about eight years ago. To-day there are close upon 200,000. The high esteem in which Mrs. Anderson is held is shown by the fact that a few years ago she was entertained at dinner at the House of Commons by the Labour members, previous to her departure for America to attend a Labour Congress, it being the first time that a woman had been so honoured.

MISS EDITH ŒNONE SOMERVILLE

AMONG the most versatile women of to-day must be numbered Miss Edith Œnone Somerville, whose new Irish hunting story, "Dan Russell the Fox," is one of the most interesting autumn volumes of 1911. This book, like many of Miss Somerville's other works, "An Irish Cousin," "Naboth's Vineyard," "Through Connemara in a Governess Cart," "The Silver Fox," and "Experiences of an Irish R.M.," has been written in collaboration with "Martin Ross," who, in reality, is Miss Somerville's cousin, Miss Violet Martin, of Ross. Both ladies are enthusiastic sportswomen, and Miss Somerville, who is a daughter of the late Lieut.-Colonel Somerville, and granddaughter of Admiral Sir Joseph Coghill, was at one time the only lady M.F.H. either in Ireland or the sister country. She held the Mastership of the Carbery Pack from 1903 to 1908.

Miss E. Œ. Somerville
Elliott & Fry

THE REAL SANTA CLAUS

By MARION LESLIE

The Children's Saint of All Ages—How St. Nicholas became Santa Claus—The Beginning of a Great Work—A Saint who has no use for Red Tape—Some Competitions that Bring Happiness to Others—How Disabled Little Ones are Helped—The Gentleman who Makes you Well—Santa Claus at Home

DEAR old Santa Claus was the only saint who survived the Reformation in Holland, for it was clear that the children must be appeased, whoever else went saintless at Christmas.

Of course, he was originally that holy man St. Nicholas, who descended the chimney and laid presents in the stockings or shoes of good children. The Dutch emigrants to America carried with them the cult of St. Nicholas, but his name was changed in the New World into Santa Claus, and when he crossed the Atlantic and invaded the British Isles, he very nearly succeeded in ousting Father Christmas as the patron saint of our Yuletide. An agreeable compromise was effected, and it was understood that when Santa appeared to English children he was to wear the dress of old Father Christmas.

The quaint name of the new benefactor "caught on" wonderfully, and his fondness for hiding his gifts in unexpected places, and the general air of mystery which surrounded Santa, increased his popularity.

At length he became so famous that, in 1885, the Santa Claus Society was founded in his honour, and remains the only society of the kind in the world. The founders of the society were the Misses Charles, daughters of the late Robert Charles, who devoted himself to many forms of philanthropic work, and nieces of the distinguished judge, Sir Arthur Charles.

Miss Charles, daughter of the late Robert Charles, philanthropist, who, with her sister, founded the Santa Claus Society for brightening the lives of poor children at Christmas time

Photo, Kellar

Like many other of the societies described in EVERY WOMAN'S ENCYCLOPÆDIA, that of Santa Claus originated in the desire of some ladies of leisure to give their time to a benevolent object in a simple, unostentatious way in their own homes, and they did not in the least anticipate the vast results which would follow their efforts.

The Misses Charles organised work parties amongst their friends, which met in the drawing-room of their parents' house in Highgate. Garments were made for distribution amongst the poor, and, when sending parcels of clothing to the parents, it occurred to them that it would be a good thing at Christmas to enclose toys or other little gifts for the children. The idea was heartily taken up by their friends, and presents for the little ones became a regular feature of the work, and seemed to demand a separate organisation. Santa Claus was then in the height of his first popularity in this country, and so the new scheme was most happily termed the Santa Claus Society, its object being to send parcels of Christmas presents to the poor children in hospitals, infirmaries, and kindred institutions.

The work of the society spread until, year by year, sacks containing many thousands of presents were distributed by the head branch in London, and country branches began to be formed

The rules of the Santa Claus Society are very simple. Each member must promise to contribute *at least* one toy or article for distribution by the society. All kinds of gifts are acceptable, whether warm clothing for adults, toys for the little ones, picture-books, cheap editions of standard novels, knitting-needles and wool, or other fancy-work materials for invalids. These should be marked "S C. S.," and addressed to Miss J. F. Charles, Santa Claus Home, Cholmeley Park, Highgate, London, N.

At first the gifts were confined to children, but the older patients in hospitals used to look so wistfully at the children handling their presents that Santa Claus was entreated to remember the grown-ups also.

There is no red tape about Santa Claus, and, although his mission is primarily to children, he saw no reason why he should

not bestow presents on grown-ups; so now warm garments and useful nick-nacks for men and women are put into the society's sacks.

Very popular presents are women's work-bags, containing crochet cotton and needles and a pretty pattern to work from. Men's toilet-bags are also much appreciated by hospital and infirmary patients, and should contain soap and washer, a nail-brush, and a comb Stationery cases, fitted with materials for letter writing, are also welcome gifts.

During the Christmas season of 1910 Santa Claus parcels were sent to some thirty-five hospitals, infirmaries, and homes, as well as to a number of parishes in East London and to various cripple centres.

The arrival of the parcels has now become one of the most delightful features in our great London hospitals on the days immediately preceding Christmas As the lady distributors pass from ward to ward, giving just the right thing to everybody, there is a universal cry of "Long live Santa Claus!"

Some think he is "too good to be true," and there have been pathetic cases of poor people who, when some useful article was brought to their bedside, shook their heads sadly, saying they could not afford to buy it. Their delighted look of surprise when they were told that it was a gift was touching to see.

Miss J. F Charles, so intimately associated with her sister in the wonderful work of the Santa Claus Society
Photo, Kilnck

Children have a serene and happy faith in Santa Claus, and one little mite turned her pretty face on Miss Charles as she hugged her doll, and asked: "Who is Santa Claus? Is he God?"

There was a characteristic touch of humour about some lads in an East End infirmary, who, on being told that Santa Claus might bring them some presents if they hung their stockings on the bedrail, insisted on putting up their knickers instead, declaring magnificently that stockings were "no class."

The society now receives parcels from all parts of the Empire, including the distant colonies. Its members range from young children to old people long past their three-score years and ten, and are drawn from all ranks of society.

Each winter, before the distribution of the gifts, a doll show and sale is held, and prizes are given for adults and boys and girls in doll-dressing competitions. This year (1911) the following is the list for dolls in fancy dress:

1. Women of all nations.
   The sovereigns of England.
   Any English trade, male or female.

Only one doll is to be dressed, and must be accompanied with card bearing full title of character.

2. Representation of any nursery rhyme
   Representation of a simple fairy tale.

There is also an "Odds and Ends Competition," in which prizes are awarded for the most useful article made out of odds and ends of wool or of material; and there are "Cake-making Competitions" for any kind of home-made cakes, and "Sweet-making Competitions" for any kind of home-made sweets. The many excellent recipes given from time to time in EVERY WOMAN'S ENCYCLOPÆDIA should prove useful to readers who are competitors for the Santa Claus Society's prizes. The dolls and articles sent in are given to hospitals and infirmaries, or sold for the good of the society.

Everything for competition, *except* cakes and sweets, must be sent in by December 1, to Miss J. F. Charles, Santa Claus Home, Cholmeley Park, Highgate. The date for cakes and sweets is later.

Although in the first instance the providing of gifts for the poor at Christmas was the object of the society, other schemes have been developed. The Misses Charles could see no reason why Santa Claus should indulge in a Rip Van Winkle sleep all the year, except at Christmas, so they induced him to continue his good works in summer, and give poor people and children recovering from illness a holiday in a suitable home.

Although the original business of the kindly saint is to bring gifts, he did not demur at being asked to help restore the colour to a pallid woman's face, and make the eyes of some afflicted child sparkle with joy at the sight of green fields or the seashore.

Accordingly, a Convalescent Branch was formed in connection with the society, and

has sent several thousands of poor invalids to recruit in the country. In 1910 twenty men, forty-eight women, and forty-one children were sent away for change and treatment.

The third but by no means the least of the distinctive objects connected with the Santa Claus Society is the Santa Claus Home, Highgate, for children with hip and spinal diseases, and for invalid children under three years of age.

It was founded by Miss Henrietta and Miss Jane Charles in memory of their sister Eleanor, who, with them, started the Santa Claus Society in 1885. The Home was first opened in 1891 by Lady Lucy Hicks-Beach, at 34, South Grove, Highgate, a private house taken by the founders for the purpose. There, under the watchful care of the Misses Charles, the first little sufferers were received for surgical treatment. Later, in 1900, it was established in a pretty, new house at Cholmeley Park, Highgate.

The Santa Claus Home is open every weekday afternoon to visitors, and, in spite of the pathetic cases under treatment, it is a pleasant, cheery place to visit. The sound of merriment and laughter greets you as you enter the hall, and as you pass through the rooms you encounter the little convalescent patients with their toys and their picture-books, enjoying themselves hugely and creating a merry, cheerful atmosphere for those who have still to lie in their cots. There is nothing of the institution about the Home, and the rooms are more like nurseries than wards.

When the weather is fine, the little patients have grand times out of doors in the garden, and those who may not run about enjoy the fresh air lying out on the balcony.

The Misses Charles give most generously of their time to mothering the flock and conducting the business arrangements of the Home; lady visitors come in and out to chat and play with the children, and to teach them; there is a trained nurse always in attendance, and Dr. Crowdy, the Hon. Medical Officer, day by day places his skill at the disposal of the patients, and is a most popular person as the "gentleman who makes you well again." The spirit of the good Santa does indeed brood over the Home.

Many gifts come in to help the work, but never enough to meet all the cases of child affliction which appeal for care. Many poor little ones may have to bear the burden of physical weakness and deformity all their lives, because they cannot get the weak spine or the diseased hip attended to in early life. The resources of the Home are always severely taxed, but one great source of help is "Pound Day," which has become an institution in Highgate. It is a pleasant sight to see the school-children of the district trooping to the Home with their offerings, in kind, of a pound or more of tea, sugar, rice, potatoes, and other necessaries to help to fill the store closet of the cripple boys and girls. It is better still to know that they have saved their pocket-money to make the present.

The Home is also greatly helped by the friends who support cots. Last year, the Bishop of London made an appeal for the Home at its annual meeting, and paid a characteristic tribute to the years of splendid service and of initiative given to the work by the Misses Charles, in which he took

One of the "gentlemen who make you well" acting the kindly part of Santa Claus for the little inmates of a ward in a children's hospital. Teddy bears are an unfailing delight to invalid children

Photo, G.P.U.

occasion to remind his hearers that ladies did not come to the end of their careers because they remained unmarried.

Christmas is, of course, the great time in the Santa Claus Home, and Santa always pays his visit on Boxing Day, because, the labours of the festive season being nearly over, he has more leisure to spend with his dear invalid children. Due preparations are made for his visit. All the children are gathered into two of the wards, in each of which stands a tall Christmas tree, gaily decorated and laden with parcels. There is great speculation as to what the parcels contain, and all the afternoon there is pleasurable excitement, many questions and much guessing on the part of the children. Expectancy grows intense when, as the evening shadows fall, the trees are illuminated with innumerable little candles, and the children's sweet treble voices raise the hymn: "List our Merry Carol." It is difficult for some of the little ones to keep at their singing, so eager are they not to miss the first tinkle, tinkle of the sleigh-bells of Santa Claus. Now, the longed-for sound is distinctly heard outside the window of the girls' ward, and the eagerly expected figure enters, clad in a long red robe, with flowing white locks and beard, and carrying a weighty sack.

It is Santa Claus, and his presence is hailed with shouts and clapping of hands. Then, the Saint, quickly stripping the trees of their burdens, piles each little cot with treasures. Then, what a hurry the children are in to undo the wrappings and discover the dolls and the Teddy bears, the picture-books and the writing-cases. It is remarkable to them how their kind visitor has guessed just what each child most wished to have. Having unloaded boxes of crackers from his pack, Santa Claus hurries away to the boys' ward, and there distributes his other gifts amidst uproarious applause.

Then once more the sleigh bells tinkle, and the children know that the good Santa Claus has vanished, to appear no more until the advent of another Christmastide.

THE WORLD'S RICHEST WOMEN

Continued from page 3543 Part 29

A Tax Killed by Ridicule—American Gold in British Pockets—A Kingdom of Iron Ruled by a Girl—A Millionairess Who Prefers the Simple Life—How She Meets the Responsibilities of Her Wealth

BEFORE leaving the women millionaires of America, reference might be made to those wealthy heiresses who have gone to other countries for husbands, and who have not only aroused the indignation of Mrs. Green, but enraged one politician to such an extent that he introduced a Bill to fix a heavy tax on the export of American heiresses. However, ridicule killed it. It is estimated, however, that no less than £40,000,000 has been taken out of the United States of late years by fair Americans who have wedded foreign husbands. There was the Duchess of Marlborough, for instance, *née* Vanderbilt, who possesses £2,000,000 in her own right; the Duchess of Roxburghe, *née* Goelet, who had a similar dowry; and among other brides and dowries from the States may be mentioned the Dowager Duchess of Manchester, *née* Yznaga, £200,000; the Duchess of Manchester, formerly Miss Zimmermann, £400,000. Dowager Countess of Strafford, formerly Mrs. Colgate, £200,000; Countess of Craven, who, before her marriage, was Miss Martin, £400,000. Among the dowries that have gone to the Continent might be mentioned

Mrs. Hetty Green, said to be America's richest woman, transacts her own business and lives in a most simple manner

Photo *Topical*

Princess Colonna, *née* Bryant, £500,000; Countess Castellane, *née* Gould, £3,000,000; Princess Hatzfeldt, *née* Huntingdon, £400,000; and Princess Festetics, *née* Haggin, also £400,000.

The immense wealth possessed by Frau Von Bohlen compares favourably with the fortunes of Mrs. Sage and Mrs. Green, and her character is similar to theirs. She is a woman who, in spite of her vast wealth, prefers a simple life. Often she has made her own clothes, and when she was married, in 1906, she wore a trousseau made by her own hands at a cost of something like £50. As a housewife she has proved a model, and takes particular pride in her home, even going into the kitchen and cooking. She devotes herself to housekeeping, business, and charity, and is exceedingly generous to the 45,000 workmen engaged in the works at Essen. To celebrate her marriage she gave £50,000 to the workmen's invalid fund, and although she receives something like 200 begging letters by every mail, they are all carefully examined, so that any worthy case may not be overlooked.

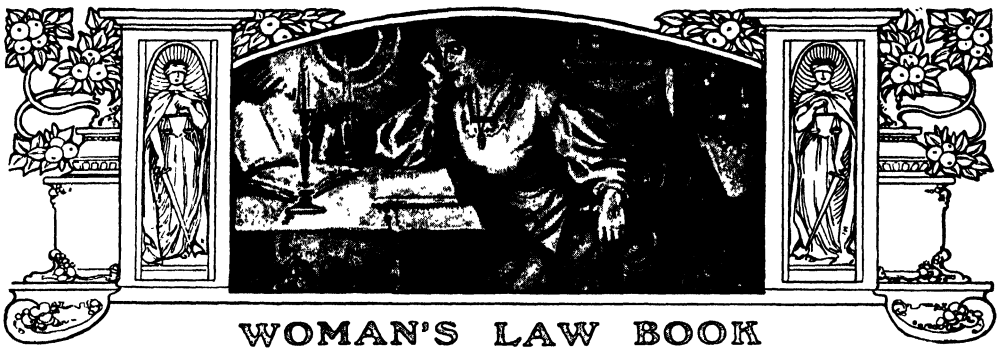
Herr Krupp, the founder of the great gun works, died some years ago. He had no son, his family consisting of only two daughters He made Bertha, the eldest, his heiress, and left his wife a fabulous fortune His younger child he also left an income bigger than the revenue of many a German State.

The kingdom over which Frau Bohlen reigns is one of enormous magnitude. The total number of her workmen, and of the women and children dependent on them, exceeds 150,000 Among the establishments controlled by the company owning the name of Krupp are included not only the famous steel works at Essen, but numerous coal and iron mines, large ship-building yards, iron foundries in various parts of the empire, machine works, a stretch of country twenty miles long for artillery practice, mines of various minerals in Spain, and a flourishing line of shipping, with its headquarters at Rotterdam.

As soon as Miss Krupp began to realise the immensity of the industry which she would some day be called upon to manage, she found herself irresistibly attracted to its philanthropic side.

Striking out for herself on new lines, she experimented with a workman's model colony containing 600 families, providing them with cottages of her own designing, and applying to them every fresh discovery in hygienic and sanitary science, and leaving nothing undone that it seemed to her would make her people better and happier.

Princess Ferdinando Colonna, an American bride, who brought a dowry of £500,000 to her Italian husband
Photo, Exclusive News Agency



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER AT LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

LAW OF BANKING

Bank-notes can be Halved—Plate Lodged at a Bank—Liability of the Bank—Letters of Credit—Circular Notes—Bills of Exchange—Cheque-books and Cheques—Bank-notes

BANK-NOTES cannot be issued for sums less than £5 in England, or for sums less than £1 in Scotland or Ireland. The circulation of Scotch or Irish notes for less than £5 in England is prohibited. The notes of any English bank are good tender for money, if not objected to at the time. Bank-notes are often cut in halves for the purpose of sending them by post or otherwise, and in the case of the loss of one half the Bank of England pays the other half an indemnity.

Dividends

Stocks and shares may be bought by a customer having an account with a bank, through the banker, and stocks and shares purchased elsewhere may be handed over to the banker with instructions to collect the dividends when due and credit them to her account. When this is done, the warrant will be found in the pass-book, and for any of these securities the banker will give the customer a receipt. Instructions may also be given to the banker to pay annual subscriptions to clubs and charities when due on behalf of the customer. When plate is lodged at the bank, the banker will give a receipt for the box, but not for its contents, which may be plate, jewels, title deeds, and other valuable securities. The banker has no lien on securities or articles in his hands for safe custody, and is bound to take the same care of the property entrusted to him as a reasonably prudent and careful man may fairly be expected to take of his own property of the like description.

The bank is not liable for loss by the felonious act of members of its own staff which there was no ground for anticipating. But where the bank delivers the goods to the wrong person, the liability of the bank is absolute, though there be no negligence on their part, as, for example, where the box is obtained by means of a cleverly forged order. This actually happened in the case of a well-known lady, and the Union Bank consented to judgment for £10,000 being entered against them.

Bankers' Lien

The general lien of bankers applies to all securities deposited with them as bankers by a customer or by a third person on a customer's account, and to money paid in by or to the account of the customer. The lien is not limited to fully negotiable securities, but has been held to cover share certificates, an order to pay a particular person a sum of money, a policy of insurance, and a lease. But the lien does not attach to any money or security known to the banker to be affected by a trust or not to be the actual property of the customer. Bills or money paid in to meet specific cheques or bills accepted payable at the banker's are not subject to the lien.

Definitions

A cheque is a bill of exchange drawn on a banker payable on demand. A bearer cheque is one expressed to be payable to a particular person or bearer, or to bearer.

An order cheque is one which is expressed to be so payable. A crossed cheque is a cheque which bears across the face of it two parallel transverse lines, with or without the words " and Company," or any abbreviation thereof, between them. A cheque crossed " account payee," or " account of A. B.," conveys an intimation to the collecting banker that the proceeds of the cheque are only to be placed to the specified account.

A customer is a person having habitual dealings with the banker.

Post Office money orders are not cheques, being drawn by one branch or agency of the Post Office on another, and are outside the ordinary crossed cheques legislation They may, however, be crossed generally or specifically, and will only be paid in accordance with such crossing,

An overdraft is a loan, and a banker has the right to charge simple interest at a reasonable rate on all overdrafts.

Letters of Credit

Letters of credit are usually given by bankers in connection with mercantile transactions, but, apart from this, they may be issued for the convenience of private individuals who are travelling in another part of the country, or who are going abroad. A letter of credit is simply a notice and request by your bankers addressed to another firm of bankers stating that they have a sum of money at your disposal, and asking the bank to honour your drafts for six months from the date of their letter. The letter is given by the bank to their customer, who must present it to the bankers to whom it is addressed, and who will have received a separate notice from the bank of the issue of their letter of credit.

Circular Notes

A circular note is merely another name for a circular letter of credit, which, as its name implies, is addressed to several persons, all of whom are asked to honour the customer's cheques for a certain amount and for a certain period. Circular notes are not negotiable in themselves, nor are letters of credit; they require a 1d stamp, foreign circular letters of credit do not.

Bills of Exchange

A bill of exchange is an unconditional written order addressed by the drawer of the bill to someone—usually his bankers—directing them to pay on demand, or at a certain future time, a sum of money to a specified person, or to bearer, or it may be drawn in favour of himself. A bill of exchange is a negotiable instrument, which means that it can be transferred from one person to another. Unlike an ordinary cheque, it requires an *ad valorem* stamp. The object of a bill of exchange is to pay at some future specified time instead of now, and for that reason it is convenient sometimes to make use of this form of payment. Forms of bills bearing a stamp proportionable to the amount to be paid are easily procurable. The form differs in several respects from the ordinary cheque. When endorsed by the drawer " Accepted payable at the——Bank," with signature underneath and addressed to himself in left-hand corner, it means that the acceptor undertakes to pay on presentment to himself or at bankers.

Cheque Books

Every woman who has any pretensions to business habits will examine her pass-book from time to time if she leave it at her bankers, and see how her account stands, and if she keeps it at home will leave it with her bankers a few days before quarter-day to have the account made up and balanced It will generally be found convenient and advisable to keep the pass-book at the bank. The cheque-book, of course, she will keep with her in some safe place, preferably under lock and key, that the blank cheques may not be tampered with, but if she is careless enough to leave her cheque-book about, and finds that any of the blank forms are missing, she should at once take note of the numbers, and have them stopped

Every cheque is numbered and every counterfoil bears a corresponding number. When writing a cheque, always write the corresponding particulars on the counterfoil, including the date, the amount, and the name of the person to whom the cheque is payable It is convenient also to add the purpose for which the cheque was drawn, and makes it easier to follow the debit entries in the pass-book For example, an entry appears as " Mr Robinson, 18s ," and you cannot think for what you paid Mr. Robinson 18s, until a glance at the counterfoil in your cheque-book shows that Mr. Robinson is the collector of the water-rate.

Paid Cheques

After the cheques drawn by the customer have been presented and cashed, they will be returned to her, and she will find them in the fly-pocket of her pass-book. As these are apt to accumulate in course of time, and are of no value, except perhaps as receipts, it is advisable to go through them occasionally and destroy the bulk of them, including all the cheques drawn by the customer to her own order.

Bank-notes

A bank-note is a bill or note for the payment of money to the bearer on demand issued by a bank A Bank of England note is part of the currency of the country Bank of England notes are legal tender in England and Wales for sums over £5, but they are not legal tender in Scotland or Ireland, although their circulation is not forbidden in any case There is no time limit to the liability of the bank on its notes. Any person is entitled to demand from the bank notes in exchange for bullion, at the rate of £3 17s 9d per ounce, the melting and assaying being at the expense of the person tendering the gold.

To be continued.

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

THE FINE ART OF PROPOSING

By THE REV. E. J. HARDY, M.A.,

Author of "How to be Happy Though Married," etc., etc.

The Way of the Proposal—Hints for the Shy—A "Grave" Proposal—The Nerve Tonic—"With the Author's Compliments"—Bismarck's Proposal—Modern Knight Errantry—A Sixpenny Wire—When Woman Asks—A Pretty Chinese Custom—A Proposal by Wire—Hit or Miss

THE ways of proposing are as varied as are men and women. Take a score of married men at random, and ask them to write down the exact way in which they proposed to their wives, and their wives went half-way to meet them, and you would have an instructive and curious chapter of human nature.

I say, advisedly, the way their wives went half-way to meet them, because so modest and retiring is my sex that I do not think that any man would dare to propose to a woman unless she went just a little way to meet him.

But the dear creatures are so kind in helping lame dogs over stiles. A lady about forty years of age known to the writer wished to marry a man who was only twenty-eight. One day, when the man was admiring a diamond ring on the lady's hand, she said : "I would exchange it for a plain gold one." He took the hint.

Friendly Help

A shy young man once said to a young lady : "I wish, dear, that we were on such terms of intimacy that you would not mind calling me by my first name." "Oh," she replied, "your second name is good enough for me ! "

A young lady from Cork brought a man to the point by saying : "If I were you, and you were me, we would be married long ago."

Visiting his lady-love one day, a modest swain found her seated by a fire, with a large cat at her feet. After sitting for some time in silence, he took the cat on his knee and said, or, rather, stammered out : "Pussie, ask Lizzie if she'll marry me" Lizzie blushed, and said : "Pussie, you can tell Jamie that I'll tak' him."

A Gruesome Proposal

Even the most unsympathetic person can feel for the bashful young man who, speaking to his father about the difficulty of proposing, said : "But then you married mother, and I've got to marry a strange girl."

Proposing to take a girl for life, for better for worse, is a serious matter ; but that Scotchman need not have resorted to such a grave way of doing it who, bringing his lady-love to the family vault, asked : "Will you one day lay your bones beside mine there ? "

Dean Swift proposed marriage to one woman only—Miss Waring—and then it was done as if he were a victor dictating terms to a vanquished foe. Ordinary men cannot afford to do this. Certainly the more conciliatory and flattering a proposal is the more likely it is to be accepted "No, I can never be your wife." "What ! Am I never to be known as the husband of the beautiful Mrs. Smith ? " She succumbed.

Our ancestors used to make a study of

how to propose to their future wives. Even down to the Victorian era a mother could talk to her daughter in this way: "Look here, Fanny, you must make haste and marry one of your suitors, for the carpet is getting quite worn out by men going on their knees to propose to you."

But proposing to a girl is easy, and even delightful, compared to proposing to her father for her. A young man who wanted to be a millionaire in an easy way asked a very rich man for the hand of his only daughter. "I will give you her," was the reply, "if you will tell me where you got the nerve-tonic that enabled you to make the request."

A Witty Reply

Most fathers find their daughters great resources, and, unlike mothers, are not anxious to *husband* their resources. They prefer selfishly to keep them at home to be their companions. "Amy, dearest," said a young man, "I wish we lived in the good old days, when a knight could fight for his lady love." "Why, as far as that goes, George," was the reply, "you haven't asked papa's consent to our engagement yet, you know." Here was a contest in store for him!

Professor Aytoun, when paying his addresses to the daughter of Professor Wilson—"Christopher North"—was so overcome with shyness that he had to get the young lady herself to ask her father's consent. This "Christopher North" wrote upon a slip of paper, and pinned it to the back of his daughter's dress. She returned to her bashful lover, who was delighted to read the inscription, "With the author's compliments."

Prince Bismarck wrote a brief and business-like letter to the parents of the girl he wished to marry, asking for the hand of their daughter. As his reputation was not the best, these good people hesitated; but when Johanna, their daughter, intimated that she did not look upon the young man unfavourably, it was decided that he should come and see them. When the time came for him to arrive, the parents put on an air of solemnity, and the young lady stood with her eyes bent on the ground. Bismarck rode up, and, alighting, threw his arms round his sweetheart's neck and embraced her vigorously before anyone had time to remonstrate. The result was a betrothal.

Consent by Telegraph

A girl is in honour bound not to divulge the name of the man who has paid to her the greatest compliment in his power, but whom, for one reason or another, she has refused. To boast of proposals as a savage boasts of the scalps of conquered enemies is most unwomanly. When a man has to be refused, he should be let down as gently as possible. And when the answer is "Yes," it should not be as exuberant as that of the lady who, replying to a telegraphic proposal, asked how many words she could send for sixpence, and, being told twelve, wired as many times "Yes" as the address would allow.

May a woman propose? Under certain circumstances, she may, even when it is not Leap Year. Take the case of a wealthy woman who loves, and is loved by, a man too proud to propose himself. In such a case a woman should not allow two lives to be spoiled by a mistaken sense of honour or a false modesty. Queens have to propose, and very prettily did Queen Victoria do it. Some of Shakespeare's heroines took the initiative in this serious business. Helena demanded the hand of Bertram as the price of her wonder-working prescription. Desdemona broadly hinted that she was to be had for the asking.

It is even more awkward for a proposing woman than it is for a proposing man if the offer is unwelcome. A spinster of mature years and limited charms called on Robert Leighton, Bishop of Dunblane, and informed him that it had been revealed to her from Heaven that he was to become her husband. The bishop was equal to the occasion. He told the lady that such an intimation was not to be despised, and that he would give his best attention to it when it was vouchsafed to him as well as to her.

It certainly could not have been said of Richard Hooker that "his only books were women's looks,' for he was so taken up with his studies that he had no time to look for or propose to a wife. Accordingly, when the woman with whom he lodged suggested after he had been ill that he ought to have a wife to take care of him, he commissioned her to find such a one. She appointed her daughter to the situation, and Hooker had cause to regret that he did not choose for himself.

Some Quaint Proposals

Dr. Thomas Dawson, who was celebrated in the last century, was proposed to in this way. One day he found an admiring patient alone, sitting with the family Bible before her. The physician read the words to which her forefinger pointed, the words of Nathan to David—"Thou art the man." They were married, and lived *un*happily ever after.

A book has often been the medium of proposing. We knew of a lover who presented a Prayer Book to the object of his preference, with the words, "Wilt thou have this man to be thy wedded husband?" underlined. The book was returned with the momentous words, "I will," underlined.

The great preacher Spurgeon asked the girl who became his wife by means of a book. He was reading one day as he sat by her side Tupper's "Proverbial Philosophy." Coming to the lines,

> If thou art to have a wife of thy youth, she is now living on the earth,
> Therefore think of her, and pray for her weal,

he pointed the lines out to her, and asked: "Do you pray for him who is to be your husband?"

Methods of proposing by dumb show have

been invented in all countries, to save shy lovers from having to "pop the question" in words. Amongst the Chinese boat population intentions are signified in the following pretty way In harvest time, any man of their class who wishes to marry goes into the next field and gathers a little sheaf of rice, which he fastens to one of his oars. Then, when he is in the presence of the girl of his choice, he puts his oar into the water, and goes several times round the boat. The next day, if she accept his homage, she, in her turn, fastens a bunch of flowers to her oar, and rows about near her admirer. The rice is emblematic of the support promised by the man; the flowers, of the happiness offered by the woman

Romance has been sent over telegraph wires. A military officer known to the writer was sailing to India. He became not sea-sick, but love-sick, as he thought of the charms of the girl he had left behind him; so when the troopship stopped at Malta he wired. "Will you marry me? Yes or no?"

"Yes," was the answer which the current of love and electricity returned, and he came back from India as soon as he could get leave and married her.

Animal magnetism, rather than telegraphy, would seem to have been the medium of the great electrician Edison's proposing. One day, as he stood behind the chair of a Miss Stillwell, a telegraph operator in his employ, he was not a little surprised when she suddenly turned round and said: "Mr. Edison, I can always tell when you are behind or near me." It was now Miss Stillwell's turn to be surprised, for, with characteristic bluntness and ardour, Edison confronted the young lady, and, looking her full in the face, said: "I've been thinking considerably about you of late, and if you are willing to marry me I would like to marry you." They were married a month afterwards.

Proposals of marriage have been sent much oftener by post than by telegraph, for, as an acquaintance of mine said when dropping a letter containing one into a letter-box, "It's only a penny, hit or miss!"

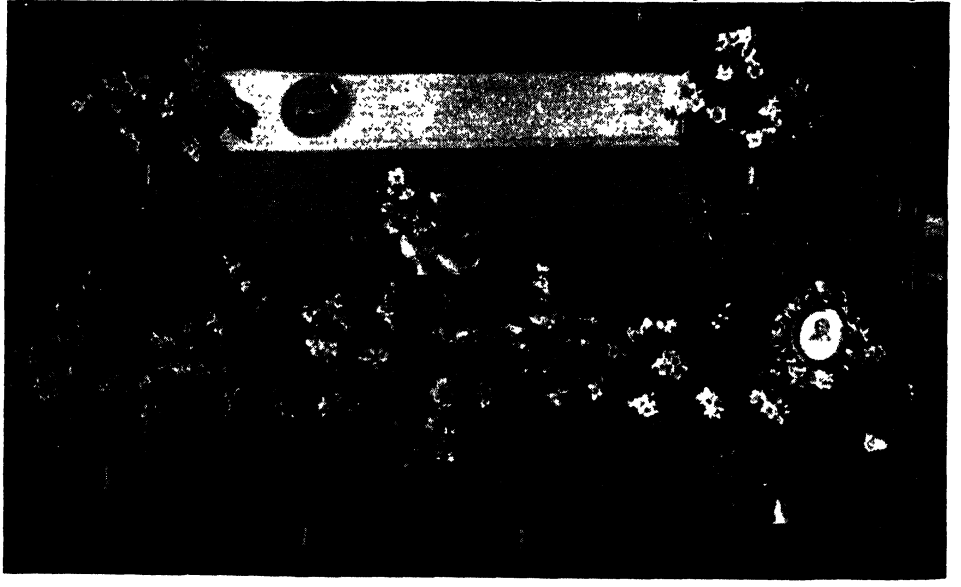
FLORAL DECORATIONS FOR WEDDING RECEPTIONS

By LYDIA CHATTERTON, F.R.H.S.

Decorating the Buffet—The Wedding-cake Arranged with Real Flowers—The Selection of the Flowers—Effects to be Obtained with a Few Varieties—A Floral Arch and Bell—Suggestion for a Naval Wedding—Winter Bridals

A WEDDING reception in the present day is a far less formidable function than it would have been in an earlier time.

The ponderous wedding breakfast is obsolete, and the table decorations for the reception of to-day consist in making the



An effective design for the decoration of an overmantel at a wedding reception. A suitable note is struck by the little lucky shoe in oxidised silver

buffet look pretty, and having harmonious designs for the small tables.

The wedding-cake will, of course, occupy the position of honour in the centre of the buffet. A tall cake of two or three tiers is far preferable in effect to one low, large one, and it should be decorated with real flowers, which are not only less expensive but much prettier than artificial or sugar ones.

It is a charming idea to carry out all the decorations for a wedding with one or two kinds of blossoms, and our illustration depicts one composed of white roses, syringa, and jasmine, with trails of smilax and silver-coloured joy bells.

When required, place the cake on a ruffled mass of white tulle with tiny silver confetti horseshoes scattered over it. Surround it with a circle of smilax, with clusters of jasmine, syringa, and white roses among the leaves.

For the top of the cake, hire a white china vase held by Cupids, fill this with flowers to correspond, and hang trails of smilax from it, to which have been attached little silver bells at intervals.

Down the buffet, on either side of the cake, stand tall vases of the flowers, with trails of smilax arranged from the top of the vases to the table, where they are attached to joy bells, as seen in the illustration.

Garland the front of the buffet with smilax caught up with clusters of syringa and silver bells.

A very effective design for the overmantel and shelf is shown in another illustration. On the centre bracket an oxidised silver lucky shoe is placed filled with syringa. Vases are placed on the side brackets with garlands of smilax at their base.

The shelf should be cleared of ornaments save silver photo frames, so that it can be banked with branches of the giant syringa. Smilax is looped up at intervals in front of the shelf with a hanging piece at each end, and to these loops and ends bells are attached.

A lovely basket that will hide the grate is also portrayed. It is of wicker, painted silver, and has a tall handle. A bowl of water with a glass flower support is placed in it and filled with flowers. The base of the basket and handle are also twined with them, and a bell hangs from the top of the handle.

Do not forget that before commencing the floral decorations all flowers that are to be used out of water must have an hour or two in water after they are gathered.

For the porch of the house and the doorways that lead to the reception-rooms have large floral bells hanging in the centre, and from them drape a number of trails of smilax, looping them up on either side with bows of white satin in the same way as curtains, and fasten small joy bells to the smilax at intervals.

To make the floral bells wire frameworks will be needed. These can be ordered from any florist.

Having obtained the frames, cover them with moss, binding it on with a packing needle threaded with hemp. Bind tightly, being careful to preserve the shape of the bell. Then mount your flowers on to

A charming table-decoration of white roses, syringa and jasmine, with trails of smilax and silver joy bells. The wedding-cake should be placed in the centre upon a ruffled mass of white tulle, powdered with silver horseshoe confetti

lengths of thin wire or hairpins; stick these into the moss foundation, turning back the ends of the wires on the inside to keep them secure.

Twine the bannisters and stair-rails with smilax, decorated at intervals with clusters of flowers and white satin ribbons.

A new and very novel idea is to have a floral arch fixed in the reception-room, under which the bride and bridegroom should stand when receiving the guests. The arch should be of white wicker work,

A beautiful basket of silvered wicker. A bowl of water with a glass flower support is placed inside the basket for the flowers

and be fairly wide, so that the effect is not cramped. Twine it with sprays of white roses and smilax until it looks like a bower of roses, and hang a floral bell from the centre. See that the arch is sufficiently tall for the bell to clear the heads of those under it.

The small tables should be in keeping with the buffet. Arrange a cluster of ruffled tulle in the centre of each one, sprinkle wee silver horseshoes upon it, and on this stand a silver or china shoe filled with syringa.

Another design would be unique for a naval wedding. The cake for this should be decorated with a sugar ship in full sail, and on either side of it, down the centre of the buffet table, place a long narrow strip of mirror with men-of-war at anchor in calm water.

Round the edges of the mirror stand at intervals tiny tins filled with water. Arrange flowers in these, hiding the tins and the edges of the mirror with moss.

Use menus in the form of anchors, and confetti of tiny silver anchors.

Our illustrations show designs for a summer wedding; but, of course, the suggestions may be adapted to any season of the year, whatever flowers are available being used Now that blossoms come so easily and in such plenty from abroad, there is almost as varied a choice for a winter wedding as for a summer one

Roses are wonderfully cheap in the winter months now. Syringa and jasmine cannot be obtained, as they belong to our English summer, but white stocks, narcissi, and the fragrant and graceful lilies of the valley are both cheap and plentiful.

If lilies of the valley are used in a decorative scheme where it is impossible for them to be in water, do not forget to wire them before using for this purpose. It is not a difficult matter to accomplish The very finest silver wire must be employed, as the flowers are very fragile and easily broken by coarse wire. Take a length of this wire, and twine it round and round the stem right up to the top floweret.

Chrysanthemums lend themselves effectively also for this purpose, and look well with asparagus fern. Carnations, too, are to be obtained all through the winter now, and possess the great advantage that they last fresh so long even out of water.

Very charming decorations, too, can be carried out with the dainty Christmas roses, especially if some tall, upstanding flowers, such as lilies of the valley, are used with them.

The Christmas roses can either be made to form designs such as horseshoes on the table, or low-shaped bowls can be filled with them, the roses lying flat on the bowl, and lilies of the valley rising above them.

THE STORY OF A WEDDING FAVOUR

A Custom of Honourable Antiquity—The True-lovers' Knot—Bride-laces and Rosemary—The Difficult Question of Colour—A Frenchman on English Wedding Customs—The Last Relic of an Old Fashion and its Revival

A CUSTOM that has fallen almost into desuetude, but is being revived, though in a slightly different form, is the wearing of bridal favours, a pretty old fashion.

The Danes are said to have been the originators of it; and, at any rate, the "true-lovers' knot" came to us from the Danes, the name itself being a corruption of the Danish "trulofa"—I plight my troth

It was, however, in the sixteenth and seventeenth centuries that the wearing of wedding favours was most in vogue. We find frequent mention of them in Elizabethan and Stuart literature under the name of "bride-laces." This was particularly applied to the gold, silver, silken, or other laces—which we should call cords or ribbon—used to tie up the sprigs of rosemary which the bride's attendants and the wedding guests alike carried as a token of remembrance—the remembrance the bridal couple should have of their mutual vows of affection.

Thus, Laneham's Letter of 1575 speaks of "Euery wight with hiz blu buckeram bride-lace upon braunch of green broom cauz (because) rozemary iz skant thear."

Bride-laces and Rosemary

Elsewhere we read of the bride of one Jack of Newbury being "led to church between two sweet boys, with bride-laces and rosemary tied about their silken sleeves." The colour of these "laces," which sometimes consisted of fringed strings of silk, cotton, or worsted, was decided upon by the bride and her maids in consultation, and were distributed by the latter among the friends of the bride and groom, none of whom thought of appearing without their sprig of rosemary. After the ceremony, the laces were generally twisted into the hats or hair of the recipients.

In "The Collier's Wedding," a poem of the early seventeenth century, we read of—

> The blithsome, bucksome country maids,
> With knots of ribands at their heads,
> And pinners fluttering in the wind,
> That fan before and toss behind

In addition to these "bride-laces," breast knots of ribbon seem also to have been worn by the guests:

> Like streamers in the painted sky,
> At their breast the favours fly.

That great importance was attached to the wearing of these bridal favours—to say nothing of a fitting bridal garment—is evident from the sarcastic lines of Boys (1622) "You are a kind friend indeed to come hither without your wedding apparel and bride-laces."

The making of the favours, which were provided by the bride, was one of the duties of the chief bridesmaid and her assistants. The colour of these was always the subject of anxious deliberation between the bride and her maids. In a quaint little book entitled "The Fifteen Comforts of Marriage" we are given a private peep at one of these conferences. After a lengthy discussion as to the colour to be used for decorating the bridal chamber, the bride proposed, "for the favours, top-knots, and garters, blue, gold colour, popinjay-green, and lemon colour. Objected to, gold colour signifying avarice, and popinjay-green, wantonness. It was settled that red signifies justice, and sea-green inconstancy. The milliner at last fixed the colours as follows: for the favours blue, red, peach colour and orange tawny; for the young ladies' top-knots flame colour, straw colour (signifying plenty), peach colour, grass-green and milk-white; and for the garters, a perfect yellow, signifying honour and joy."

When the colours had been decided on, the bridesmaids set to work to make rosettes and true-lovers' knots to adorn the wedding chamber.

This meant—even in the case of quite modest weddings—the distribution of perhaps hundreds of favours A Frenchman, M. de Misson, gives an amusing account in his "Mémoires" of the pitch to which the custom was carried. He says:

A Frenchman on English Weddings

"Formerly in France they gave *Livrées de Noce*, which was a knot of ribands to be worn by the guests on their arms, but that is practised now only among peasants. In England it is still done among the greatest noblemen These ribands they call favours, and give them not only to those that are at the wedding, but to five hundred persons besides. T'other day, when M. de Overkerque married the Duke of Ormond's sister, they dispersed a whole inundation of these little favours, nothing else was here to be met with, from the hat of the King down to that of the meanest servant" These favours, which, we are told, were of gold, silver, carnation, and white, were sported by the proud recipients in their hats for several weeks.

The custom of the guests wearing favours of coloured ribbons gradually fell into disuse, and was superseded in time by the ladies carrying bouquets of flowers It still survived, however, in the white satin rosettes worn on the occasion of a wedding by the servants of the household and retainers, where there were any, and a relic of it may be seen to-day in the white rosettes worn by the coachmen who convey the guests to the church, and the white bows upon their whips. No doubt, too, the bouquets carried by the bridesmaids, and the respective mothers, have taken the place of the gay knots of ribbon of former days. At many smart weddings lately the old fashion of giving favours has been revived by the bridesmaids or pages presenting little nosegays of flowers, all of the same colour, at the conclusion of the ceremony to all the guests present.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday-School

CHRISTMAS CHURCH DECORATIONS

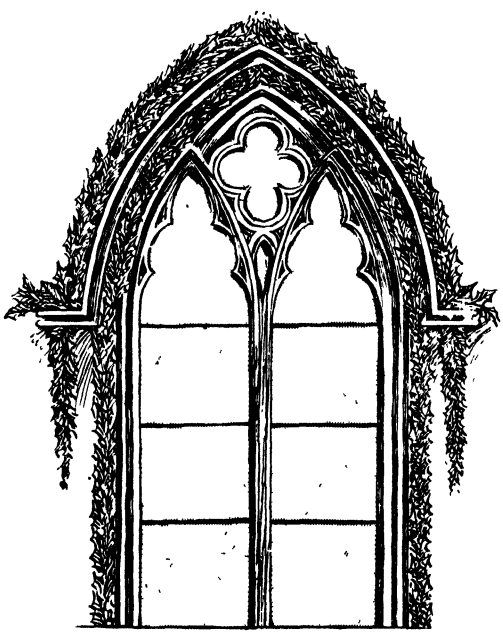
Two Principles that may be Followed in Christmas Decorations—The Conventional and the Unconventional Method—A Design for an Arch—Two Suggestions for Decorating Pillars—How to Treat the Pulpit—The Font

In Christmas decorations there are two possible paths for the amateur to tread. The first is one of admirable simplicity and safety, though, perchance, not devoid of a certain monotony.

Briefly summed up, it consists in keeping rigidly to the lines of the building to be decorated, an effect best attained by fashioning long trails of greenery which can be laid along the mouldings, wreathed round the pillars, or hung down in perpendicular lines. The illustration given shows clearly and sufficiently how to proceed if the decorations are to be carried out on this principle of following the lines of the sacred building.

In a church of the Renaissance period, swags of evergreen wreathing with, if desired, wreaths or similar decorative forms of the period, are most suitable. The cathedral of St. Paul, London, is thus treated at Christmas time with excellent effect

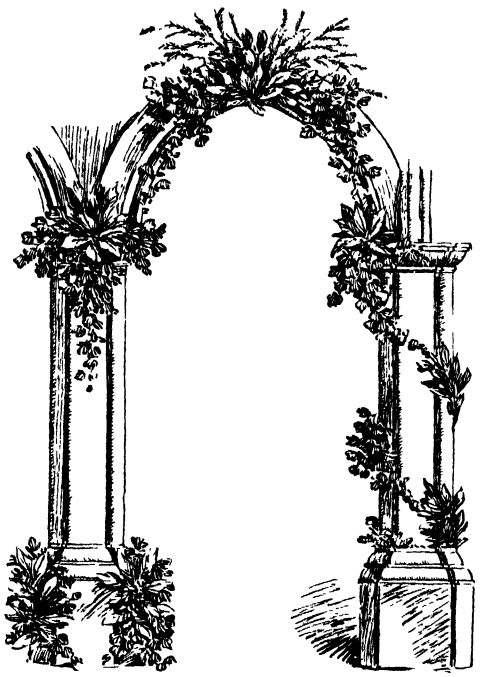
But this severe style of decoration may not appeal to all, and therefore some suggestions for a lighter and brighter form of Christmas decorating will be welcomed. Such hints as are given will doubtless form the groundwork on which those of original artistic instincts can develop ideas of their own. The endless variations to be seen in church architecture will afford them good scope for their ingenuity and taste.



A style of church decoration in which the lines of the building are outlined by trails of greenery. This method is simple yet artistic in effect

In such schemes various kinds of foliage can be used in a natural, unconventional manner, with but little artificial wiring, and the whole effect is one of lightness and brightness.

An illustration portrays an arch and two



The unconventional treatment of an arch and two pillars by means of leaves and natural foliage The effect produced is that of lightness and brightness

pillars treated in accordance with this principle of unconventionality, and the reader will be able to judge of a result achieved at a less expenditure of time and material than would be the case by following the method first mentioned

In the centre of the arch a cluster of laurel leaves is fixed which can be arranged easily to form a star, the shape of the laurel leaves lending themselves admirably to this design. In the centre is placed a large cluster of laurel berries as a touch of brightness. If laurel berries are scarce, artificial ones will prove excellent substitutes From the laurel arrange outstanding branches of fir. The blue-grey fir or pine is particularly pretty and effective Upon either side place natural trails of berried ivy, letting these fall in a graceful shower of trails of different lengths

The Treatment of Pillars

Two styles of decoration for pillars are also shown. On the inside of the right hand pillar a cluster of foliage similar to that on the arch is arranged, and from this a slender, graceful trail of foliage is wound round and round the shaft, finishing at the base. This trail should be made upon a length of thick string, the sprays of foliage being wired on to it. It is then easily wound round the pillar, and can be kept in place by circles of thin wire fastened round the pillar at intervals. The wire should match the pillar in colour as nearly as possible so that it will be almost invisible. Use silver wire for white, and black wire for dark stone or marble pillars.

On the left-hand pillar a band of moss is arranged round the top, in the centre of this is placed a laurel and berry cluster, and from it, all round the pillar, hang pretty trails of creeper, a long one in the centre and shorter ones at the sides.

To make the moss band, take a piece of strong wire, the length of which somewhat exceeds the width of the pillar, and bind moss thickly upon it, leaving uncovered a small piece at each end. Fasten this moss band round the pillar by twisting the two ends with a pair of pincers. Then mount berries, laurel leaves, and foliage trails on to short, thick wires or hairpins, and stick these into the moss band

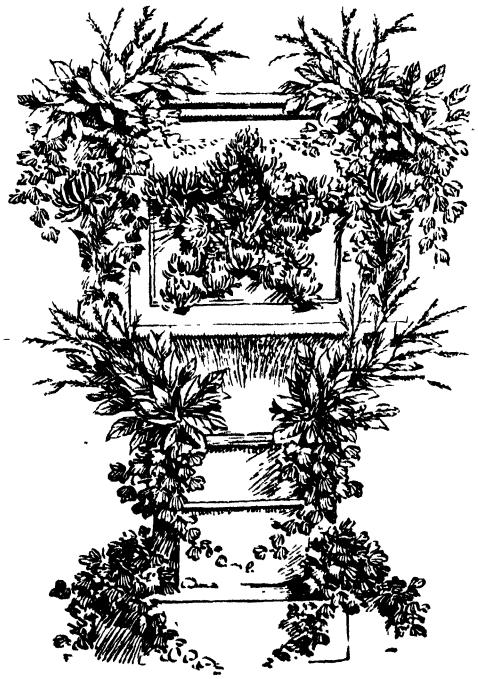
The Pulpit

The use of moss bands is a very easy method of decorating pillars or gas standards as it prevents the foliage clinging together in a heavy mass, and allows each spray or trail to stand out from the pillar, which has a much prettier effect

At the base of the pillars similar moss bands are arranged, but in these the foliage is placed upright.

The pulpit usually occupies a prominent position, and should, therefore, be made as bright as possible

Pulpits vary so much in form that it is difficult to lay down hard and fast rules for their adornment A beautifully carved pulpit will need merely slender sprays of



This treatment of a plain stone or wooden pulpit will be found effective. A prominent feature of the design is the floral star in the centre panel, an emblem most appropriate for Christmas

holly or ivy. Golden holly with plenty of berries looks particularly well on a pulpit of dark oak

A plain stone or wooden pulpit will depend upon the decorator for its decorative beauty. A charming design for such a pulpit is illustrated, a prominent feature being a star for the centre panel, for which a wire framework will be needed. This any florist will provide.

A Star Design

Prepare the pulpit for the flowers by covering it with moss so that the wire is quite hidden. Buy penny bundles of moss, and bind it on with fine twine or hemp. Be sure to bind tightly, so that you preserve the exact shape of the star

Now mount a number of white chrysanthemums or lilies on to thick, short wires or hairpins Edge the star with these by sticking the wire or hairpin through the moss and turning it back on the reverse side to make it secure.

Cover the centre in the same way, but with scarlet berries or pretty foliage

At the corners of the pulpit, at the top and the base, tin vases can be hung, and these should be filled with sprays of foliage and hanging trails. At the base the trails are brought to the centre, where they meet

The Font

The panels of the pulpit will look more effective if they are first filled in with red cloth or flock paper. A very large chrysanthemum is fixed in each side panel

The star design could also be used for the font.

Order a frame for this purpose that is light and not of thick, heavy wire. Cover it sparingly with moss, and then with scarlet berries or everlastings. Fill the font with pots of growing lilies and ferns. Mount the star on to a thin bamboo and embed it in one of the pots so that the star stands just above the flowers.

Garland the sides of the font with slender trails of ivy, and edge the base with small pots of maidenhair fern or with trails of smilax.

WOMEN OF THE BIBLE

By SARAH A. TOOLEY

RUTH THE MOABITESS

Continued from page 3556, Part 29

A Beautiful Gleaner—The Custom of the East—The Wooing of Boaz—The Child of Promise

RUTH'S first thought in her new home was to find work, and it being the time of barley harvest, she went forth to glean. We picture her in the spring morning joyously setting forth to the fields outside the city. Now it happened that she came to the field belonging to Boaz, the rich kinsman of whom she had heard Naomi speak. Following the custom of the country, she asked permission of the overseer "to gather after the reapers among the sheaves."

When Boaz came to look after his men, he noticed a stranger amongst the gleaners, and asked:

"Whose damsel is this?"

"It is the Moabitish damsel that came back with Naomi," answered the overseer.

Then Boaz, in fatherly words, commanded Ruth to continue gleaning in his field, and to abide fast by his maidens, and cautioned the young men to treat her with respect.

Then she fell on her face, and bowed herself to the ground, saying:

"Why have I found grace in thine eyes, that thou shouldst take knowledge of me, seeing I am a stranger?"

Boaz had evidently heard her story from the people of the city, and answered:

"It hath fully been showed me all that thou hast done unto thy mother-in-law since the death of thine husband; and how thou hast left thy father and thy mother, and the land of thy nativity, and art come unto a people which thou knewest not heretofore. The Lord recompense thy work, and a full reward be given thee of the Lord, the God of Israel, under whose wings thou art come to take refuge."

A new life had dawned for the beautiful gleaner. Favours were heaped upon her throughout the day; her work was lightened by the handfuls of grain which the reapers were told to let fall purposely in her way; she was invited by Boaz to share the repast in the field, and sat beside the reapers to eat of the parched corn, the bread, and the vinegar (sour wine).

In the evening she beat out her gleanings on the field, and carried home the grain, which was an ephah of barley, to Naomi.

The food was welcome, but the news was more so to Naomi, who listened with approval to Ruth's story of the happenings in

the barley field and the kindness which she had received from their wealthy kinsman, and advised her to continue to glean with the maidens in his field.

So day by day, Ruth went forth to her gleaning, and returned each evening to her mother-in-law. She continued at her work through the barley harvest and through the wheat harvest until all the golden grain was garnered.

The Custom of the East

Naomi had now matured her plan for marrying her beloved daughter-in-law to Boaz, and on her advice Ruth adopted the methods of the time for attracting the notice of her kinsman. She anointed herself and put on her finest raiment, and in the evening, when Boaz was asleep on the threshing floor, after winnowing the barley, "she came softly, uncovered his feet, and laid her down."

It strikes our modern Western mind with a rude shock that our beautiful, chaste heroine should thus comport herself. Boaz did not mistake her action It was a sign to him to fulfil his duty as near kinsman, redeem the inheritance of Naomi's dead husband and sons, and take her daughter-in-law to wife.

Boaz was undoubtedly pleased that Ruth preferred him to younger men, and met her appeal with great chivalry. He promised to do all that she required, adding the significant words: "For all the city of my people doth know that thou art a virtuous woman."

Ruth returned to her mother-in-law, bearing the promise of Boaz and the six measures of barley with which he had filled her mantle We picture the women as they talked over the episode. Ruth possibly showed some misgiving lest, after all, Boaz would think her too lowly for his wife.

Naomi looked on the pure, beautiful face beside her, and thought differently.

"Sit still, my daughter," she shrewdly counselled, "for the man will not rest until he have finished the thing this day."

The Levirate Law

She guessed rightly, for Boaz went early to the gate of the city, the usual place for conference, and waited until a kinsman more nearly related to Naomi's husband than himself came past. Then calling aside ten elders of the city, he explained that Naomi wished to sell the land which had been her husband's and her sons', and called upon the next-of-kin to redeem and to take Naomi's daughter-in-law to wife. The near kinsman refused his privilege, and Boaz eagerly accepted it in his place, taking the man's shoe in token, and calling upon the elders to witness the compact.

The whole story of Ruth turns upon what was known as the Levirate law, by which the brother of one who died, married, but childless, was to marry the widow of the deceased and raise up children unto his brother. When there was no husband's brother, as in the case of Ruth, the duty passed to the next of kin. The law was made for the preservation of family inheritance, so that the widow might not be compelled to sell her husband's inheritance to a stranger or to carry it away from the patriarchal branch by taking a husband from another family.

The Marriage of Boaz

The marriage of Ruth and Boaz was celebrated in Bethlehem of Judea with the picturesque rites of the East, and when a son was born to them, Naomi was satisfied that the name of the dead was not cut off from the inheritance. The neighbours came to rejoice with her, saying: "He shall be unto thee a restorer of life, and a nourisher of thine old age; for thy daughter-in-law which loveth thee, which is better to thee than seven sons, hath borne him."

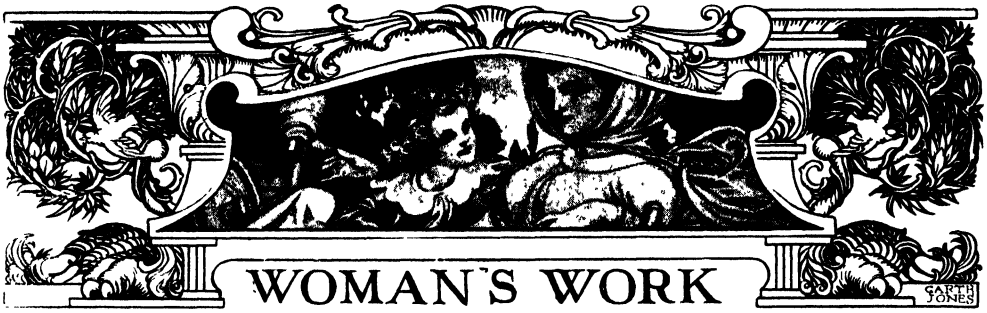
The Character of Ruth

The writer of this beautiful story gives us no further details about the life of the heroine With simple yet consummate art he has painted her character, and leaves us to infer the future of her career from that which has gone before Her character stands out as a fine type of womanhood, rising above the circumstances of her birth in a heathen land The inherent goodness of her nature compels the respect of rich and poor alike when she comes a stranger to a strange land.

It is as though this unknown writer was seeking to show how the finer attributes of womanly character had been nurtured to fruition under circumstances the least propitious. Ruth the Moabitess might have proved a reproach to Naomi when she returned to her own land and took her place again amongst her kinsfolk The neighbours might have upbraided her that she had permitted her sons to take wives amongst the daughters of the heathen But the sweet, clinging nature of Ruth disarms criticism. The young widow's attachment to her husband's memory, her reverence for his mother, her determination to go to that land whence he had come, counting not the calls of her paternal home and kindred, all reveal Ruth as a woman not only of tenderness and devotion, but of character

This is further instanced by the tact and delicacy with which she comports herself in the ordeal of offering herself to Boaz Only an exceptional woman could have carried through Naomi's plan to an honourable end

Though, as we have said, the sacred narrative gives us no further details of the heroine's life, it is evident that Ruth had remained unspoiled by prosperity. Though now the cherished wife of the rich and powerful Boaz, and the proud mother of a son, she remains as of yore, loving and dutiful to Naomi—better to her "than seven sons." She entrusted Obed, the child of promise, to Naomi to nurse, who laid him in her bosom and was comforted. He became the father of Jesse, who begat David, and thus Ruth the Moabitess ranks amongst the women of the Bible as an ancestress of Christ.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

HOTEL WORK FOR WOMEN

4. FLOWER AND FRUIT DECORATORS

Continued from page 3521, Part 29

How Floral Decorations for Banquets are Arranged—Buying Flowers at Four in the Morning—The Fruit Decorator and Her Work—Salaries Paid—Holidays

SOMETIMES there is no limit put on the floral expenses, and then very beautiful results can be, and have been, achieved. For a large banquet the flowers are usually *arranged on the tables themselves*, because it is easier for the worker to carry out a pattern or scheme when working *en bloc* So the boxes of flowers and greenery are taken downstairs, also hundreds of vases, reels of wire, cans of water, and the decorator. The work is quickly done and the result is soon judged for the point of view of harmony with the room and tables

For every-day hotel use the flowers are always arranged upstairs in the floral and fruit store, and carried down when completely finished, the decorator always following to see if the ultimate result is pleasing. She knows that her colour scheme is gold and white, and arranges each vase alike, so there is no need for her to work on the actual tables.

Early Flower Buying

In certain hotels—the Great Central, London, for example—the floral artist goes to market and buys her own flowers. This is very interesting work, and allows a clever bargainer to get the very best of everything at the lowest price. But it means getting up early, and walking or bicycling to Covent Garden—for there are no omnibuses or tubes running at four o'clock in the morning! When she does her own buying the flower decorator needs to go to bed early, and often visits the market only *every other day*, as the principal market days are Tuesday, Thursday, and Saturday in London.

Arranging the Flowers

In big provincial towns, too, the market does its biggest business every other morning The decorator does not bring away her purchases, but they are sent in a van with the fruit and vegetables purchased by the assistant-manager, and arrive at the hotel quite early. The fruit and flowers are then sent up to the fruit store-room, and the decorator's work begins.

Between nine and eleven any working morning the fruit and flower room at a big hotel is a charming and picturesque sight, full of lovely colours and scents. Half the room is devoted to fruit and half to flowers, each being the particular property of the decorator in charge.

Here the flowers are arranged in a big sink, with a long, broad shelf running from it the length of the wall. Under this shelf are three or four more strong shelves, like open drawers without fronts. On these the flowers are laid ready for use in the light wooden boxes in which they come

from market, or in big bunches. They are generally sorted into colours and kinds so that the work can be quickly done, as the worker knows exactly where to put her hand on everything. There is always plenty of wire handy, and scissors—a most important factor. On the remaining shelves belonging to flowers, vases of all kinds and sizes are stocked, clean and ready for immediate use. If that stock is exhausted, more may be had on application to the housekeeper

Fruit Decorative Work

The fruit side of the room has the same shelves, but no sink The fruit is laid out according to its kind, dried fruits and nuts being ready in boxes On shelves reaching to the ceiling dessert-dishes, sometimes of exquisite design, are kept in readiness The fruits that keep well, such as oranges, limes, and lemons, are bought and kept in huge wooden boxes which stand round the room Bananas, bought ripe or unripe, hang in large bunches, and are cut off as they are needed. Moss and coloured leaves are used in great quantities in fruit decoration, and are kept in stock all the year round

The floral decorator stands at her shelf with a row of partially finished vases before her, adding greenery here and snipping off odd leaves there, to secure a perfect effect As the flowers are finished, each vase is placed on the huge centre table, and the same is done with the dishes of fruit. At a certain hour waiters carry them down on trays to the dining-rooms. That is the morning's work of the flower and fruit decorators

After that the fruit manageress has only to check the outcome and return of expensive fruits, such as peaches, and the floral decorator has practically finished for the day

When big luncheons and dinner-tables have to be decorated, the ordinary routine work is begun and finished as early as possible, so that the special orders may be carefully attended to. Flowers on the dinner-tables are usually renewed every day, and those that are not faded may be utilised for drawing-room or lounge decoration.

The flower and fruit decorators live in the hotel, and are given a private bedroom, except when staff accommodation is limited, and then these ladies may be asked to share one large room They work under the same rules as the house and linen keepers, and are at liberty to go out, within reason, whenever work is over or slack. If they wish to remain out after 10 p.m. they have only to secure a permit They wear whatever dresses they please, and all their laundry-work is done by the hotel proprietors They share a sitting-room with the upper working staff—the linen-keeper, dispense-girls, head carver, head waiter, and so on. Here their meals are served, from the hotel *table d'hôte*, and as none of the staff ever have their meals at the same hour, it is equivalent to having a private sitting-room

By the way, the florist is only concerned with *table* decoration, as a rule Banks of flowers in pots placed in fireplaces or entrance halls are generally supplied and arranged by nursery gardeners.

Salaries and Holidays

The salary of a flower and fruit decorator is £45 to £50 a year, in special cases it is £60 or £70, but the average does not rise above £50, *with everything found* If an assistant is employed, she starts at £28 or £30 a year, and rises by degrees to be head decorator. Three weeks' holiday is allowed in a year, and in parts of the country where business is slack at Christmas and Easter, an extra three or four days' holiday is given. Altogether, a position as flower or fruit decorator ranks among the most pleasant open to women in hotels

HOW WOMEN CLERKS MAY IMPROVE THEIR POSITIONS

By A. B. BARNARD, L.L.A.

Continued from page 3575, Part 20

Book-keeping and Copying—Starting an Office—Apprenticeship Open to a Budding Novelist—Other Attractive Openings—The Burning Question of Salaries—Need of a Union—The Association of Shorthand Writers and Typists—Care Necessary in Accepting Posts—Good Tools for Good Workers—Comfortable Desks—Arrangement of Lights

It is becoming quite usual to ask for knowledge of book-keeping in a shorthand typist. Indeed, so common is this requirement that it is said there will soon be no male bookkeepers, who will confine their attention to accountancy.

In insurance offices girls are employed as shorthand-typists, and typists pure and simple are in law-copying offices, where they busy themselves in typing drafts, agreements, briefs, and so on, work that must be quickly, accurately, and neatly done. It needs some familiarity with the use of legal phraseology, and would suit a girl who prefers plodding work in the sedate atmosphere of the law. She would be paid at the rate of one penny per seventy-two words, and might make an income of some £80 upwards Numbers are so employed about the Law Courts in London. Some typists, through recommendation, find work in banks.

Everywhere one hears the same remark

on the difficulty of finding really competent workers. It took four months to fill a post in a well-known manufacturing firm, a post bearing a salary of £150 a year.

An experienced woman who has saved a little capital, enough to rent and furnish an office, may like to start a typewriting office of her own, in a business centre, if her work has lain in that direction; or in a publishing district, or near a large library to which journalists and authors resort. But her experience must warrant such a start.

Openings for the Inteiligent

She might, perhaps, build up a reputation for training students in proof correcting, indexing, in précis writing as well as in shorthand and typewriting, and in time found a journalistic school. The writer lately came across an excellent one in London, managed by a woman. Allied to the general work of a typewriting office is translation into and from foreign languages. It must not be imagined that a business connection of this kind is quickly established. It takes years to found.

A girl who wishes to write fiction can gain valuable experience by acting as typist to a novelist. A clever operator profits by the insight into her employer's methods of work, and, provided she has the mental qualifications, may soon be collaborating or writing stories on her own account. And possessing familiarity with a typewriter, she starts with the advantage of being able to compose on her machine straight away, a saving of time and effort. Moreover, daily contact with a person gifted with fluency enlarges her own vocabulary The work, which is fairly well paid, is, to a budding novelist, a valuable apprenticeship.

There is not at present much demand for women as secretary-librarians, but with the inevitable spread of public libraries, and the prominence which will be given to juvenile departments, it is to be expected that here, as in America, women will find entrance to congenial work in that direction.

Opportunities and Prospects

Another opportunity the future may hold for the girl typist is in the newly established labour exchanges, where a certain amount of typing will probably be needed as the work increases. Those who are interested in matters musical or dramatic might find themselves in their element in appointments with managers or conductors of troupes of concert or operatic singers. At least one such appointment has attached to it a salary of over £150.

A trained lady secretary secured a post in the London office of a High Commissioner to one of the Crown Colonies, at an initial salary of £90 a year. The more attractive the appointment the greater the competition; hence the desirability of holding a certificate from one of the four examining bodies—the Royal Society of Arts, the London Chamber of Commerce, the National Union of Teachers, or the Lancashire and Cheshire Union of Institutes.

The question of salary is becoming a burning one. It rests with the young recruits, as well as with the veterans, to prevent a lowering of the standard. Bitter complaints are made that young girls not actually in need of a salary accept posts at a few shillings a week, and thereby drag down the rate below a living wage for others.

The typewriting offices and training schools are doing all they can to ensure efficiency in the workers and payment of a fair salary; but there is urgent need of more organisation among the workers themselves.

In 1903 there was founded the Association of Shorthand Writers and Typists (19, Buckingham Street, Strand, W.C.). Its motto is "Each for all, and all for each." It aims at raising the general level of efficiency of workers, and at securing a just remuneration with minimum rates for various grades. It watches for openings for work, renders legal aid, gives advice to members, and has a registry. Members and associates are of both sexes, and form three classes, which include those in training as well as experienced shorthand-typists. The annual subscriptions range from 1s. to 5s.

Providence and Thrift

An excellent feature of the Association is the creation of a fund for co-operative provision against unemployment, to ensure 8s. a week for three consecutive weeks after the first week of unemployment, with possibility of extension of this time. The contribution to this fund is 1s. a quarter, and the entrance fee 3d. Sixty per cent of the members have joined the unemployment fund, a fact that is in no way surprising considering the benefit obtainable.

The Association collects information, arranges social gatherings, lectures, shorthand practices and classes. Its usefulness is steadily increasing, and it is commended to the notice of shorthand-typists of both sexes, and those who may wish to establish such associations in other cities and towns.

A girl should remember that in accepting a low salary she is not only damaging her own prospects, and those of other girls, but is practically helping to bar men from this occupation—perhaps the very young man who might, on a decent salary, have prepared a home for her and married her.

A girl cannot be too careful about the kind of post she accepts. Bogus or deceptive advertisements appear in newspapers, and some of the most attractive ones are dangerous traps. As a precaution it is well for a second person to accompany the applicant for a post, not only to serve as a protector, but to witness any business arrangement that may be made. It is, in any case, desirable to have the arrangement confirmed in writing, and a girl should be primed in the legal relationship of her employer to herself.

A matter which no worker can afford to neglect is the perfection of his tools. A good system of shorthand once learned is not likely to be discarded for another; therefore, the majority of stenographers learn Pitman's, and keep to it. A student, however fast and correctly she may write and transcribe her own shorthand, does well to practise reading and typing other people's.

Expert shorthand writers find a field of work in reporting for newspapers and taking minutes of company meetings.

The kind of notebook they select will depend on the character of the reporting work. There is plenty of variety on the market. A glance at the window of a stationer's shop where shorthand writers' and typists' accessories are sold will keep the worker informed of improvements in notebooks, paper, erasers, typewriters, duplicating apparatus, desks, chairs, MSS. stands, and so on

Even the use of a footstool can make a considerable difference to the comfort of a typist who has to sit many consecutive hours at work over a machine. As one girl remarked, "In our office footstools are provided, and it makes such a difference to one's comfort." Employers hardly realise the nerve strain involved in taking shorthand notes rapidly, nor the fatigue that results from the continuous operation of a machine. The racket of the carriers and the ceaseless tap-tap so annoying to ears a little distance away are intensified to the typist; and the play of the fingers on the keyboard is to some operators as tiring as playing the piano—to which it may be likened—without the compensation of its enthralling interest

Therefore, the typist should have every contrivance for mitigating the effect of the wear and tear on her nerves, such as a pad underneath the machine to deaden the sound, a stand to hold the MS., or a frame which fixes on the back of the typewriter, and holds the MS. above it as music is placed above the keyboard of a piano. Arrangements like these are a considerable saving to the eyesight, and expedite typing

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopedia of Poultry," etc.

Continued from p. 3599, Part 28

Guinea Fowl as Utility Stock—Hatching, Housing, and Rearing—Foods that Guinea Chicks Require—How and When to Market Guinea Fowl

Apart from their attractive appearance, guinea fowl are useful birds to keep where ample space is at one's command True, they are not an all-the-year-round commodity in the dead-poultry market, but during the months of February and March there is a demand for them, probably due to the fact that game is on the decrease.

The birds will thrive on farms where little attention in the way of feeding is necessary, as they are splendid foragers, and will wander far in search of food. Many flocks are allowed to live in a semi-wild state on farm and other lands, where they roost in the trees, lay, and reproduce their kind in secluded places, and it is, no doubt, owing to this fact that it is well-nigh impossible to get such birds, when bought, to settle down in new quarters.

When one desires to stock the poultry farm with guinea fowl it is best to commence operations by purchasing sittings of eggs, hatching them under ordinary hens, and rearing their produce on the premises, so that the youngsters may be brought up with other fowls, and so live on peaceable terms with them. Old birds bought from those who allow them to live in a semi-wild state never seem to settle down properly when mixed with other fowls.

Where there is likely to be a demand for guinea fowl or their eggs for edible use, the production of such may be made a payable branch of poultry farming, as the birds consume for many months of the year an enormous amount of insect and vegetable food which practically costs nothing. The flesh of the guinea fowl is of a gamey flavour, whilst their eggs are attractive, rich in taste, and compare favourably in number with those produced by some breeds of ordinary fowls

The birds which the poulterers generally offer for sale in February and March weigh about three pounds each, and they are well fleshed on light frames No better night watchers could be placed on the poultry farm than guinea fowl Their loud, shrill cries have many a time put to flight trespassers on the farm, and this is not to be wondered at since their cries, heard for the first time, are anything but pleasing.

When it is decided that guinea fowl shall be kept, the first thing to do is to secure a light and steady broody hen, and to get her thoroughly settled on the nest, which should be made as for ordinary hens' eggs, some time in April and in a quiet place. The eggs may next be secured and placed in the nest, fifteen being the right number for a medium-sized hen.

The time required to hatch the eggs will be about twenty-seven days, and during that period the sitter should be attended to daily. She should be taken off the nest to feed, drink, etc., and then be replaced gently or allowed to go on the nest again. No interference should take place on the part of the attendant during the time the chicks are hatching out, and when the little

ones have arrived they should be left under the hen for at least twenty-four hours to get dry and strong enough to run about.

The Chicks

A coop about three feet long and two feet deep, and the same in height, should be placed in a dry situation outdoors where the grass is green and short, and hen and chicks should be transferred from the nest to it. In addition to the ordinary wood bars with which the front of the coop is provided, it should be fitted with a removable wire-netted frame, to enable the attendant to confine the chicks to the structure during periods of rain, as it is well-nigh impossible to rear guinea chicks on damp ground. In fine weather, and when the grass is in a dry condition, the youngsters should have all the exercise possible by allowing the hen to forage about with her brood; but to prevent the birds from straying far away from the coop, and, in the event of wet, getting cold, a circle of wire netting and stakes should be formed around the structure. It is essential that the coop and enclosure be moved to fresh ground occasionally, as foul land is fatal to the well-being of guinea chicks.

As insect life forms a great part of the diet of adult guinea fowl it is essential that the chicks be fed on such things as maggots, ants' eggs, and dried flies. The two latter can be got from bird-food dealers, whilst the former may be procured by placing some offal or a dead rabbit where the flies can "blow" it. Finely minced, lean meat is also good for a change

For the first month the chicks will require feeding six times a day; the food should be changed frequently, and no more than the birds can clear up should be given. Hard-boiled egg and stale breadcrumbs, fine biscuit meal, moistened with milk, finely chopped vegetables, minced lean meat, maggots, ants' eggs, and dry chick feed—which is a mixture of fine grains and seeds—are all good for guinea chicks, and on such the changes should be rung when feeding. Dry chick feed should be used for the last meal of the day. Fine grit should be sprinkled about for the chicks to peck at, and clean, cool water should be kept within their reach, whilst the requirements of the brooding hen should not be overlooked.

Roosting Places

After the chicks are a month old the allowance of soft food may be decreased and the grain diet increased, but the allowances of animal food should be continued, and when they leave the hen they should be induced as much as possible to feed with other fowls, and to take shelter under cover. It is the natural instinct of guinea fowl to roost on high perches, so that the place set apart for them to sleep in should be lofty and provided with high perches, and to enable the birds to ascend to and descend from the latter easily other perches should be placed at different heights from the floor.

Some time before the arrival of the breeding season the males should be separated from the females. The former should either be disposed of, and others of different blood bought to take their place, or they should be exchanged. The males can be determined by their peculiar habit of strutting about on tip-toe and arching their necks. Their shrill cry is different from the "come back" note of the females. By the beginning of April nests should be prepared for the hens to lay in, and these should consist of bracken leaves or dried grass, and should be sheltered by roofs made of brushwood or rushes to give to them a natural appearance. Guinea hens like secluded places in which to deposit their eggs, and such should be provided, otherwise the birds will wander away and lay in strange nests.

A Profitable Venture

A daily visit should be paid to the nests, but at a time when the guinea hens are not likely to be laying in them, and the eggs should be collected. It is essential that an egg be left in each nest to dispel suspicion from the birds, and to encourage a long laying period. It is quite possible to secure double the number of eggs from a guinea hen by systematically collecting the former from the nest. Left to her own resources, the bird would simply lay enough eggs to be comfortably covered, and would then go broody.

The number of hens to allow to each male bird is three, and the best months in which to carry on breeding operations are April and May.

Considering that guinea hens will lay from fifty to eighty eggs each in a season, and that they are able during the time of production to obtain from the fields nearly all the food they require, it can be readily imagined how profitable they are. The eggs may either be sold or used for household purposes, and they will be found most delicious.

The young birds that are annually bred should be either marketed for use on the Christmas table, or should be kept over till February or March and disposed of to high-class poulterers, who generally have a demand for such birds during the decline in the game supply and while table chickens are high in price.

But apart from stocking the farm with guinea fowl with a view to managing them on commercial lines, the birds are ornamental by day, useful as night alarms, and, further, they are enemies of injurious insects, multitudes of which they devour to the benefit of their egg-producing organs and to the benefit of the land over which they forage almost without cessation the whole day long.

To be continued.

HOSTESS OF PAYING GUESTS

The People Who Receive Paying Guests—Typical Advertisements—How to Prevent Misunderstandings—Strain on the Hostess—Guest or Boarder?—Calculating Payment to Make a Profit

THERE is something much more attractive about the description "paying guest house" than about "boarding-house." The one sounds refined, affluent, hospitable; the other purely commercial.

Yet the paying guest is, to all intents and purposes, a boarder, paying for board and residence like other boarders, while donning this euphemistic cloak in deference to the feelings of the householder.

"It is nicer, surely," people say, "to be regarded as a guest, even if a paying one, than as a person who just appears at the board at meal-times for the sake of satisfying hunger."

So we welcome this new name as a sign of the greater refinement and humanitarianism of our age.

Who are the people who receive paying guests? Perhaps we find them in a comfortable old manor house, where there are plenty of unoccupied bedrooms, which a husband and wife would only too gladly have filled with their own young relatives, but time has left them desolate, and they long for young life to brighten the home.

The wife, catching sight of an advertisement in the newspaper, reads under the heading "Paying Guests": "Gentlepeople want young gentlewoman, bright and musical, only guest, golf, motor; 30s."

"John," she says, "that's the very thing! We will advertise for a paying guest."

And forthwith an advertisement is inserted in the paper. References and photographs are exchanged, and the guest arrives. She is treated exactly as any other guest would be, and she so adapts herself to the ways of the house that no stranger would imagine any financial interest whatever was involved. The lonely couple have a lively, companionable addition to their household, and a young gentlewoman with no home of her own finds one such as she could never realise in a boarding-house.

Localities and Terms

There are many large houses—comfortable old farmhouses in the depths of the country or near the sea-coast—where the addition of 25s. to £2 a week to the exchequer is exceedingly welcome, and helps to tide over bad times. Bracing country air and country fare, home-made bread, tender poultry, new milk and cream, are attractions to a man or woman seeking rest and quiet.

He or she, therefore, answers some such advertisement as the following: "Paying guest desired in large, healthily situated farmhouse, ten miles from Devon coast. Garden, orchard, and trap. References exchanged. £2 a week, gentleman; 35s., lady. Address ————"

The City man is a guest of another kind, and one much sought after, because he is out of the house all the day. He favours the best residential suburbs, especially those of the western and northern districts.

The payment made for a week's board-residence varies from £1 to three guineas or more, according to the entertainment or "hospitality" offered. It is usual to charge higher terms to a man than to a woman.

The following advertisement offers a young man at work in the City who wishes to improve his French conversation an opportunity to live with a French family in the suburbs of London, without the trouble or expense entailed by going to France. "French family would receive paying guests. French only spoken."

Typical Advertisements

A would-be paying guest who answered the following advertisement would have an eye to the luxuries of life. "Paying guest. Breakfast; late dinner. Large, superior detached house, handsomely furnished, near C——, twenty minutes from Victoria. 2 bathrooms, full-sized billiard-room (with Thurston table), and tennis and croquet lawn (no extra), conservatory, vinery, garden (¾-acre). Near golf links. Terms, 25s. Write ————"

Why emphasis should be laid on the tennis and croquet lawn not being "extras" is a puzzle; if anything, the bath-room or the billiard-room might have been expected to have that drawback, or even permission to visit the conservatory or vinery, but the croquet lawn!

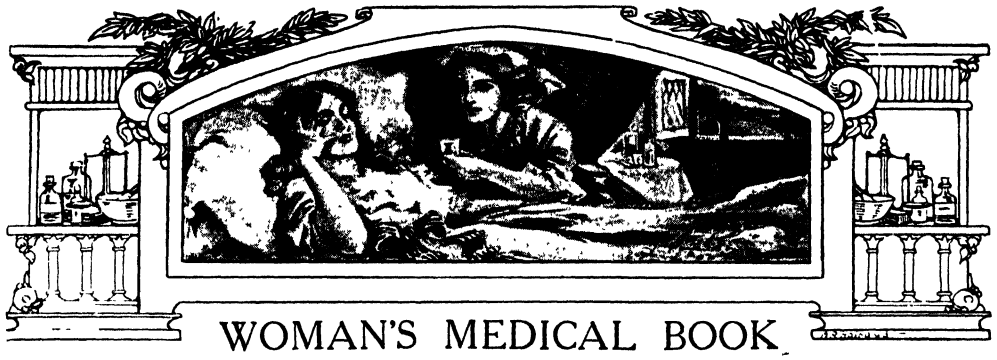
It is perhaps worth while to draw attention to this advertisement as an attractive one which promises such very great things for so very moderate terms.

Among the people sought as paying guests are semi-invalids or those who, being not very strong, like to have within reach a professional nurse in case of need. That is the justification for the following advertisement: "Paying guests in trained nurse's house; references exchanged; terms from 25s." It is suggestive of a house halfway between a nursing-home and a boarding-house.

The young married woman, alone during the day, or the young woman with a house of her own, desirous of companionship and augmentation of income at the same time, also thinks of a paying guest. Here is an advertisement which might emanate from such: "Lady, young, offers lady comfortable home; servants, garden, near station. London, —— minutes. Two guineas weekly."

These instances are sufficient to show the kinds of people ready to receive paying guests into their houses, and some of the varied attractions they offer, and also serve to emphasise the necessity for a carefully worded advertisement.

To be continued



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 3518, Part 29

MUSIC AND HEALTH

Singing as a Cure for Stammering—Development of the Chest—Correct Breathing and Voice Production—Piano Playing—Correct Seating and Eye Strain—Training the Ear—A Word of Warning

THE value of music as a factor in health and education is not sufficiently realised. We are all too apt to think that music lessons are wasted on the child who does not show any distinct talent for this art.

Doctors realise the importance of singing lessons in the treatment of various lung and chest affections, and that every child can be taught to sing by a master who understands voice production.

Singing lessons also are utilised in dealing with stammering, and it has been found that the teaching of elementary music is a most useful factor in dealing with the mentally defective.

Whilst every child cannot be made into a musician in the real sense of the word, the boy or girl who can play moderately well, who has learned the meaning of harmony and pitch, who has been taught a little good music, gets a great deal of pleasure and happiness from life as a result.

A chair which is too high for a child to reach the floor with his feet, and which gives no support to his back, may be the cause of physical deformity

The child who is taught to sing learns to breathe properly, and the fact that 99 per cent. of children enjoy their music lessons is an argument in their favour, because the happy child is much more likely to be healthy and "good" than the dissatisfied, discontented one.

The value of singing lessons from the medical standpoint is chiefly concerned with the improvement of the physique of the chest. Singing is, from the physical culture standpoint, one of the very best exercises that can be practised. It encourages deep breathing, which strengthens the muscles of the ribs, shoulder-blades, and the upper part of the chest. It increases the capacity of the chest and of the lungs also, especially the upper parts of the lungs, where the seeds of consumption are so apt to lurk if breathing is not properly performed.

The air passes from each lung through the bronchial tubes which

join at the upper part of the chest to form the windpipe. The windpipe terminates in the little oval-shaped box called the larynx, or organ of voice. The larynx contains the vocal cords, which are relaxed by means of a complicated system of cartilages and ligaments. The space between the two vocal cords is called the glottis. The air we inspire causes these vocal cords to vibrate. The greater the number of vibrations, the higher is the note produced, and the volume of the sound is affected by the chest and pharynx, or mouth and nose passages.

Now, the mode of breathing affects very much the quality and quantity of the tone when singing, and it is here that a good teacher can apparently produce a voice which has very little promise. The ordinary child, with the ordinary voice, will sing if he is properly taught.

A regular singing lesson develops the chest and counteracts stammering

To this end it is not necessary that the children should be sent to an expensive teacher. The mother who will study the mechanism of voice and breathing, and who knows a little music, can quite well teach her children, in the early stages at any rate. The great thing is to make the children breathe properly—slowly and quietly. The chest and waist should have no restrictions in the way of tight clothing, so that the muscles controlling the lower part of the breathing apparatus have full play. Thus a longer column of air is produced, and more volume and command of the breath is ensured. Gradually a child learns to control this column of air, and to utilise it in voice production.

The next point is to make children sing quietly and very slowly until they get better command of the voice. Loud singing, and anything in the shape of shouting, destroys the quality of the voice. When a child learns to sing slowly, he is much more likely to sing correctly. A good teacher is, of course, invaluable, but the children will have to practise at home in any case, and the mother's help will be called for.

There is no doubt that a brief singing lesson two or three times a week, in which careful attention is given to the breathing, is a very excellent health measure.

Apart from the mechanical influence of the exercise on the chest, singing stimulates the circulation, and this affects the whole vitality for good. The child who is weak-chested, who is inclined to cough, who is subject to frequent colds, or who is a mouth breather, is most likely to benefit from singing lessons.

Then the stammering, nervous, highly-strung boy or girl will find the rhythmical action of singing exactly what is needed, whilst all the time the children are learning something of an art which will bring them interest and happiness in after life.

Piano playing may, or may not, be a health measure for children. The great risk connected with piano lessons is that the child is allowed to use a chair of the wrong kind, and to sit for an hour in a faulty position which is calculated to produce such deformities as round shoulders, contracted chest, and lateral curvature. When the chair is too high, the feet are raised off the ground, and unless the child is supplied with a footstool, a good deal of muscular strain is entailed. The ordinary piano stool which has no back to it is much less suitable for a child than a chair which can be raised or lowered, and which has an adjustable back.

The risk of strain to the eyesight in music lessons cannot be ignored. The child whose music is too far away for him to focus the print correctly is all the time straining his eyes day by day, and this increases any tendency to short-sight. The music loving child who is short-sighted must be carefully supplied with glasses which will correct accurately the degree of short-sight. He must be guarded against using the eyes too long, and so causing over-fatigue

But granted that the child is comfortably seated, and the music is placed in such a way that there is no strain to the eyes, pianoforte lessons will be of distinct value in education. For one thing, the ear is being trained all the time A child's sense of pitch, rhythm, and tone is gradually educated, and at the same time the love of music grows. The hands and wrists are trained, and the sense of touch developed.

The child who is learning to play the piano is having not only his ear, but his brain trained. Every good impression made upon the ears or upon any organ of sense, reacts upon the brain tissue, and the mere development of the muscles of the fingers and arms is of health importance to the regions of the brain which control these muscles. The backward child will benefit in a marked way if taught the pianoforte by a good teacher, who believes in drawing out a child's faculties, and does not confuse education with cramming.

But one word of warning is necessary. Any lessons given to a young child should be short. Long hours of practice should be discouraged, especially if the child is spending his mental and physical energy in school lessons.

When the lessons are regarded as a pleasure, and the element of drudgery is rigidly excluded, when the child is provided with a comfortable seat, so that he can sit without strain, and read easily the music on the board, he will derive a great deal of healthful pleasure from this study. Children should be given their singing and pianoforte lessons from the age of seven or eight.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 3550, Part 29

THE TREATMENT OF SHOCK, FAINTING FITS, AND COMA

Causes of Shock or Collapse—Treatment—Fainting Fits—Coma—Its Seriousness and Treatment—Bedsores—A Charcoal Poultice

EVERY nurse must know something about the subject of "shock." She must have an idea of what is likely to cause shock or collapse. She must realise the gravity of the condition.

Heating a blanket. Gradually roll it up and carry it rolled to the bedside

She must study the best remedies and methods of treating it.

Shock is a condition of extreme bodily weakness or prostration. The nervous system is in a state of exhaustion, the muscles, including the heart, are paralysed for the time being. The patient may suddenly become collapsed from nervous shock or physical injury, or the condition may come on gradually with feebleness of the pulse and circulation and extreme prostration. The skin is cold and clammy; the temperature may fall one or two degrees below normal. The breathing is feeble and the pulse quick, and scarcely perceptible at the wrist. The patient may be restless, but there is no absence of consciousness as in a simple fainting attack. As a rule, he lies quiet and seems to lose the power of voluntary movement. Unless remedies are quickly applied, the result may be fatal.

Causes of Shock

After nearly all injuries there is a degree of shock. In some cases it may be considerable, as in burning accidents or injuries to the head and abdomen. Sudden emotion or fright will cause shock, just as an attack of severe physical pain produces the same effect. After poisoning and hæmorrhage, shock is generally severe, and every nurse and every student of first aid must strive to remember that the "shock" in these cases requires prompt treatment if the patient is to recover. The shock associated with heat exhaustion and sunstroke is often the chief symptom, and internal injury of any kind brings on severe shock.

In all these cases the symptoms come on suddenly; but shock may be more gradually produced, as after long exposure and privation, and in the course of such illnesses as peritonitis, typhoid fever, and serious diarrhœa. A nurse in charge of an illness has generally a very good idea of the cause of the shock. In any case, treatment such as she would apply must be prompt.

How to Treat Shock

The first thing is to put the patient in a comfortable position and apply warmth. Hot bottles or hot-water bags may be used. The patient should be wrapped in warm blankets, and hot drinks will be found very restorative. The right way to warm a blanket is to stand in front of a hot fire and first warm one end of the blanket thoroughly. Then roll up this part and warm the middle part of the blanket, and roll the blanket up piece by piece as it is heated through. Then take it, rolled as it is, to the patient's bedside. Slip the blanket underneath the bedclothes and lay it across the patient's chest, and get another person to help unroll it downwards to the foot of the bed under the bedclothes, lastly wrapping the feet and ankles in the hot blanket. The bedclothes must first be untucked at either side of the bed.

In applying heat, see that it is done thoroughly. Put a hot bottle to the feet, two on the outer sides of the legs and one between the knees. Then heat should be applied under each armpit, and a hot-water bag or a hot poultice may be placed over the stomach. It is necessary to wrap each hot bottle or hot plate in flannel to avoid any risk of burning the patient's skin.

In cases of hæmorrhage, the feet should be raised and the head lowered. If the patient can take it, the nurse may give hot milk,

Slip the hot blanket underneath the bedclothes and unroll it downwards to the foot of the bed, thus bringing the heated surface next the patient

but any medicines must be administered by the doctor. When shock, associated with sickness and diarrhœa, occurs in anyone in ordinary health, remember that food-poisoning of some sort is a possible cause, and inquire carefully what food the patient has recently taken. In every case apply warmth and rest, and give plenty of fresh air.

When fright or other mental shock has been the cause, it is most important to soothe the patient and prevent further emotional disturbance.

Fainting Attacks

These are distinct from shock. For one thing, there is always more or less complete loss of consciousness in a fainting fit, which is due, not to a general exhaustion of the nerves and muscular system, but to heart failure. As a rule, a faint does not last for more than a few minutes, and the amateur nurse has rarely much difficulty in restoring consciousness.

Just before fainting the patient looks pale, and feels a peculiar "swimming in the head," or giddiness. Fainting is uncommon in the sense that the majority of people go through life without even experiencing a fainting attack. Others, again—and these are generally women—are subject to fainting fits with little apparent provocation. A hot room, any sudden emotion, such as fear, even intense joy, will bring on a sensation of fainting, and in some cases a genuine fainting attack. The person feels faint and sick, and loses consciousness for a few minutes.

Anæmia or digestive derangement may produce a condition of serious ill-health, which in certain individuals is sufficient to account for fainting attacks, and anyone subject to these should certainly have their health attended to.

How to make a charcoal poultice. Sprinkling the charcoal on to the hot bread

So far as the nurse is concerned, attention to the patient in the event of a faint is the chief consideration. The patient should be immediately laid on a couch or bed with the head rather lower than the feet to encourage the flow of blood towards the head. The clothing should be loosened, and tight corsets must be removed. The window should be opened, and if a little cold water is dashed over the face and forehead, the patient rarely requires any stimulant or other restorative.

In certain illnesses the patient is liable to sudden faintness, and the nurse must always be ready to apply simple remedies. Better still, she should prevent faintness by keeping the patient comfortably warm and properly fed. The mere waiting past the proper hour for a meal will make a sick person feel faint, whilst an over-hot room or even too much excitement may bring on an attack of fainting.

Sometimes in convalescence, when the patient is allowed to sit up, she may become faint from fatigue and the strain on an enfeebled heart, in which case the bed-rest and pillows should at once be removed, and the patient laid down perfectly flat and given a little cold water. Cold water cloths or eau-de-Cologne applied to the head also help to ward off a fainting fit, and if the patient is well covered up, the window may be opened for a few minutes to flush the room thoroughly with fresh air.

Coma

In nursing certain serious illnesses, such as diabetes and apoplexy, the nurse has to be prepared for complete unconsciousness, or coma. In this serious condition the patient is absolutely unconscious, and all signs of vitality, except the mere evidence of life, are suppressed. The patient has lost the power of movement, and would not feel any sensation if pricked with a needle or touched with a red-hot iron. The eyes are closed, and he is apparently dead. The limbs would fall helpless if lifted, but, at the same time, the patient is breathing, the heart is still beating, and he is still alive.

If a person is found comatose in the street, only a doctor would be able to tell the cause of the condition. The unskilled person would be apt to consider most cases due to drunkenness, especially if the person had taken brandy or whisky when feeling ill, and then afterwards had fallen down unconscious. Such a patient must be removed immediately to a safe place—to bed, if possible—and a doctor summoned to take charge of the case.

All that the nurse can do for a patient who is comatose is to keep him comfortable and warm, and attend to any directions the doctor may give with regard to administering nourishment. In some cases of apoplexy, for instance, a comatose or semi-comatose condition may persist for some time, and then the nurse has a good deal of responsibility on her shoulders. One of her chief duties will be to guard against bedsores.

Bedsores

Sores are very liable to occur in the course of prolonged illness of elderly people. After fracture of the thigh, which an old person may contract by suddenly stepping off a pavement or slipping on a stair, bedsores are apt to be troublesome from the long-continued lying on the back when the vitality is low. After apoplectic attacks, when there is paralysis, a nurse

has to exert vigilance to prevent bedsores.

The sore forms from constant pressure when the vitality of the skin is bad. Any moisture, even perspiration, will increase the risk of bedsores, so that the nurse should try to keep the parts clean and dry, and as free from pressure as she can. Common brown soap, slightly moistened and well rubbed in, is by some nurses almost entirely relied on to prevent bedsores, whilst others use a little zinc ointment.

Bedsores are most likely to develop over the shoulders, back, and hips, so these parts should be carefully washed night and morning, dried carefully, and well rubbed with rectified spirit to harden the skin Alcohol must not be used once the skin is broken. Redness or any appearance of eczema should make the nurse suspicious that a bedsore is forming, and the doctor should be told at once An air pillow for the patient to lie on, or a water bed, often prevents the formation of bedsores.

Once a sore has formed, it should be treated like any other wound. Sometimes lint wrung out of carbolic oil is a good thing. The sore should be washed with boracic or carbolic lotion, and an occasional charcoal poultice applied if there is much pain.

To Make a Charcoal Poultice

Heat a small pudding-basin with boiling water. Place some coarsely crumbed bread in it with boiling water. Stir until the mass is smooth, cover the basin with a plate, and leave on the fire for five or six minutes. Then drain off the moisture. Take half an ounce of charcoal powder and sprinkle it over the bread; spread on muslin with a hot knife. The charcoal must be kept as dry as possible, as the poultice must on no account be "sloppy" or it loses its antiseptic properties. In applying a dressing to a bedsore, cut a piece of lint the exact size of the place and cover this with a larger piece of lint or cotton-wool. This must be kept in place by strapping, but the strapping must not be fixed to the skin anywhere near the sore.

A BANDAGING LESSON

Continued from page 3671, Part 28

BANDAGING THE SHOULDERS

WHEN a dressing has to be applied to the shoulder in the case of a dislocation or burn,

Bandaging the right shoulder Take two turns round the right arm, pass the bandage across the back and under the left arm A pad should be placed in the armpit

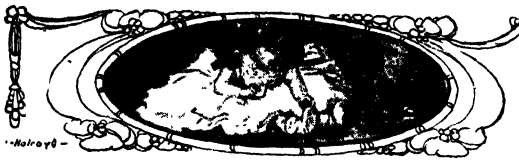
it must be kept in place with a specially arranged bandage.

A shoulder bandage is generally applied to the joint after a strain also, so that the amateur nurse should practise the application of this bandage.

First, she should take a roller bandage thirty feet long. If she is going to bandage the right shoulder, she begins by taking two turns from within outwards round the right arm. The bandage is then carried across the back under the left armpit, over a pad of cotton-wool, and across the front of the chest to the starting point. The arm is then encircled by the bandage half an inch below the lower edge of the first turn, and the first "movement" is now complete.

These turns are repeated until the shoulder is covered, always going across the back, then under the armpit, then round the arm in order, thus gradually covering the shoulder-joint, when the bandage is pinned to the last turn in front of the chest.

Bandaging the right shoulder. Cross the chest and arm and bring the bandage round the arm carrying up as in the picture, to begin the second turn round the back



BABY'S FIRST YEAR

Continued from page 3381, Part 28

12. BABY'S HEALTH AND TOILET

Care of the Mouth—Thrush—Drying the Mouth—Toilet of the Ear and Eyes—The Hair—Trimming the Nails

THERE are various little things associated with baby's toilet which have an important bearing upon the health and hygiene of baby during the first year.

These the young mother ought to study carefully, as neglect of quite minor hygienic matters often leads to ill-effects afterwards. The neglect of baby's mouth, for example, may cause thrush. When the ears are not attended to, troublesome eczema often occurs, whilst baby's eyes must be scrupulously cared for every day.

The Care of Baby's Mouth

Baby's mouth should be wiped out once a day with clean water, to which a little borax powder has been added. Half a teaspoonful of borax to a teacupful of water is a very good strength to use.

The mouth should be wiped with a little piece of clean cotton-wool, which is afterwards burned; and if the mouth shows any little redness or small white spots, it may be swabbed in this way night and morning and after each meal, otherwise thrush may develop.

Thrush is an ailment which is caused by a fungus which thrives when the mucous membrane of the mouth is unhealthy. Dirty bottles, sour milk, or dirty teeth are the chief causes of baby's mouth becoming sore, and attention to these matters has already been emphasised in this series.

Another toilet point in connection with baby's mouth is to dry carefully the corners, and if baby is inclined to dribble during the early teething months, a little boracic ointment can be rubbed into the skin around the mouth and chin.

Drying the Ears

Baby's toilet must include careful drying of the ears, as neglect of this is one of the chief causes of eczema, which often appears, and gives the child a great deal of discomfort. A soft linen handkerchief may be used with a little piece of cotton-wool to dry the ears. The mother should never push the corner of a towel into the delicate ear structure with the idea of thoroughly drying the part.

Any undue redness or rash round about the ear should be treated with zinc oxide ointment rubbed in immediately after baby's toilet is completed.

The Daily Bath for the Eyes

Some children are very much troubled with redness of the lids even in infancy, and any such tendency should be treated at once, extra attention being given to baby's eyes. Indeed, it is a good plan during the first year to wash the eyes daily as follows.

Put some clean, tepid water into a teacup, and add half a teaspoonful of boracic acid powder. When dissolved, take a little sponge of clean cotton-wool about the size of a walnut, dip it into this solution, and squeeze it over baby's eyes without touching them. Repeat this once or twice, until the eyes are thoroughly washed. Then dry very gently with clean cotton rags or old handkerchiefs.

When a Baby Squints

Many young mothers are worried because their babies squint during the first year. Unless this is marked, the matter is of very little importance. It simply means that the child is trying to focus or see the things around him, and that the muscles are not strong enough to keep the eyes in the right position. When, however, the squint is very marked, the doctor should be consulted.

The Hair and Scalp

The subject of baby's toilet includes also the condition of the hair and scalp. The head may be gently soaped with a lather, and washed off with clean water once a day. Then the head must be dried thoroughly, and a little whisky rubbed into the scalp. The spirit keeps the scalp beautifully clean, and encourages the growth of hair.

Baby's Nails

It is generally said that a child's nails should not be cut during the first year. Indeed, there is an old superstition that to cut the nails brings ill-luck. There is not the least foundation for the idea, and most children will require to have the nails cut when they are about six months old.

This is sometimes a little difficult to do. A pair of sharp scissors must be used, and baby's attention taken up with something else, so that he will allow his nails to be attended to without struggling or pulling the hands or feet away.

The toe-nails require to be attended to, as they are apt to break off short and to be damaged if too long when baby crawls about the floor. The nurse who advocates tearing off baby's nail instead of cutting forgets that this may lead to injuring the nail on the quick by removing more than is necessary, which often causes a good deal of pain and discomfort.

Indeed, it will certainly be found that by proper attention to these various toilet hints the young mother can do a good deal to keep her baby fit and well, thriving as he should do, and not hampered by any little ailments due to neglect of health or hygiene.

THE PREVENTION OF CONSUMPTION

Continued from page 3553, Part 29

WHAT THE HOUSEWIFE CAN DO

Symptoms of the Dread White Plague—How Women Can Help—Domestic Hygiene an Essential Factor in Prevention

Now, in the old days, when young people contracted consumption, they not only went from bad to worse, but they infected the whole house with the disease germs which they were giving out with every breath and every cough. Probably two or three other members of the family would contract consumption in a year or two, and in the case of a dressmaker's or a home-worker's house, one case in a family might be responsible for hundreds of others contracting consumption from infection.

The present movement is a campaign of hope, because the modern doctor is no longer content with giving a cough mixture or advising a tonic When a person complains of suspicious symptoms, a sample of the sputum is sent for bacteriological examination, and if the diagnosis of consumption is confirmed, the patient is immediately put under special treatment

The National Society enumerates the following symptoms which may point to commencing consumption :

Loss of energy—becoming tired of ordinary work

Loss of flesh, without apparent cause

Cough, however slight, if persistent

Blood-spitting—whatever the amount or supposed origin

Indigestion, especially if accompanied with loss of flesh

Shortness of breath, without unusual exertion.

Pain in the chest or side, if persistent.

Bloodlessness (anæmia).

"Anyone suffering from one or more of these symptoms should seek medical advice without delay, *especially where there is consumption in the family or amongst fellow-workers*"

This leaflet points out that consumption is curable in the majority of cases if taken early Although it may be arrested in the more advanced cases, the probability of improvement becomes less as the disease progresses "Therefore, take it in good time."

What Women are Doing

The fact that women can help forward the crusade against consumption is illustrated by what has been done in Ireland

Here the white plague had a terrible grip of the people for years. Thousands died, thousands more were kept in poverty and misery through the ravages of the disease which infected them and unfitted them for work and the ordinary duties of life In every village infection was spreading from house to house, and little was being done to teach the people how the disease could be prevented. But in 1907, the Countess of Aberdeen determined to make the women of Ireland unite in a campaign against consumption In 1907, she formed the Women's National Health Association of Ireland with the idea of forming branches all over the country to spread the knowledge of hygiene.

There are now about 155 branches of this association, with a membership of nearly 18,000, and these women are doing a splendid work They distribute literature and personally visit the homes They preach the gospel of fresh air, of free ventilation. They teach the importance of burning dust and dirt, and keeping homes scrupulously clean. They have various district nurses working for the society, who pay visits, notify cases, and arrange for regular disinfection in the home where a patient is lying These nurses also report upon insanitary conditions, and give sputum flasks into which the patients are instructed to spit in order to prevent the spread of the disease Splendid work has been done in getting patients removed to hospitals and sanatoriums, and in bringing about a better milk and food supply.

All Can Help

What has been done in Ireland can be done in this country also by public-spirited women A Women's Health Committee could be formed in every district, working under the National Association for the Prevention of Consumption, as a women's league in the crusade If the women of the country would give their time and energy, the campaign of hope could press forward towards success and accomplishment. Every woman can help if she will Every lecture which is organised, every visit paid for the purpose of teaching better hygiene and health, help the cause The great need at the present time is the enthusiastic co-operation of women

The prevention of consumption is a question for the State and Municipality; but it is, at the same time, a problem that will never be solved without the co-operation of the housewife.

What a different world ours would be if every housewife practised hygiene in the home. A hygienic home would offer no harbourage to the tubercle bacillus.

Every housewife who determines to wage warfare against flies and dust and vermin, who makes up her mind to provide good food and good cooking, to practise the fresh-air cult, and bring her children up by open-air methods is helping the crusade against consumption.

Milk is one great source of tuberculosis. Impure air is the other. And yet we have housewives careless as to their milk supply, indifferent to the question of ventilation.

To be continued.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 3552, Part 29

Paralysis is a term which signifies loss of power in one or more parts of the body. It may involve a small portion of the body, or perhaps a group of muscles in the arm or leg, when it is called "local paralysis." The whole of one side of the body may be paralysed, when the condition is called hemiplegia. This is often caused by an injury to the head, as fracture of the skull or hæmorrhage in the brain. Spinal paralysis is usually characterised by the fact that both sides of the body are affected, the extent of the paralysis depending upon the type of the injury or tumour in the spine. Then we have the paralysis, or shaky palsy, of old age, which is due to some changes in the brain, and is associated with tremors of the muscles and loss of equilibrium.

In "general paralysis of the insane" there is a general loss of power over the muscles associated with mental derangement. Infantile paralysis is caused by inflammation of certain parts of the spinal cord, and, as a rule, one limb only is affected, the chief symptoms being convulsions and fever.

The treatment of paralysis depends upon the nature and severity of the condition. In every case a rest is essential, and attention should be paid to the general health. In the early stages the affected limbs or muscles should be guarded from cold, and, later, electric treatment and massage, with gentle exercise, will have to be employed

Recovery usually depends upon the severity rather than the extent of the paralysis. Even when speech is involved, the patient will sometimes completely recover from a paralytic stroke, but the treatment in most cases is prolonged and exceedingly tedious.

Parasites. A great number of diseases are caused by the presence of low forms of vegetable or animal life which live upon the tissues of man or other animals. These may be microbic, as in various infectious fevers. Threadworms are amongst the parasites frequently found in children. They cause various nervous and irritative symptoms, such as restlessness, grinding of the teeth, and convulsions. Treatment will be considered under "Worms."

The round worm is another parasite to be found in the intestine, which gains access to the stomach in water or uncooked vegetables, such as lettuce and cress.

The tapeworm is a parasite very commonly contracted after eating "measley pork," which is infected with the embryo tapeworm. When the infected flesh is eaten by man, the capsules of the eggs are digested, and the young are set free, when they pass into the intestine, and very rapidly grow to maturity. The risk of infection depends considerably upon cooking. The eating of half-cooked bacon and ham is somewhat dangerous until more rigid inspection of swine flesh is demanded in this country. Thorough cooking destroys the parasites. Treatment should always be undertaken by a doctor. As a general rule, the patient is given light diet for forty-eight hours, then a certain drug, followed a couple of hours afterwards by a purgative.

Peritonitis is an inflammation of the peritoneum, a fine membrane lining the interior of the abdomen as the pleural membrane lines the interior of the thorax. Peritonitis is thus similar to pleurisy, and the characteristic of this membrane is that inflammation spreads very rapidly over it. Modern surgery has advanced so much in recent years that many cases of peritonitis which would formerly have been lost are now promptly operated upon and saved. The symptoms come on rapidly. There is acute pain over the abdomen, and great tenderness on pressure, so that even the weight of the bedclothes is unbearable. The patient looks anxious and pinched. The skin is cold and clammy, the temperature elevated two or three degrees after shivering or "rigor." The pain is increased by any movement, and the patient lies on his back, with the knees drawn up so as to relax the muscles. As a rule, vomiting is very persistent, and constipation is present. The patient is apt to become very much collapsed, and a doctor should be in attendance as early as possible.

Peritonitis may occur after an operation from the infection of microbes, or it may be secondary to appendicitis, or any other inflammatory condition of the organs. It sometimes occurs in typhoid fever, for example, from extension of the poison from the intestine. In this case perforation of the intestinal wall takes place, just as it does in ulceration of the stomach

Treatment does not come under the heading of domestic medicine at all. When these serious symptoms are present, a purgative should never be given. The patient must be kept absolutely at rest in bed, not allowed to turn or move about. Hot fomentations of flannel will relieve the pain, and nourishment must be fluid, and given cold. The doctor who is called in will decide whether operative measures are necessary.

Perspiration. Perspiration, or sweat, is secreted by the sweat glands of the skin, which have the power of removing material from the blood. The perspiration passes up the ducts of the glands which open upon the surface of the skin. Disturbance of the sweat glands may take place so that the amount of perspiration is either insufficient or excessive. Excessive secretion of perspiration may be general, or confined to one part such as the armpits or soles of the feet. The condition is general in obesity or when stimulating foods and drinks are taken in large quantity. In some forms of debility, also, when the nerves and blood-vessels are lowered in tone, there may be excessive perspiration which occurs markedly at the crises of such fevers as acute rheumatism, ague, and pneumonia. The best treatment of excessive perspiration, is to sponge with vinegar and water or a mixture of tincture of belladonna and water in equal parts.

When the feet are affected, the stockings should be changed several times daily, and after bathing with the belladonna lotion, a dusting powder of equal parts of starch and boracic acid should be used. The same treatment can be utilised when there is a disagreeable odour.

To be continued.

Miss Lily Elsie, the well-known actress, whose advice, in her article on "How to Succeed in Musical Comedy," is based on her own wide experience

Photo, Foulsham & Banfield

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on

Art
Art Education in England
Art Education Abroad
Scholarships Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

HOW TO SUCCEED IN MUSICAL COMEDY

By LILY ELSIE

Few people are so well qualified to give an opinion on the subject of this article as Miss Lily Elsie (Mrs. John Bullough), whose success on the musical comedy stage is well-known to playgoers all over the country. Her kindly advice and unsparing frankness—a candour which she applies equally to herself and her own career—should render this article one of real value to the aspirant to the stage as well as of deep interest to all lovers of musical comedy

THE road to success in musical comedy, as elsewhere, is mostly paved with hard work, and bordered with disappointments. It is only after marching steadily and resolutely along, passing the disappointments, and ceasing to regret the things that might have been, that success is reached.

The great mistake so many of us make is in turning back, even for half a step, in doubt and indecision. Doubt is a quality that should never be encouraged on the stage. Every actress who wants to be successful must always assure herself that whatever she is doing at the moment is the right thing. The people who are lost are those who waver and hesitate, asking themselves (and other people) a dozen times a day, "Ought I to do so-and-so?" or, "Would it be wiser to do such-and-such?" While they are waiting, they are passed and pushed aside by others with a fixed purpose in their eye, the purpose that tells them to take what they get, provided it is not absolutely suicidal—and feel certain that it will eventually lead to something better.

I have so often found in my stage life that things which have been accepted, perhaps not very cheerfully, as part of the things that have to be, eventually turn out trumps. People that we meet, and even dislike, at an early stage in a career, often remember us later on, and prove unexpected friends.

On the musical comedy stage the fight for success is probably harder than in any other branch of the theatrical profession. A great Shakespearean actress, a fine comedienne, usually stands alone in her generation. However obscurely she starts, she is bound, sooner or later, to come to the front because she is unique of her kind. But musical comedy is very different. It used to be a saying that a girl only needed a pretty face to succeed in musical plays. That idea has exploded with the advent of Viennese opera-plays, which demand acting in conjunction with singing and dancing.

At one time it was thought that nobody in musical comedy need know how to act. They only had to smile and look fascinating, and their fortune was made. Nowadays, the road to success is steeper in the musical comedy world. To one great dramatic actress there are a dozen musical comedy girls, any of them equally excellent in their own particular way, and perfectly adaptable to any sort of musical comedy part.

So many young girls, especially of recent years, can sing a little, dance a little, act a little. And good coaching or stage-management is all that is needed to put them in the forefront of the fight, and introduce them to the public as stars The great struggle resolves itself into this Who, out of a dozen evenly matched combatants has the strength, energy, perseverance, or personality—call it what you will—to seize an opportunity, and, having seized it, to hold it, and "make good"?

That is the crucial test, the making good. So many musical comedy girls get their chance, and just fail to "make good" Either they are over self-confident, or they are careless, and forget that if they make one false move, there are nine equally clever people waiting to step into their shoes. An actress in comedy or drama is not nearly so easy to replace as one in musical comedy, and that is why I think it is harder to succeed in musical comedy than in any other branch of stage work.

Work and Don't Grumble

Having succeeded, the vital thing is never to slip back. Nobody is so great as to be indispensable, though many stage folk are apt to forget that truism. It is only by keeping tuned right up to concert pitch in every way that a musical comedy actress stands a chance of making managers and the public forget that there are many other girls, as pretty and as clever, ready to fill her place

A musical comedy actress, once she has become what is called "a success," has a harder struggle to keep her position than other stage players If a manager takes offence at some silly behaviour, or if a girl, having made a name, gets a reputation for being "slack," she soon finds her chances rapidly diminishing

The only way to succeed is to peg away. Work as hard as possible, and never appear to find things a trouble A reputation for being "keen" and a "good worker" has won half the battle again and again.

Another thing worth remembering in a musical comedy crowd is not to be always running down the management, and grumbling about trifles to other members of the company. Such things get round so quickly, and managers are not fond of fault-finders and grumblers It is the girl who goes about her work quietly and with interest who finds herself remembered one lucky day. Managers have enough worries of their own without tackling grumblers and fault-finders.

I know that it sounds far-fetched, and perhaps savours of affectation, but none the less it is a fact that when people tell me I have made a success, I find it hard to believe them.

Even now, after the happy years I have spent at Daly's, it is always a matter of amazed wonder to me that I am, for the time being, at least, an example of an actress who has succeeded in musical comedy. I can never forget that the success has only been won after a great deal of hard work, a great deal of poverty, a great deal of disappointment, and is probably the more precious for that very reason.

The "Merry Widow"

Even the "Merry Widow"—the part in which I was supposed to make my name—did not seem the crowning point of my career to myself. Perhaps it was because I only played after such difficulties, and because there was so much justifiable opposition to the casting of a practically unknown actress for such a heavy part, except from Mr George Edwardes, who always stuck to his opinion that I should be all right I rehearsed in daily fear of being told politely I was no good, and the actual arrival of the first night, with myself as Sonia, seemed, and still seems, like part of some marvellous dream I cannot forget the applause, the kindness that was shown me before and behind the curtain.

I was so scared that I had really been a terrible failure that I did not read a single notice after the production And the "Merry Widow" had been running over six months before I could bring myself to believe that I really was safe, and a success

Personally, my besetting sin in my musical comedy career has been a perpetual and inveterate self-depreciation I have learnt, in a hard school, that a girl who depreciates herself finds others only too ready to depreciate her I am quite hopeless even now, though I realise perfectly well how fatally foolish it is. Whenever I am asked if I can do a certain thing, my first instinct is to say at once: "Oh, no, I'm sure I couldn't!" It is only by a frightful effort that I am learning the wisdom of holding my tongue, or giving a non-committal "I'll try" as an answer.

A Warning

When I was offered the part of Aladdin in "The New Aladdin" at the Gaiety, I promptly wrote to Mr. Edwardes. "No, thank you! I couldn't possibly play it." Luckily for me—luck which no girl who could do such a silly thing deserves—Mr. Edwardes refused to accept my estimation of my own powers, and insisted that I tried. My "trying" ended in my appearance as Lally. But had the director of the Gaiety accepted my statement, the probability is that I should be still gaily touring. Perhaps that little experience may prove a warning to other girls who are inclined to be as foolishly diffident as I was.

The great thing in starting a musical

comedy career is to begin young. In musical plays, more than in the drama proper, a girl does her best work while she is still young, and depends a great deal on her personal appearance for her success As a few years must necessarily be spent in "working up," it is silly to start late, and then to find that when success comes, it is already slipping away

I went on the stage when I was little more than a child, and my first years were spent on the music-halls. By the time I was sixteen I was playing quite a big part in London, Princess Soo-Soo in "A Chinese Honeymoon," at the old Strand Theatre I imagined, in my ignorance, that my name was definitely made! But I soon found that many ups and downs lay between me and even moderate success

From London I went on tour, and then back to London to play at Daly's and the Prince of Wales's Finally, at the Prince of Wales's, my stupid behaviour and giggling on the stage –I was one of four racketty girls –caused Mr. Edwardes to give me my notice, which I now realise I richly deserved. For weeks I wandered about, very hard up, and finding an engagement almost impossible to secure. And I had imagined that London could not do without me, at optimistic sixteen!

When things were blackest, a chance meeting with Mr Edwardes in the street set me on the road to good fortune again, and I found myself back at Daly's. Engagements in London and on tour followed, and during a holiday I was offered the part of Aladdin

I began to think that my touring days were over But, no—off I went again! A good example, this, of the ups and downs of the musical comedy world Some girls might have thought it was foolish, and preferred staying in town, perhaps out of work, to going on tour But I simply made up my mind to do whatever came my way; and it was while I was on tour that I was offered the part of the "Merry Widow"

Since then, I have remained at Daly's, and I cannot help feeling very proud and happy that it has been my stage home for over four years But every day that passes brings home to me the need for always keeping up to the mark The greatest success does not entail or permit of slackness

When people begin talking about "successful actresses," I often wonder if they realise that a "success" has to work ten times harder to keep up the reputation given to her by the public than someone whose name is not yet made From nothing, nothing is expected But from something and somebody the world expects so much, and has a way of expressing great disapproval if it does not get what it expects

THE MUSICAL LADDER FOR CHILDREN

The Tonic Sol-fa System, with the Staff Notation—Kindergarten Actions as an Aid for Tiny Children—The Fascination of a Ladder of Notes—The A B C of Musical Theory

"Learning music" to most children means weary half-hours spent in front of the piano, trying to find some connection between the lines and black dots on a sheet of paper and the black and white notes of the instrument They cannot conceive that any pleasure can come from such a muddle.

Yet music is a real pleasure to the child who is taught to find music in its voice, to sing the dots on the lines before touching the piano, or perhaps with the piano If the relative position of the individual notes of the scale are taught with intelligence in a simple manner, few children will find music lessons "hard" or dull.

Tonic Sol-fa ranks amongst the most successful of modern methods of teaching music to children, the only way to teach

"Doh," the first note to be learned on the child's musical ladder. The child stands with one hand held easily in front of her

singing and the theory of music to young children, the exponents of the method affirm Certainly, the most wonderful results in the development of the musical ear, and time values, in the little pupils are achieved by teachers of Sol-fa The best method, and that adopted by the most up-to-date teachers, is that which teaches the Staff Notation in conjunction with the Sol-fa

With tiny children certain kindergarten actions are introduced, and the child is made to associate the raising or lowering of its hand with the position of individual notes in the octave

Small classes of not more than twelve pupils give the most successful results The teacher ranges the children in a semicircle, and starts by explaining

"Sol," the perfect fifth, is sung with a movement of the hand to the shoulder level

"Me," the subject of the second lesson, accompanied by stroking the arm downwards

that they are going to have an octave scale, a series of notes in regular ascending or descending order, and that they will learn these notes on a ladder The ladder is then drawn on a blackboard, thus

8 DOH¹
7. TE
6. LAH
5. SOL
4 FAH
3 ME
2. RAY
1 DOH
TE₁

At the first lesson the children will learn the sound Doh at the bottom of the ladder, holding their hands easily in front of them This note is numbered 1 on the above ladder. Then follows number 5, the perfect 5th, Sol, the children associating the sound with a movement of the hand to shoulder-level The interval *Doh Sol* is then sung together and separately by the children, up and down, accompanied by the arm movement, the Doh, or key-note, being varied by the teacher. The children are told to practise the interval, and draw a ladder with the two notes, by the next lesson.

The higher "Doh" is sung with the arm uplifted

Next time the class is held, Me is taught, number 3, a "dear little note," accompanied by stroking the left arm downwards. Then higher Doh and Ray, Te, lower Te, Fah, and Lah.

In six lessons the children will have thoroughly learned the relative positions of the notes on the ladder, and will also have had two or three lessons on the great staff of eleven lines They will have been told that the standard of pitch, middle C, is so called because it is the middle note on the great staff, not because it is the middle note on the piano.

Having been taught the Sol-fa with a movable Doh, they will be able to sing up and down

"Me" and "Fah" are close together and are semitones

the ladder from any given key-note on the staff. The ladder will have taught them the notes on the scale, which are tones and which are semitones; and the octaves will have helped them to realise that while (1) Doh, (2) Ray, and (3) Me are tones, Me and Fah and Te and Doh are semitones

When the children well understand the single ladder they can be taught the double ladder.

But the first object is to teach them to sing the ladder from the staff, not in parrot fashion straight up and down again, but "dodging" the notes and in chords. The teacher will hum, or la, or coo, three notes or more, according to the individual child's ability These notes will be repeated by the child, and then given the Tonic Sol-fa names and the position shown on the ladder.

The class will sing simple exercises in Sol-fa. A little book, Edward Mason's "Standard Sight Reader," Part 1, published by J Curwen & Sons, Ltd, will provide these The class thus learns that there are other respects in which sound can differ, the chief being accent, or stress, and time, or duration It learns the meaning of measure and pulse, and how to phrase the little exercises The class will also translate the exercise into Staff Notation on sheet music-paper

At the end of ten or twelve lessons, a well-taught child will be able to write any simple tune, such as those sung in the nursery, on the staff, and to sing a very simple air either from the Staff Notation or Sol-fa. As the lessons proceed, the teacher takes the scales in the second term, and keeps the ladder idea prominently before the children for two years at least, until such mechanical aid is no longer necessary.

Having learned the A B C of musical theory, and how to sing by sight from the Staff or Sol-fa, even those children with whom all other methods have failed will find that the drudgery of music does not exist for them, and that they can attack the complications of musical theory with light hearts, and though they may not be instrumental performers, or gifted with great voices, the pleasure of their lives will be intensified by the fact that they have a well-balanced knowledge of music, and such singing voices as they may have cultivated will be true in tone and value

The Tonic Sol-fa system with the Staff Notation is a system of very recent growth in England, but has already been adopted with great success by several county council schools Five million elementary school children are learning singing by this method

Tonic Sol-fa is taught at Roedean College for girls, to mention only one of the large number of private schools in which the system is taught It is also used by the South London Choral Association under Mr. L C Venables Dr Coward, who conducts the Sheffield Choir, is on the council of the Tonic Sol-fa College, and also makes use of the system

The great Staff 'Sol" The standard of pitch, middle C, is so called because it is the middle note on the great staff

WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women - the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

CREEPING AND CLIMBING PLANTS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

The Various Uses of Climbing Plants—Climbers for House-walls of Different Aspects—Arches, Trellises, and Pergolas—Planting and Pruning Climbing Plants

MANY people who would not consent to have their privacy invaded through the removal of trees from their gardens lose much beauty in consequence of the over-effect of shade They would do well to make more use of climbing plants, which, when raised on walls and trellises, will often shut out an ugly view, without interfering greatly with the flowers in their neighbourhood.

Such creepers and climbers fall naturally under two heads—namely, permanent plants, which often take some time to make much growth, and temporary climbers, which are usually quick-growing annuals, excellent for making a summer and autumn show, or more tender plants, which can be put out in the summer and taken indoors in winter time

There are, of course, numerous different purposes which climbers may serve. They may be planted against a wall, trained to cover trellises, allowed to ramble over dry banks, and to cover pergolas. No more beautiful feature in a garden can be seen than a pergola of rambler roses, or a dry bank made beautiful by suitable varieties being pegged down over it.

In considering first a few sorts of permanent climbers, it will be useful to mention some roses that are most suitable for this purpose For training against a house-wall, few roses can surpass the old-fashioned Gloire de Dijon, which, once planted, often receives little attention beyond sufficient pruning to keep it within bounds, and rewards the owner with a wealth of blossom year after year.

Roses for arches include, of course, the famous Turner's Crimson Rambler, and such roses as Bardou Job, Dorothy Perkins, Bourbon and Boursault varieties ; Ayrshire roses, especially Bennett's Seedling, and the old-fashioned pink-edged Dundee Rambler, which require hardly any pruning beyond thinning the shoots. Evergreen roses are very hardy and strong-growing, of which class Félicité Perpétuée is a beautiful representative.

Wall Climbers

Most of these varieties are also good as wall-roses, especially where a trellis can be fastened against the wall, to facilitate tying up. White and yellow Banksian roses are charming to grow on sheltered walls. One of the best roses for a colder aspect is the William Allen Richardson.

Climbers for house-walls find much favour in towns where architecture is not usually distinguished by its beauty, and where kept well clipped these are quite satisfactory in their way. The Ampelopsis veitchii is perhaps most to be recommended, unless in cases where ivy is preferred. Its self-climbing habit renders it little trouble to the owner, and its change of colour in autumn gives it a very real charm.

Where ivy is used it should never be allowed to go a year without cutting, but be regularly clipped to the original stems each April. The gold and silver leaved varieties are worthy of much more notice than they at present receive.

Winter jasmine is a good wall shrub, the yellow blooms appearing when few other flowers are to be seen, and the glossy green

leaves showing cool against the house-wall when summer comes.

Other delightful wall shrubs are the Japanese quince, whose season of flowering lasts almost from Christmas to Whitsuntide, the fire-thorn with brilliant scarlet berries, and Cotoneaster microphylla, beautiful both in flower and berry. The two last are evergreen

Honeysuckles are good for growing over the house door, or the beautiful Jackmanni clematis may be grown over or beside it. In growing wall climbers the colours which will best harmonise with those of the wall require some consideration A clematis with pale lilac flowers, such as the Queen, or a Gloire de Dijon rose, show well against red brick, while warmer colours are seen best in harmony with grey or white stone

Creepers for Colder Aspects

If the house-wall faces north it need not for this reason be devoid of flowers, for the bright-berried tea-tree (Lycium barbarum) will make a glorious show, as I have seen it growing against an unpretentious little suburban villa. Clematis flammula will also succeed in country gardens, and the charming American all-spice (Calycanthus macrophyllus)

Walls facing east can be beautified by growing evergreen or Ayrshire roses, especially the Longworth Rambler, and Félicité Perpétuée Many people have a liking for the common Virginian creeper, but if used it must be kept severely within bounds The beauty of its red foliage in autumn may be said to compensate for its untidy habit at that time

Forsythia suspensa is a shrub to give great joy to town dwellers, it is seldom known to fail in producing its racemes of yellow flowers on their warm brown stems in the early part of the year

A beautiful example of Clematis Montana Wilsoni This creeper is easily grown, and makes a fine ornament to a west wall

Photo, J. Veitch & Sons

For Sheltered Situations

A west wall is of course easily accommodated, and over this may be grown the variety of Japanese quince called Maulen, Dutch honeysuckle, vines, and tree fuchsias. Berberis grows well against a west wall, Garrya elliptica also; the latter deserves to be better known for the beauty of its grey catkins early in the year. The mountain clematis suits a west wall, and also the ordinary white jasmine, very sweet-smelling as well as pretty in appearance Jasmine requires rather hard pruning every four or five years, and will produce abundance of bloom afterwards

Two other permanent climbers must be mentioned among those suitable for west walls One is a purplish-blue wistaria, an ideal climber, either for a house-wall facing west, or to train as a "live pergola" along some alley in the garden This beautiful and well-known Chinese shrub, when growing under good conditions, produces its flowers from April to June, and usually a fresh crop in September The second is the everlasting pea, which once well established will come up with increasing vigour every season The newer white variety is by far the most attractive, though the old-fashioned pink, albeit of rather a sugar-stick hue, is still in favour.

In the Isle of Wight and other warm districts, such climbers as Escallonia macrantha, with its dark green leaves, and the berberidopsis, an evergreen with drooping crimson blossoms, may be seen growing hardily, the former in almost every cottage garden Bignonia radicans is a beautiful subject for a sunny wall

The large-flowered magnolia and Clianthus azurea are other climbers which do well in sheltered places, while tea roses are also suitable A little peat should be dug into the soil for magnolias

Arches and Pergolas

A pergola is a pleasant feature in any garden of sufficient size There are many different forms, of course, but perhaps the simpler patterns are the best, the object of a pergola being to support the climbers grown on it, and not to be in itself conspicuous Natural boughs are preferable to the cockney make-up of cork or stained wood which is provided by the ordinary nurseryman. It is advisable to seek out a really good fencing works or rustic builder, and select in his yard suitable poles of larch or oak Unstripped poles are undoubtedly the most picturesque, though oak poles may suitably be denuded of their bark.

In forming the pergola, the uprights may be placed in either double or single pairs, according to taste. The ends should be painted with tar to a length of eighteen inches, and the poles planted firmly in the ground. If a few stones are put in around the base before filling up with soil, these will easily become loosened. The horizontal trunks, which should as a rule be thinner than the vertical ones, about an inch to two inches being sufficient for the latter, must be laid along the sides and crosswise on the top, to form the arches. These may either be fastened with long nails or tied securely with tarred twine. Pergolas made of flat lath are very artistic, especially where the garden is formal in its architecture.

Arches and trellises may suitably be formed of galvanised wire where something light and portable is required, but the galvanising must not be done thinly. Iron arches are convenient, owing to the comparative ease with which, unlike wooden ones, they may be shifted about. But beyond this fact there is little to commend them in preference to wooden structures, for they are at once warmer in winter, cooler in summer, and more picturesque.

Posts, pillars, rose umbrellas, and screens of various kinds may be easily made into objects of beauty when clothed with roses or any of the climbers mentioned above. This subject will be more fully dealt with in an article to follow.

Pruning Climbing Plants

A word should be said as to the planting and pruning of climbing plants. In planting, the roots must be spread out carefully and covered firmly with soil, first cutting off clean any that are bruised. The hole made should be filled with water if the weather be dry, or a thorough watering afterwards be given.

The yearly pruning of climbers is not a serious matter, unless they have become overgrown, and in many cases it will be restricted to merely cutting out dead wood and thinning weakly shoots. The mountain clematis requires nothing beyond this, but other kinds of clematis should have the shoots shortened back at least a third of their length in February. The writer has found it a successful method to cut the clematis Jackmanni back to two buds from the base, as in the case of vines. The young shoots of the Japanese quince should be pinched back to an inch of their length in the late summer. Honeysuckles may be hard pruned in February, and passion-flowers, which can be grown on a warm wall, should have their last year's shoots shortened in early March to a third of their length.

To be continued.

FRUIT CULTURE FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Continued from page 3566, Part 29

Limewashing and Spraying—"Don'ts" for Fruit Growers—Felling Old Trees—Fruit it Pays to Grow

THERE can be little doubt that more and more ladies are taking up the growing of fruit as a means of livelihood. Quite recently there was a practical examination for women in the training and pruning of fruit-trees held at Hatfield House by permission of the Marquess of Salisbury. One lady, who is particularly interested in fruit, superintends a farm of 700 acres in Essex, and there are many instances of women who grow fruit on a large scale

Considering the matter from every standpoint, there is less sheer manual labour attached to fruit culture than to any other form of horticultural activity, and if one only possesses the capital, and can wait a few years for the full return to mature, quite a regular competence may be assured, a competence not nearly so precarious as one might suppose if only up-to-date methods are employed to gain good crops.

Fruit growers of the present day depend very largely upon spraying to ward off insect pests and to place their trees in a state of cleanliness and good health that will be consistent with first-class produce. The spraying machine usually employed on a small fruit farm is of the knapsack pattern, which may be readily carried on the back even when fully charged with the required solution With the right hand the pump-lever is worked in order to compress the air sufficiently to produce a spray of effectual force, the nozzle is held in the left hand and directed at the portion of the tree it is desired to treat.

Knapsack spraying machines of this pattern cost from thirty shillings upwards, but a thoroughly workmanlike appliance that will last for many seasons can be bought for a couple of guineas.

As for the required solutions, they may be mixed at home from accepted recipes, or may be purchased ready-made in tins from chemists who make a speciality of such wares. Incidentally, the majority of garden sundriesmen stock the preparations.

A solution greatly used by fruit growers is Paris green, its purpose being to checkmate pests of the moth tribe; Bordeaux mixture is another panacea, much in demand for pests of a fungoid nature. Below appear recipes for both:

Paris Green

Paris green	2 oz.
Water	24 gals

Bordeaux Mixture

Sulphate of copper ..	1 lb.
Fresh lime	¾ lb
Water	10 gals.

To make the Paris green, merely mix the paste with the water, keeping it well in solution when in use. In the case of the Bordeaux mixture dissolve the sulphate in warm water and the lime in cold water, and then mix them together. Paris green should not be used very late in the spring as it is apt to burn the foliage, and the Bordeaux mixture ought not to be used after the fruit has fully formed, nor whilst the trees are in blossom

For those fruit growers who do not attempt spraying, it is an excellent plan to limewash the trunks of fruit-trees in the winter season as a check both to pests and disease. The limewashing liquid may be made up in an old bucket and applied to the trees with the aid of a whitewasher's brush. It will remain effective for a year at least.

Limewash for Fruit-trees

4 lb of ordinary lime
A handful of size
2½ gallons of water

FRUIT IT PAYS TO GROW

Continued from page 3566, Part 29

CURRANTS. Black currants command the best prices in the market, with the red variety second. White currants, grown principally for dessert, are appreciated by a few, but are by no means easy to dispose of, and the writer has obtained very meagre offers for supplies in Covent Garden market True, in the shops of West End greengrocers white currants are displayed at high prices sometimes, but, offered in bulk, they do not find ready purchasers

Currants may be profitably raised on the ground between standard apples, pears, or plums in a fruit garden. They should be planted from five to seven feet apart, and the ground should be well worked and thoroughly manured at the time of planting Red and white currants should be pruned by shortening the new wood, but the black currant bears on new growth, so the process with the two classes is reversed

Currants for market must be packed in flat baskets or the weight of the fruit on the top will crush that below. In the case of large, luscious dessert fruit of the white currant pack only in punnets. The jam makers are always eager for supplies of red and black currants

Boskoop is an excellent black currant; Grape is a sound red variety, and Transparent is the leading white sort.

DAMSON. The damson is a hardy fruit, a quick grower, and not fastidious as to soil or position; many a prolific damson-tree, indeed, is to be found in a hedge. Very little pruning is required, but the ingrowing shoots should be removed. King of the Damsons, a large, round fruit, is the leading variety, with the Prune Damson as a second.

FIG. The demand for green figs is not a great one, and unless one has a ready market the fruit is not worth growing commercially.

GOOSEBERRY The first gooseberries of a season command a ready sale, and are most remunerative. To obtain early supplies the bushes must be planted in rich, well-drained soil in a sheltered position.

Gooseberries thrive between standard fruit-trees in an orchard, and may be planted from five to eight feet apart In the autumn the ground about them should be lightly forked over, and if a little manure is introduced, the crop will be largely improved. After

The trunks of fruit-trees should be limewashed in the winter to preserve the bark in good condition

digging, a very light sprinkling of lime may with advantage be applied to the ground about the bushes

For the lady fruit grower, a wide selection should be planted There should be some reliable early varieties, some ordinary cooking kinds, and, more important still, there should be some large dessert varieties. To obtain fruit of the first size and quality, hard pruning is first necessary and it must be enhanced by rigorous thinning as soon as the berries have formed

The Lion, Golden Drop, Snowdrop, and Matchless are good varieties, but every nurseryman stocks gooseberry-bushes of all classes.

To be continued.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

ROUND GAMES OF CARDS

"Impertinent Questions"—"Thank you, Darling!"—Grab—Cork Grab—Animal Grab—Staring Grab—"Who's the Knave?"—"My Bird Sings!"—Humbug—Noah's Ark—Spoof—Peter Pan

IN the long winter evenings after tea, nothing passes the time so cheerily as a good round game of cards, and if the elder members of the family can be induced to join in the fun, so much the merrier.

A Mirth-Provoking Game

Impertinent Questions is an amusing game for a large family, where each member's little foibles and weaknesses are known to the rest, while it is a splendid way of fastening an undiscovered crime, such as a broken window pane or the mysterious disappearance of all the sugar biscuits from the mixed biscuit-tin, upon a particular pair of shoulders, amid a gale of merriment, should it chance to fall upon the one member of the party who had been regarded as above suspicion.

To begin the game, two packs of cards, with differently coloured backs, are needed. One pack is scattered in a pile, face downwards, in the middle of the table, while the second pack is dealt round to the circle of players until it is exhausted.

The players look at their cards, and arrange them in a fan shape, so that any card called for can be produced without delay.

The dealer now rises to her feet, and drawing a card from the central pile, without looking at it, inquires, "Who broke the big schoolroom window?" "Who took the biggest pear?" "Who is the sulkiest person at this table?" or some similar impertinent inquiry, proceeding to hold up the card so that everyone may see it.

The players search amongst their cards, and the luckless owner of the duplicate, hastily rising to his or her feet, and producing it, must declare, "I did," or "I am," as the case may be. And so the game goes on, the deal passing each time until everyone has had a turn.

"*Thank you, darling!*" is another absurd game which provokes much merriment, especially if the players are of all ages and sizes, and a revered grandmamma and dignified uncle have, perhaps, been persuaded to join in the fun

Five or six players make the best game; and the cards having been dealt round and duly looked at, each player tries to make a set of four similar cards—four aces, four kings, four nines, as the case may be, in exactly the same way as one plays the time-honoured game of Happy Families.

A Game of Guesses

Each player makes up her mind as to the four she intends to collect, one at least of which she must already possess, and as her turn comes round, asks some other player for the card or cards she requires. "I want the king of hearts," she says, addressing an opposite neighbour. The guess proves a happy one, and the king of hearts is handed over, and she is entitled to another turn. "Also the king of spades," she asks, and again gets it; "and the king of clubs," she goes on, to receive a denial, when the turn passes to her left-hand neighbour.

Meanwhile, all observant players at the table have noted that she has now three kings in her hand, and the owner of the fourth king when it comes to her turn, quietly asks

for "the king of hearts," "the king of spades," "the king of diamonds," all of which are handed over, and remarks politely, as she takes the last one needed to make up her set, "Thank you, darling!" The set is put aside to score one at the end of the game; she then goes on with her turn, asking anyone she pleases for a card she requires, until she receives a denial, when the turn passes to her left-hand neighbour, as before. The game goes on until all the cards—having been made up into sets of four—are exhausted, and the player who can show most sets to her credit wins. Or the same principle may be applied to asking for the complete sets till all the pack has been gathered in by one player.

Uproarious Fun

Grab is a splendid though very noisy game, and the fun waxes fast and furious indeed when there are two or three schoolboy players.

To begin the game, the cards are dealt round in the usual way, but are held by the players in a packet, face downwards, so that no one knows of what cards his or her hand consists.

Each player now proceeds in turn, and as swiftly as possible, to put down a card, face upwards, in front of him, so that he and the other players see it simultaneously. If it corresponds with any other card already lying before its owner on the table either of the owners can call "Grab!" and the player who first does so takes not only the card which matches his own, but any pile of cards —if there have already been several rounds of the game—which may lie beneath it

Unless "Grab!" be called before the next player has played a card, the two cards must lie unclaimed upon the table until a third card corresponding with both is turned up, when the one of the three players who first cries "Grab!" takes his two opponents' pile of cards and adds them to his own, placing them beneath those which he already holds in his hand in the usual way.

When a player has turned up his last card and laid it on the pile in front of him, he must watch to see if a duplicate of his top card will turn up, when he is entitled, by crying "Grab!" to take his opponent's pile and his own pile back into his hand to play with. If, however, his opponent sees the "grab" first, and takes his pile, he is out, and must remain so until the end of the game.

There are two popular variations of Grab—*Cork Grab*, which is quite silent, and *Animal Grab*, which is, perhaps, the noisiest game ever invented.

The principles on which they are played are those described as correct for plain Grab, but for Cork Grab, a wine-bottle cork is placed in the middle of the table, and a player, on seeing a "grab," snatches at the cork instead of crying "Grab!" Whichever player gets the cork first, takes his opponent's pile of cards in silence.

For Animal Grab, each player chooses an animal which he or she proposes to represent. When the cards have been dealt round, and before the game begins, each player is required to make his or her noise, so that the other players may become familiar with it.

Reminiscences of the Zoo

Let us suppose that a cat, a dog, a donkey, a laughing hyena, a "whip-poor-will," and a lion have been chosen. The animals all make their noises simultaneously, and the game begins.

Directly the dog turns up a card corresponding to that lying before the donkey, he begins to make his *opponent's* noise, and to bray noisily, and unless the donkey has forestalled him with a "bow-wow," his cards must be handed over.

When, through the exigencies of the game, three players engage in noise-making at once, the result recalls nothing so much as feeding time at the Zoo

A round of silent Cork Grab played immediately after plain Grab or Animal Grab, is often very funny, anyone uttering a sound, instead of "grabbing" the cork, being forced to pay a forfeit

Staring Grab is a most exciting game, in which the cards, contrary to the usual rule in Grab or Snap, are turned up quite slowly.

When two duplicate cards turn up, the players say nothing, but stare at each other in silence, until one gives a laugh, and has to hand over his or her cards

Meanwhile, the remaining players, who might otherwise feel rather out of the game, are at liberty to make any remarks they please with the object of disconcerting the starers, and so hastening on the game

A Test of Fortitude

The closing scenes of a game of Staring Grab, when, after a hard-fought battle, the two best starers at the table are each left in with a good big pile of cards before them, are often excruciatingly funny The two set and serious faces gaze indignantly at one another, amidst the ludicrous remarks of the disappointed ex-players, and to a not unknown accompaniment in schoolroom circles of grotesque grimaces or neatly administered pinches Needless to say, any breakdown of gravity on the part of either player denotes the loser, a cry of rage or agony as much as a peal of mirth.

"*Who's the Knave?*" is played in exactly the same way as that time-honoured favourite, Old Maid, only from the former a knave is withdrawn from the pack before the game begins, while for the latter a queen is taken away.

The object of the game is to pair all one's cards, and thus "get out." The player who at the end of the game is left with the one unpairable card is declared the knave of the party.

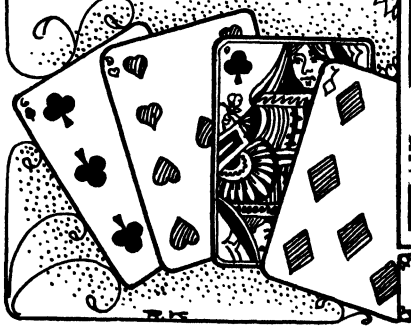
The fifty-one cards are dealt round; each player looks at his hand, and having paired any he can, places them, face downwards, in

ROUND GAMES OF CARDS

"Impertinent Questions"
'Who broke the schoolroom window?'
demands the dealer

"I did!" The culprit is the owner of the duplicate card drawn by the dealer

"My Bird Sings!" A result achieved by having three cards of the same suit



"Humbug." A game in which success depends upon ability to "bluff"

front of him for future reference, in case of mistakes.

He now forms the remaining cards in his hand into a fan, and presents his fan, face downwards, to his left-hand neighbour, who must draw a card at random, pairing it if possible, but otherwise adding it to the fan in his hand before presenting it to his neighbour to draw from. So the game goes on, until the players drop out one by one There is, of course, much shuffling and arranging to try to conceal the position of the detested knave, and so cause one's next-door neighbour to draw it, and be declared the knave

"*My Bird Sings!*" is an amusing game, which must be played with counters, sweets, or nuts.

How to Play

To begin the game—in which any number of players from four up to ten or twelve may take part—each player is given three nuts, counters, or sweets, and proceeds to place one in the pool. The dealer then deals round the cards, face downwards and one at a time, until each player has three, when the remainder of the pack is put aside

The player next the dealer now exchanges a card with the player on his left, who picks out and gives a card, before seeing the one offered to him, and in his turn exchanges with his left-hand neighbour These exchanges go on all round the table until a player finds himself with three cards of the same suit—three hearts, diamonds, clubs, or spades—in his hand, either through an exchange or through having had it dealt him. He at once exclaims "My Bird Sings!" All exchanges at once cease, and the hands are shown, and the owner of the "singing bird" takes the pool

If there should chance to be more than one set of three of a suit at the table, the pips on the cards are counted up, and the highest hand wins

The ace counts as eleven, and other court cards as ten each

If after two rounds of exchanges no "flush" occurs, the hands are shown, and the holder of the two highest cards of a suit takes the pool Should a tie occur, the player seated nearest to the left-hand side of the dealer wins.

Another Variation of Snap

Pattern Snap is a most exciting game, and is so called because of the patterns the cards make laid out face upward on the table

The cards are all dealt out and made up by each player into a packet to be held in the hand, face downwards, without looking at them

The player next the dealer begins by turning up a card, the rest of the players do the same in turn as quickly as possible. Any player seeing a duplicate of his card on the table can cry "Snap!" and take it, but during the second and all succeeding rounds the card each player plays is placed *beside* those previously laid down, instead of on top of them, so that all the cards played remain face upwards on the table.

As the game goes on, it is almost impossible to turn up a card whose duplicate is not to be found. Many "snaps" are missed owing to the swiftness with which the game is played It takes some time to win a game, because only one card is taken up in addition to one's own with each successful "snap" instead of the whole pile of cards previously played by one's opponent, as in games where the cards are placed in a pile one on top of the other

Humbug is a highly exciting, not to say uproarious, game, in which many talents not usually employed in card-playing circles come into play

The sole object of the game is to rid oneself of all one's cards and get out at all costs as soon as possible, all means being allowed.

In this game any number of players may take part, the more the merrier The dealer begins by dealing out the whole pack, and the player on his left-hand side, having looked at his cards, lays one down on the table before him, face downwards, and says "Two"

The next player, who is compelled by the laws of the game to follow with a card of the next number higher, proceeds to lay one on the table, face downwards, and calls "Three"

Now, this may be a true statement or it may be merely "bluff." If the player *has* a three in his hand he naturally plays it; if not, he puts down any card and calls it three, hoping not to be challenged and discovered

A Critical Moment

If any other player at the table suspects it is *not* a three, she challenges him and calls out "Humbug!"

The player of the card now has to show it, and if it is not a three he has to take up all the cards lying on the table (a serious penalty when the game has gone on unchallenged, as it often does at first, for one or two rounds), and place them beneath the packet already in his hand

If, however, the three called *was* a three, the player who called "Humbug!" has to take that card, and also—in the event of several cards having been played unchallenged—any cards that are lying beneath it

Soon the game becomes fast and furious, and the players more or less excited, constant challenges occur, and players resort to all manner of dodges to get rid of their cards

One will try to hide a few of them unseen up his sleeves; another, passing over a couple of cards lying before her on the table with an air of conscious virtue in response to an apparently unmerited call of "Humbug," will contrive to add a few cards from her packet undetected, or so rid herself of them. A third will manage to scatter quite a number on the floor, and then, having ostentatiously laid down her last card, cry "Out," and, if unchallenged, be declared the winner!

If she is challenged, and this flagrant act of "humbug" discovered, she must not only pick up the cards on the floor, but take all those on the table, as penalty, while the game goes on again.

Amongst the various pictorial card games which make their welcome appearance from time to time, one of the most diverting is called Noah's Ark, published and copyrighted by Messrs. De la Rue.

Drowning the Baby

The pack of fifty-two cards include seventeen families of animals, consisting of a father, mother, and baby, and a single card representing Noah.

Any number of players may join in, and when the cards have been dealt round singly until exhausted, the players take up their hands and examine what has been dealt them

Any player who holds a complete family lays it, face upward, upon the table before him, and the whole family of lions, bears, mice, or whatever they may chance to be, is said to "have entered the Ark."

A player holding only the father and mother of a family may exercise the option of sending them into the ark *without* their baby, or of keeping them on with the chance of the latter turning up later, for it is a stringent rule that, when once the father and mother have entered the ark without their baby, the baby is unable to join them afterwards

As soon as no further entrances into the ark can be made, the player who holds Noah is at liberty to drown any babies in his hand whose parents have entered the ark

He does this by placing the baby, face downwards, before him on the table, saying, "I drown the baby so and so"

The game is apt to be interrupted at this juncture by wails and laments, performed in the animals' voices, from the owners of the bereaved parents who have entered the ark

To continue the game, the player on the dealer's left now holds her cards, face downwards, to her left-hand neighbour, who withdraws a card at random, and, if possible, completes a pair or family in his hand before passing in turn to his left-hand neighbour.

Thus things go merrily on, the Noah of the moment continually drowning any deserted babies who fall into his hands

When all the parents have gone into the ark the game is at an end

The player who then holds the Noah exacts a fine of ten points from everybody holding a baby in his hand, and adds this number to his score

At the conclusion of the game the scores are added up, according to the value tablets marked on the various cards, each drowned baby counting five points. The player securing the highest score wins the game.

Spoof

This is a very popular game, played on the principle of dominoes.

The cards are dealt round until exhausted, and the first player on the left hand of the dealer who has a seven in her hand must play it, face upwards, in the middle of the table.

As other sevens are produced in the course of the game they must be placed in a row side by side, the other cards of the same suit being arranged in sequence, the higher cards above and the lower cards below them.

Thus, the next player has the choice of playing out an eight of the same suit—placed above the seven on the table—or a six; placed below it. If she cannot do this, she must play out a seven of some other suit, or "pass."

One must never pass if one can play, but one keeps back any seven in one's hand as long as possible.

A player may play one or more cards during her turn as she pleases, the object of the game being to place successfully all one's own cards, and so get out without helping other players to dispose of theirs

When a player goes out, the pips on the cards held by the other players are scored against them and added to the winner's score Court cards each count ten

Peter Pan

This is a delightful pictorial card game, published and copyrighted by the International Card Co. It is played with a pack of fifty-two cards There are thirteen subjects, and four cards of each subject, numbered respectively, 1, 2, 3, and 4

The object of the game is to get as many complete sets of one subject as possible, and the player who collects the largest number of complete sets wins the game.

The number of players is unlimited The cards, having been shuffled, are dealt one at a time, face downwards, until each player has received five cards The remainder of the pack, known as the Stock, is laid face downwards on the table. To begin the game the player on the dealer's left calls for any card from any other player.

In calling, the number, as well as the subject must be specified—that is to say, "Mrs. Darling, No 2," or "Nana, No 4" Should the player to whom one applies have the card, she must give it to the caller, who may call for another card from the same player, or from one of the others. When the caller fails to get the card asked for, she draws a card from the top of the Stock, and the call passes to her left-hand neighbour.

When a player gets a complete set of one subject in her hand she lays it face upwards on the table in front of her.

No player may call for a card unless she already has at least one of that subject in her hand.

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on .

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs
Cats : Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries
Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

BIRDS AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds, Judge at the Grand International Show, Crystal Palace, Member Societe des Aviculteurs Français, Past President Poultry Club, Hon Sec Yokamana Club, on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

SOME FAVOURITE FOREIGN BIRDS

Some Foreign Birds that are Easy to Keep—The Australian Zebra Finch—How to Feed and Rear it—Breeding Hints—The Diamond Sparrow—The Parson Finch—The Paradise Whydah Bird

THERE are, doubtless, many women who think that a cage-bird makes a very desirable pet, and greatly admire the little foreign birds of brilliant plumage that are now so largely imported into this country.

They are, however, deterred from including them among their pets under the impression that they are difficult to keep in confinement and need especial care and attention.

This is not the case, for a large number of these little birds are quite hardy and give very little trouble to keep, as they are seed eaters, or, as they are more generally called, hard-billed

The zebra finch (on the left) and the diamond sparrow, or spotted-sided finch. Both these pretty birds are natives of Australia, and do well in confinement. They will breed in this country

birds. Many of them will be found to thrive as well in a cage as some of our native birds.

Of course, the soft-billed foreign birds, of which there are several beautiful varieties, need special diet and artificial heat, as well as a care and attention which many could not give to them. We will, however, confine our attention at present to the more hardy kinds, many of which are also very beautiful in plumage

The little finches are, perhaps, the most popular, on account of their hardiness, the beauty of their plumage, and their quaint and lively ways. Their diet is easily

The Paradise whydah-bird, with its beautiful tail, is an attractive and uncommon pet for an aviary The parson, or banded grass, finch is also shown. This is a hardy, lively bird and one easily acclimatised

supplied, and they very soon become accustomed to a change of food and living. Most of them will live quite a long time in a cage, and will even breed in captivity.

About the most popular is the hardy and cheerful little zebra finch, also known as the chestnut-eared finch, which is a native of Australia. These finches are very happy and contented little birds, and seem to enjoy life thoroughly. They are quite satisfied with a simple diet and can stand a fair amount of change of temperature.

The male bird is a very lively and energetic little fellow, continually jumping about and whistling his little song and call note, which closely resembles the sound made by a little toy trumpet.

These birds breed well in confinement, both sexes taking a great interest in their household duties and very attentive to their young ones.

Their plumage is very pretty and smart-looking, and they keep themselves very clean The male bird has a red beak, his head is pale grey with chestnut-coloured plumage on the cheeks; throat, grey with black at the lower part, sharply defined On each side is a patch of chestnut colour spotted with white, breast, white. The tail is black at the end and has alternate bars of black and white towards the body. The feet and legs are red.

It is very easy to distinguish the male from the female bird, as the female does not have the chestnut-coloured plumage on the cheeks.

The young ones in their first plumage are similar in colour to the hens, but their beaks and feet are black; this changes to red when they get their adult plumage.

If it is intended to breed zebra finches, they should be supplied with a little box or cocoanut shell, which should be hung up inside the cage, preferably in a corner at the back Some cow's hair, moss, and hay should be given to them for building their nest.

The materials should be hung up close to the front wires of the cage, so that the birds can help themselves to what they require. This will keep them busy for a time, then the hen will lay from four to six little white eggs, which take about eleven days to hatch.

Zebra finches should be fed on canary and millet seed A good way of giving the latter is by hanging a spray of millet, in the ear, inside the cage, when it will be found that the little birds will thoroughly enjoy picking out the seeds This will also give them exercise and amusement, two important items to remember when keeping birds in confinement

During the breeding season the birds will need a little addition to their menu in the way of egg-food. The best way to make this is to boil an egg quite hard, and, when cold, chop up a portion of it very fine, and mix it well with some powdered Osborne biscuit, to which is added a little maw-seed. They will also enjoy some green food, such as watercress, lettuce, chickweed, etc., and, of course, plenty of fresh water.

As soon as they are old enough, the young ones will leave the nest and sit altogether along the perch, and wait for their parents to feed them. They look very quaint little

things and their owner will be very pleased to have such entertaining little pets

The spotted-sided finch, or diamond sparrow, as he is more often called, is another very pretty and attractive pet. He, too, is a native of Australia, but differs from the little zebra finch in being more sedate in his movements, and altogether lacks that quick and lively character belonging to the zebra finch. However, the colouring of his plumage is very beautiful, and is greatly admired by all who see him.

These finches are hardy, and do well in confinement. They should be fed in a similar way to that recommended for the zebra finches

The plumage of both sexes being the same, it is difficult to distinguish the male from the female The best way is to study the shape of the head, as the male birds, as a rule, have rounder and fuller heads than the females

The banded grass finch, or parson finch, is another very beautiful little bird, and one well worthy of attention He also belongs to the list of Australian finches.

He is hardy and by no means difficult to keep in good health and condition. He should be fed on millet and canary seed, and treated in the same manner as the zebra finches, with whom he will live on friendly terms in an aviary.

The contrast of colour in his plumage is very pretty and effective, and always looks very smart and clean. With proper care and attention these birds will breed in captivity, and are altogether very desirable pets

The Paradise whydah-bird is quite different in appearance from the little finches we have considered, but has a beauty of its own Its plumage is very grand, and the length and elegance of its tail gives it a very beautiful appearance Of course, it will need a large cage or aviary to keep it in condition, so that its plumage does not get soiled or broken, but it makes a very attractive and uncommon-looking pet, and one that will receive a large amount of praise from our friends

The same diet—canary and millet seed—as used for the finches is very suitable for this species It is, however, necessary that they should be supplied with a bath, to assist them in keeping their plumage in good order

The three finches before mentioned also need and appreciate a bath, which will greatly assist in keeping them in good health

THE YORKSHIRE TERRIER

By E. D. FARRAR, Breeder and Exhibitor

The County of Tykes—A Doggy Phenomenon—A Lion-hearted Pigmy—A Case of the Ugly Duckling—How to Choose a Good Puppy—On Grooming and Feeding—The Cost of a "Yorkie"

THERE are more things manufactured in Yorkshire than the geography books know anything about Dogs, to wit. And excellent ones at that.

By instinct, the Yorkshireman is a sportsman, and so it is all in the picture that he should have evolved such an essentially sporting terrier as the Airedale, once the Bingley or Waterside terrier. But that the dainty bit of dog-flesh known as the Yorkshire toy terrier should have been the work of the same clever hands is at first sight surprising.

There is no antiquity about this small tyke, for, as Mr. Robert Leighton caustically remarks, "Bradford, not Babylon, was his earliest home." How precisely he was evolved is a mystery. The Clydesdale, Paisley, Skye, Maltese and black-and-tan toy terrier are credited with playing a part, but as nothing can be known for certain, discussion is useless "Take me as I am," would be his canny verdict could he speak our tongue Mr. Peter Eden is credited with being his originator, but Mrs Foster, of Bradford, had the first strong kennel

Mrs. Feuillade's famous prize-winning toy Yorkshire terrier "Bit o' Frost," a beautifully coated specimen, full of terrier character

Photos, Sports and General

Even from those who do not admire such triumphs of breeding as are some of the toys, he demands respect and admiration How a scrap of 5 lb in weight can grow and maintain, as did the famous Conqueror, a silky mantle of an average length of 24 in is a marvel. This canine wonder possessed hair of 26 in. on his body, 23½ in. on his head, and 18½ in. on his muzzle and below the

eyes. It is not astonishing that, though prices for dogs did not then run as high as at present, Mrs. Troughhear easily obtained £250 for Conqueror.

As a popular favourite, the little dog has been somewhat superseded recently by such foreigners as the Pekingese and Japanese, and perhaps the Griffon, but he can hold his own in the two points of coat and character, for however minute his frame, his sturdy heart is ever that of the bold terrier.

Mrs. Charles Chapman tells of a dog of 4½ lb. owned by her who killed eighteen rats as fast as they could be turned out; but then, in her ideal dog the coat should be at least two inches off the ground. The writer has seen an even smaller dog whose master has constantly to see that his "pal" is not slain by a foe who outweighs him, for the scent or sight of a rat is the signal for the mite's determined onslaught.

Mr. Ollivant's description of his immortal "Danny" always comes into the mind at the sight of such a miniature lion-heart, "a knightly babe in tabard of shining silver." Though the fancier will be down upon me for the words, for the colour more generally esteemed is not the pale and shining silver but the steel blue, which, with the golden tan on head and legs, makes such a charming-coated dog. It is curious, by the way, that the pale-coloured specimens are easier to breed than the darker ones, and are more often seen in the North.

"The Grand Duke," a typical little "Yorkie," showing how the "fall" is tied out of the way when the dog is not on exhibition.

The general appearance of a typical specimen can be seen from our illustrations. The smaller the dog, provided that he is correct in colouring and well coated, the more valuable he is; but it should be remembered that there are also large dogs and medium-sized ones, often bred in the same litter. On the whole, as a companion, a medium-sized animal of over 5 lb. and under 12 lb. is best.

As with many a dog, the puppy in no wise foreshadows the adult. Most puppies are attractive, if shapeless, objects, but not so baby Yorkshires. They are more like infant rats than pups—dark and ugly, with no sign of the beautiful coat which is to be their future glory.

To those confronted with the difficult task, therefore, of choosing a puppy without expert help, these few hints will be invaluable.

Look for the puppy—remember, it will be black at this age—with a fine-grained, dark blue skin and a thick, silky, close coat, quite free from waviness. Look for indications of tan about the roots of the ears, the mouth, nose, and featherings of legs. Signs of tan on loins or shoulders is a grave fault. Choose a pup with fine bone, small features, ears (pointed) and nostrils. If a pup looks disproportionately long in leg compared with length of back, it may later grow too big or too "leggy." One expert maintains, too, that a short, thick-necked puppy will be larger than one with a thinner, longer neck.

Above all, be sure that you are buying from a person of integrity.

For those in search of a toy whose manners and character are above suspicion, the "Yorkie" can be recommended with no reservations. He is an ardent ratter, a keen watch, and quite trustworthy with small children if brought up on sensible lines. Because he is a toy, he is not a fool, and repays treating as an ordinary terrier, unless he is to win show honours, when, alas! his coat and its constant attention will restrict his liberty. For a house pet, it is best and sufficient to sponge lightly with a damp sponge dipped in weak disinfectant, and then brush carefully with a proper brush—one that has bristles of varying lengths which penetrate thoroughly.

The treatment of the show specimen is one which is more complicated, and there are endless niceties of grooming, anointing, and bathing, as well as feeding, that would require an article to themselves.

As regards care, the Yorkie is a hardy little fellow. It is noteworthy that dogs with long, profuse coats generally are strongest. And if correctly fed and exercised, will live long, and give little anxiety. Keep him lean rather than fat, feed with sound meat, at times a little fresh fish, milk-puddings now and again, and dry, broken toy dog biscuits to serve as a toothbrush. Bones are inadvisable if the beard and moustache are to retain their full beauty, and during meals the face hair should be tied back or a mask put on.

Five pounds will purchase a fair, well-bred puppy. A likely [illegible], of course, will fetch more. London, Yorkshire, and particularly Lancashire, are the chief homes of this "fancy."